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Historical study and adaptation of Hawaiian folk dances for physical education classes

Sharon Rosa Hines

University of the Pacific

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HISTORICAL STUDY AND ADAPTATION OF HAWAIIAN
FOLK DANCES FOR PHYSICAL EDUCATION CLASSES

A Thesis
Presented to
the Faculty of the Department of Physical Education
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Sharon Rosa Hines
June 1960
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1. Comparison of Ancient and Modern Hula Patterns
2. Diagrams of Hand and Arm Motions
CHAPTER I
THE PROBLEM AND ATTACK

Teachers of folk dancing are always looking for new and interesting material to present to their classes. A well-rounded program contains dances from a number of countries and cultures. With each dance, its history and other interesting peculiarities introduce the high school student to a variety of new experiences. The lack of usable material from certain geographical areas is evident. This is particularly true of the ancient Hawaiian culture.

Modern folk dances have a definite place in the curriculum, but the ancient dances, having grown from the folk culture itself, provide a wealth of material that can add a richer meaning to dancing. Handy has suggested this when he wrote:

The mind is like a tree which should have its roots deep in the ground, if it is to stand firm and unshaken. The greater our understanding and appreciation of the real meaning of these past or distant cultures, the deeper our roots, as it were, and the stronger the growing tree.1

I. THE PROBLEM

To present material that would be acceptable in the

high school physical education class required a study of the various types of dances from Hawaii. There appeared to be two main classifications of dance forms: the modern and ancient. In the modern form, hip, torso, simple and intricate step patterns, as well as hand and arm motions, are used to convey the meaning and rhythm of the music. This style is not readily adaptable to the high school situation, nor does it lend itself to transmission by written form. The ancient dances, on the other hand, relied upon the hands and arms to convey meaning leaving the torso free to augment the motions of the hands. The foot movement was also minor with many of the dances remaining stationary or moving not more than one step in one direction before returning to the original position.

Ancient Hawaiian material is very adaptable to the physical education class for several reasons. The line formation, all participants facing forward, is the only one used. Each individual does the same movement at the same time and a chant "call," telling of the next verse, preceds the music. The teacher may act either as a member of the group, doing the dance with the class, or as the chant leader with "ipu" and chant call, the class joining in on the chorus.

Material for this curriculum study is limited as little has been published on the dances themselves. Early travelers have preserved some of the culture through their
descriptions of performances while visiting the Hawaiian Islands. Mezepa Costa\(^2\), in her thesis on the subject, reported that throughout the early writings on the Hawaiian Islands, there is evidence that singing and dancing were activities engaged in with much enthusiasm. Many writers revealed that the dance was practiced by almost everyone, and that it was a source of extreme pleasure to all, both common people and nobility, as suggested by the following:

Poetry, music and the hula were intimately associated in old Hawaii and formed a very important part of both religion and recreation. Meles\(^3\) which were meant to accompany hula dances of about uniform length, produced no doubt by their association with definite patterns of rhythm.\(^4\)

Both vocal and instrumental music were an integral part of Hawaiian dance. The professions of orators and bards were hereditary, but those of singing, dancing and chanting were common to all classes.\(^5\)


\(^3\)The word Mele signifies a song, or words so arranged that they may be cantillated or sung." Helen Roberts, Ancient Hawaiian Music (Honolulu: Bishop Museum Bulletin No. 29, 1926), p. 61.


\(^5\)James Jackson Jarvis, History of the Hawaiian or Sandwich Islands, (London, 1843), p. 65. Jarvis, an American, came to Hawaii in 1837 and became editor of the weekly newspaper, the Polynesian, in 1840.
II. THE ATTACK

The dances included in this study are of the style that was prevalent in the Hawaiian Islands before 1820, the arbitrary date on which the dancing began its transition from the ancient to the modern style. This date is chosen from the historical material gathered which points out that after this time the missionaries began to make inroads into the culture of Ancient Hawaii, and one of the focal points of change was the restriction of all dancing. Chapter II outlines these historically significant parts of the ancient dances. The material was gathered from history books, published manuals, magazines, memoirs, an unpublished Master's thesis, and such materials that showed accounts of the findings of the explorers and visitors to the Islands in the 1700's and 1800's. From these was gleaned: the history of migration and its effects of the style of dancing; the significance of the unwritten literature; chants; the musical adaptations of these chants and chant forms; descriptions of the dances as observed and recorded at the time of the voyagers' visit; the impact of the missionaries and their movement in the Islands; and the comparison of the ancient and modern styles of dancing.

In Chapter III are found the special characteristics of the ancient Hawaiian dances. Again the historical
reports were taken into consideration as were the reports of studies of twentieth century research people in the specialized fields of: ancient literature; ancient Hawaiian music; changes in the form of the Hula and the puzzle of the Hula. Sections in this chapter outline the chant forms and the dance derivations as well as the limitations, variation and degree of movement in the three kinds of dances. These three kinds of dances include sitting, standing, and those that incorporate the instruments in the dancing. A special section outlines the types of accompanying instruments, again using the historically gathered data and the research material available on each instrument.

The syllabus form material is introduced in Chapter IV. The dances, their chants and musical notation plus the English translation of the meaning, are preceded by descriptive material common to all of the dances. These dances were transcribed by the investigator as they were performed by Chieko Mizoguchi. Miss Mizoguchi studied Hula under Tita Beamer of the Beamer Hula Studio, Hilo, Hawaii. It is from the Beamer Hula Studio that the Hawaiian verse and its English translation were obtained. Hesia, with Bamboo Sticks, was taken from written form and presented as additional dances appropriate for high school students.

Recommendations for a general program of Ancient Hawaiian dances and the integration of the dances into the Physical Education program comprise the Summary. A brief summary of each chapter and recommendations for further study are also outlined.
CHAPTER II

HISTORICAL SIGNIFICANCE OF ANCIENT CHANTS AND DANCES

The key to the development of Hawaiian dances that are different from those of other Polynesian islands may lie in the countries through which these people migrated. Their history was kept by the Hawaiians either in myth or repeated story through the chants. Some chants were sung for entertainment, while others were sung with restrictions of meter and rhythm for dance. The missionaries brought with them considerable change, and their prejudice against any form of dance had a profound effect on this segment of the culture.

I. MIGRATORY INFLUENCE

The Hawaiians are part of the vast Polynesian peoples in the Pacific area.

The ancestors of the Polynesian people are held by most scientists to have been a Caucasian offshoot which worked east from south of the Himalayas and reached the islands of the Malay Archipelago known collectively as Indonesia. There they came in contact with the Mongoloid ancestors of the Malays who had pushed south into the same region.¹

The influences from this migration are varied. In dance there remained two ideas of the old world that are not

seen in other Polynesian cultures; the educational and vocational dance training, and certain motions of the dance itself.

Training.

Similar, [in Hawaii and India] too, is the extreme professionalization of dance in both areas. Hindu dancers are rigorously trained from childhood, and function almost as a separate caste. Hawaii, of all Polynesia, was the only possessor of schools for hula dancers, and was the only one to possess professional troupes. In all the other islands, dance was not part of a professional's duties, but rather was performed by amateurs.2

Handy points out "the vocational education in the old days did not end with the training received in the home."

In addition he states there was instruction by experts. It was sound and excellent instruction, for it was really apprenticeship. . . . In this way the skills and arts and craftsmanship of old Hawaii were passed on from one generation to another.3

An account of one of these schools revealed the Hula Halaun to be most interesting.

The Halaun was the house in which the Hula was taught to young women who danced and to the men who chanted and played. Each ali'i had at least one kumu hula, who was the teacher or master of the hula. . . . The kumu hula got together in it his musicians, people expert in the hula, and young, fine looking girls who

---


were good dancers. All of these people stayed in the Halau and practiced for a long time. The Halau was kapu. The people in the Halau were not allowed to go out of the house. They had no contact with anyone else. During all the time they were practicing the hula, they were consecrated. The whole performance and the training period were considered sacred. 

The Dance. Several of the Hawaiian motions are similar in meaning and form to India. In Pollenz's "Puzzle of Hula," these are compared in detail. There it was stated, ""The entire area of Polynesia, from New Zealand to Hawaii to Easter Islands, exhibits a fairly homogeneous dance pattern especially in the forms and type of movement," and yet it was further noticed that:

Hulas... are extremely varied in form and content and present many features which do not conform to the generalized Pacific patterning.

This is curious, for while we can find no other example within Polynesia, we can find examples outside of this area. Indonesia and especially India have dance styles which depend largely upon a full and extensive series of hand gestures. In India we have great formalization of movement, and each symbol is made with absolute precision, allowing no variation. If we examine the hand gestures used in India and compare them with those of Hawaii we find a great many similarities.

The hula combines many different elements.

In its technique it seems to depend upon some sort of Hinduized ancestry. Yet in its carefree manner of performance, in its mimetic animal dances, and its free and easy style it bears close similarities to the rest of Polynesia. Hawaii seems to stand at a midpoint.

4Ibid.
5Pollenz, op. cit., p. 650-653.
6Ibid.
between two techniques. Symbolic representations, controlled movement - these hula elements seem to come from India. Naturalistic pantomime and spontaneity of performance stem from Polynesian influences.7

Influences from the migration of the Hawaiian dance lie in the areas of training and the movements of the dancers. Pollenz summarized this by saying, "Such similarities encourage the belief that Hawaii owes a great deal of its dance fundamentals to Indonesia, and some of its ideas of performance to other Polynesian examples."8

II. UNWRITTEN LITERATURE

Although there was no written material in the Hawaiian Islands, Bryan points out that, "Poetry, music and the hula were intimately associated in old Hawaii and formed a very important part of both religion and recreation."9 Studies made of this literature have shown tendencies to emphasize euphony and rhythm both in the meles which did not accompany hula dances and those that did. The lines of the hula meles which were about uniform in length were produced by their association with definite patterns of rhythm.10 Any type

7Ibid. p. 655.
8Ibid.
10For more detailed accounts of the literature see the bibliographical references for Bryan, Winne, Ancient Hawaiian Civilization, and Emerson, Unwritten Literature of Hawaii.
of event was suitable for the composition of a mele. One of these was recorded in the H.M.S. Blonde:

Songs are frequently composed for the occasion; They are sometimes in dialogue, and usually in praise of some chief: They are of all descriptions; religious, heroic, and amatory. The late king Riho Riho was a poet; and one of his compositions, in honour of his father's safe return to Honolulu from Koolau where he had been overtaken by a thunderstorm, was given to us, 11

III. ACCOUNTS OF MUSIC

The lack of written material was also evident in the music. There was no written music; therefore, the songs composed from meles were likewise of no discernable musical value when compared with the European system of notation.

The heevas, or songs, cannot be described by notes, as they rather resemble a quick energetic manner of speaking, than singing; and the performers seem to pay more attention to the motions of the body than the modulations of the voice. 12

It is very evident that these people have not the least idea of melody, as the tones and modulation in all their songs are invariably the same; however, there seems to be some degree of invention. 12 in the composition of the words, which are often of temporary subjects; and the frequent peals of laughter are no doubt excited by some witty allusion or other contained in them. 12

After witnessing native entertainment on one occasion in 1829, James Macrae, author and botanist with Lord Byron

11Voyage of H.M.S. Blonde to the Sandwich Islands, in the Years 1824-1825, Captain The Right Hon. Lord Byron, Comm. (London, 1826), p. 143-144.

12George Dixon, A Voyage Round the World:... 1785-1788. in the King George and Queen Elizabeth, Captains Portlock and Dixon (London, 1789), p. 57.
on his voyage to the Hawaiian Islands, made this entry in
the journal. He returned to the ship

... having been much amused observing the natives'
simple manners and mode of dancing, which they accompany
with a song and graceful motions of the arms and body,
raising their voices at intervals to a high key, then
again lowering it, without any given certain time that
had the least resemblance to music.13

Another witness, Otto Van Kotzebue, wrote that

The drummers sit in the background, the dancers stand
before them in one or more rows; all join their voices
in the chorus. The song is at first slow and piano, and
is gradually and regularly quickened and strengthened, as
the dancers advance, and their action becomes animated.
All execute the same motions. ... [They may perform]
standing or sitting, ... but [the dance] always
accompanied by graceful motions of the body and arms.14

IV. DANCE REFERENCES

In 1828, a Hawaiian woman, speaking of the days before
the missionaries, told Mrs. Laure Fish Judd,15 "We thought
only of preserving our youth and beauty, following the train
of our kings and chiefs, singing, dancing and being merry."16

Adelbert von Chamisso who sailed as a naturalist with

13James Macrae with Lord Byron at the Sandwich Islands
in 1825 (Honolulu, 1922) p. 18.

14Otto von Kotzebue, A voyage of discovery into the
South and Bering's Straits, ... in the Years 1815-1818
Ship Bucck ... (London, 1821), III, p. 253-255.

15An early American resident of Honolulu.

16Laura Fish Judd, Honolulu: Sketches of Life, Social,
Political and Religious in the Hawaiian Islands from 1828-
1861 (New York, 1880), p. 34.
Kotzebue on his first voyage, 1815-1818 tells of a typical audience reaction.

Such enthusiasm and joyful intoxication as the Hawaiians showed at this performance, I have never seen in any audience, or at any other performance. They threw presents to the dancers, such as clothing and jewelry.17

Another voyager, Peter Corney reported

On moonlight nights, the natives collected on the plain to the number of many hundreds, men, women, and children; here they sit in a ring, where they dance, sing, and play all manner of games, and seldom break up before midnight.18

The dances were not all spontaneous, and long hours of training were required for some occasions.

In the days of the great chief and kings of Hawaii, the court maintained troupes of performers, chosen especially for their grace and comeliness. There were schools in which exercises, fastings and purifications were taught and observed. . . . The dancers submitted to long hours of expert massage to loosen their joints, develop muscles and limber their bodies. They were taught the gestures and postures which had crystallized into conventions by centuries of repetition. There were dances for every phase of Hawaiian life, hulas of rowing, planting, hunting and war, hulas of love and courtship, of birth and death. Legends were translated into pantomime. . . . Through these hula troupes the history of Hawaii was kept fresh in the minds of the people.19


The occasions for the dance varied. James Jarvis\(^{20}\) indicated that the range and variety of the occasions included joy, grief and worship. Costa presented a more detailed account.

Other more specific observers reported dancing on occasions of pregnancy, birth, season of harvest, prayer, death and entertainment. The dances which were performed for entertainment comprise a large group of the dances, and these may be divided into occasions for entertainment. On formal occasions, the dancers performed to honor the nobility, the wealthy, or distinguished visitors, to entertain the general populace, which may also include personages of high rank, or to celebrate the arrival or safe return of an individual or individuals. Dances on informal occasions were usually in the nature of games and were performed by anyone who wished to participate for amusement and pleasure.\(^{21}\)

Hiram Bingham recorded in detail his observations of the dance during his second year at the mission in 1821.


\(^{21}\) Mezeppe King Costa, "Dance in the Society and Hawaiian Islands as Presented by the Early Writers, 1767-1842" (unpublished Master's thesis, the University of Hawaii, Honolulu, Hawaii, 1951), p. 67-68.
covered with fresh rushes, brought from a neighboring marsh slung on the backs of the dancers, chief, and plebeians, men, women, and children, who, in such cases, walk in single file, ... In the hula the dancers are often fantastically decorated with figured or colored kapa, green leaves, fresh flowers, braided hair, and sometimes with a gaiter on the ankle, set with hundreds of dog's teeth, so as to be considerably heavy, and to rattle against each other in the motion of the feet. ... much of the person is uncovered; and the decent covering of foreign dress was not then permitted to the public dancers ... [The dancers were usually] arranged in several equidistant ranks of considerable length, and at the sound of numbers, moved together, forward, backward, to the right, and to the left and vertically, giving extended motions to the hands and feet, arms and legs, ... without changing their relative position. All parts of the hula are laborious, and under a tropical sun, make the perspiration roll off freely from the performers. Sometimes both musicians and dancers cantillate their heathen songs together. Occasionally a single female voice carries on the song, while the rest are silent, and sometimes hundreds of voices are heard together. Melody and harmony are scarcely known to them, ... The whole arrangement and process of their old hulas were designed to promote lasciviousness, and of course the practice of them could not flourish in modest communities. They had been interwoven too with their superstitions, and made subservient to the honor of their gods, and their rulers, either living or departed and deified. Linchino was fond of witnessing them, and they were managed to gratify his pride and promote his pleasure. 22

Other spectators noted flowing motion, musical accompaniment, and limitations of movement.

The Hula was not much like ordinary dancing, the dancers remaining stationary in one place, but moving their bodies into many graceful positions. The dancers are accompanied by a kind of low chant, to which their movements keep perfect time. Instruction in the art begins at a very early age, as it takes many years of

22Hiram Bingham, A Residence of Twenty-one Years in the Sandwich Islands; or the Civil, Religious, and Political History of these Islands ....... (1847) 2nd(Hartford and New York, 1848), p. 123-125.
patient labor to acquire the necessary suppleness of limb and muscle.\textsuperscript{23}

We were seated on mats in front of the dancers, who were twenty-five young girls disposed in five rows . . . On either side of us sat two old men holding large calabashes, on which they beat time with the palms of their hands to the dance and to a slow song which accompanied it. The dance itself consisted of various and ever-changing motions of the limbs and body, without moving farther from the spot than a single step forwards, backwards, to the right or to the left. The song was monotonous, and sung, sometimes by a single voice, sometimes by two, and then the whole chorus would join. It was in praise of Boki, and congratulation of his happy return to Oahu. They tell us the dance may consist of any number of persons, from one to 1000.\textsuperscript{24}

V. MISSIONARY INFLUENCE

The travelers whose descriptions appear above were fortunate to see the classic performance of the ancient dance before degeneration had set in. The events of the ensuing decades were to threaten the very existence of the hula.

The formation of a United Kingdom of Hawaii under Kamehameha I merely transferred the patronage of the hula troupes from the local monarchs to the larger courts. But the gradually increasing discontent with the rigid religious tabus, the interest of foreigners in the more lascivious aspects of the dance, and finally the arrival to the missionaries in 1820 nearly obliterated all traces of ancient hulas. For seventy years after the coming of new religions to the Islands, hula as a dance form was suppressed. When the temples and priests fell victims to this new


\textsuperscript{24}Voyage of H.M.S. Blonde, loc. cit.
influence, so did the hula schools, and the formal training of dancers ceased. The rulers of Hawaii also withdrew their support and the remaining dancers were faced with starvation or compromise. They compromised by giving paid performances in the forbidden dance halls and taverns.25

The United States Exploration expedition found that since the introduction of Christianity, dancing flourished only in the out of the way villages in 1838-1842.

... although the missionaries were somewhat averse to destroying those [amusements] of an innocent character, yet, such was the proneness of all to indulge in lascivious thoughts and actions, that it was deemed by them necessary to put a stop to the whole, in order to root out the licentiousness that pervaded the land. They therefore discouraged any kind of nocturnal assemblies, as they are well satisfied that it would take but little to revive these immoral propensities with more force than ever. The watchfulness of the government, police, and missionaries is constantly required to enforce the due observance of the laws.26

Missionary reports of the dancing were varied. One of the first showed no effect on the dancing by the teachings of the new faith.

(Dancing) was practiced both night and day, but the night was the usual time for the amusement and the time most desired, and for some time after the arrival of missionaries at the islands, scarcely a night passed, in which the noise of these assemblies was not heard. The wild note of their songs, in the loud choruses and responses of the various parties, accompanied with the


dull and monotonous sounds of the native drum and calabash, and pulsations on the ground with the feet, was the sad music... missionaries were obliged to hear... With the gathering darkness of the evening, thousands of the natives assembled at some frequented spot, and continued the dance, with shouts of revelry and licentiousness, even till the break of day... And these were not only yells and shouts, but such exhibitions of licentiousness and abomination, as must forever remain untold.27

Native response to the missionaries objections were not always what the missionaries desired. In 1821 Bingham urged Kalanimoku to suspend the public sabbath dancing which was to commemorate Kalanimoku's wife's death.

He replied, "This is the Hawaiian custom, and must not be hindered." Several of our pupils expected to be called on by the governor to dance on the Sabbath; and fearing that their newly instructed conscience, and inexperienced heart, could not withstand such a call, we interceded with the king to excuse those who wished to attend out Sabbath school, instead of the hula. "I wish to see them dance to-day," was his reply; and the drum beat to summon them. His consent was then asked, and gained, to allow the daily dance to be suspended on the following sabbath. When Boki heard this, he said with magisterial and atheistic air, "Dance we will—no kahuna."... Believing the dance to be connected with idolatry and licentiousness, and wholly incompatible with Christianity, we spoke to Linoliho and Kamaralu, on the appearance of idolatry, who affirmed that it was play, not idol worship.28

Under the strain of various restrictions, the dance lost some of its vitality even as soon as 1836.

The dance was at length announced... Yet at

27Sheldon Dibble, History of the Sandwich Islands (Lahinaluna, Maui, 1843), p. 119-120.
28Bingham, loc. cit.
the end of half an hour the dance began to seem long. . . The dancing, so mean and monotonous, was far from realizing the idea we had formed of it. Only the singing and the singers appeared to have preserved all the originality of ancient times. . . .

Although the missionaries were responsible for considerable changes in the nature of the hula, there were other outside influences that made their contributions. Movements of the hornpipe were evident in some dances after the arrival of the European ships. Beechey found that the costumes of the dancers had changed considerably by 1827. He attributed this to the missionary influence but thought that the "new" costume was less modest than the originals were. The summation of the changes by all the various influences was keenly felt. David Malo emphatically states:

The hula, like all other savage, Polynesian institutions degenerated and went on the run to the bad the moment white men appeared on the scene. . . . The modern hula is no more a fair and true representative of the savage Hawaiian, or Polynesian, dance than the Parisian Cancan is a refined and civilized dance.32

Adolphe Barrot, "Visit of the French Sloop of War, Bonite, to the Sandwich Islands in 1836," Tr. for Eriend, VII (May, 1850), p. 34-35.

William Ellis. An Authentic Narrative of a Voyage Performed by Captain Cook and Captain Clarke...Resolution and Discovery....... 1776, .... 1780 (London, 1783), p. 171.

William F. Beechey, Narrative of a Voyage to the Pacific and Bearing's Strait, to Cooperate with the Polar Expeditions...ship Blossom...1825,...1828 (London, 1831) II, p. 107.

"The fact that the dances have survived at all," contends Pollenz, "could be of interest to students of culture."33 There is this dance form, outlasting the culture which fostered it and still pleasing to the dancer and spectator alike.

It would be futile to insist that the older dance form was better or functioned more efficiently. Rather, it is necessary to record the hulas as they exist in the Islands today, for change is continually taking place . . . . Yet with all its change, the hulas are the one remaining relic of Ancient Hawaii.34

34Ibid.
CHAPTER III

SPECIAL CHARACTERISTICS OF ANCIENT HAWAIIAN DANCES

One of the most outstanding characteristics of the dance performance was the integration of the elements of music, dance and poetry. That Chamissol1 was aware of this is revealed in his statement that in the dance of Hawaii, poetry, music, and dancing "appear hand in hand, in their original union..."2 Each of these, the poetry or chant, the dance with its limitations of movement and three styles, and the musical accompaniment show peculiarities which are outlined below.

I. VOCAL MUSIC

Singing and chanting were the two types of vocal music found in the Hawaiian Islands. The songs were simple verses or ballads often having a refrain and occasionally composed extemporaneously.

The ancient Hawaiians were naturally a poetic race, their beautiful surroundings bred in them a feeling for the beauty and symbolism of life. Their liquid language was a flexible medium for its expression. Of course they had no exact word for so abstract a term as our "poetry." Mele, their equivalent, means song.

1 19th Century German writer and poet who sailed as a naturalist with Kotzebue.
And all meles were sung, or rather chanted, or cantilated.  

To the Hawaiian mind, the chief charm of the singing or chanting lay in the words, for their obvious meaning in many cases consisted of exquisite imagery, of word painting succeeding word painting, describing the beauties of natural scenery, used in a profusion bewildering to one accustomed to the restraints of most of our modern poetry.  

"There were two distinct ways for presenting meles: the oli and the hula," Bryan goes on to say,  

The oli was a recitative method of chanting or intoning, a solo performance, unaccompanied by musical instrument... practically a monostone.  

The mele hula, on the other hand, was a song that accompanied the dance. "It had greater range of melody than the oli, and was generally sung by more than one person, thus more nearly approaching the true song." The dance movement suggested melody with marked rhythmic accompaniment. Winne interprets that "The chant, then, had no tune, but rhythm and form of the poetry itself gave it dynamic form, a recognized essential in all musical composition."  

Chamisco observed this when he described the song that  

6Ibid.  
accompanied the dance as monotonous, but explained further that the song with the accompanying drum beats measures the tense of the dance, . . . In the varying dance, the human form develops itself to this measure, in the most admirable manner, . . . [There is a] constant flow of easy unconstrained motion in every natural and graceful position. . . [The] feet only bear the dancer. He moves forward with composure. His body, his arms, all his muscles, are expressive; His countenance is animated.  

The characteristic rhythms of the hula and the simple tunes which accompany them have persisted and may be found in other than the regular dance melodies.

The hula mele, sometimes very old in origin, always closed with the conventional phrase, "Haina ia mai ana ka puana," (Thus ends my song) or some one of its variations.  

II. LIMITATIONS, VARIATION AND DEGREE OF MOVEMENT

Because of a high degree of organization, the effect of synchronized, simultaneous movements of a choral group was attained. Although the early writers did not describe the individual motions of the dance in sufficient detail for today's reader to reproduce, they revealed that the motions were mimic and that the actions of the dance and the sense of the accompanying song were corresponding.

Ancient hulas were varied in number and complexity. The basic technique of the dances depended upon a vocabulary of hand gestures, . . . These gestures could be divided into three types: the first consisted of one or

8Kotzebue, loc. cit.
9Winne, op. cit., p. 197.
two hands which formed a symbol for a specific object—a flower, a tree, a house; The second type utilized both hands in moving position to represent various acts of locomotion, such as walking, paddling a canoe, climbing a mountain, or rain, water, air; The third type uses one of two hands in a stationary position to represent abstract concepts, such as love, sorrow, power, jealousy. Using these gestures, the dancer enacted the story of the accompanying chant, which was sung either by the dancer or by a singer. \[10\]

In Hawaii the form of the pantomime is definitely limited, and attention is focused on the hands by underplaying the other parts of the body. Here we have a specific meaning assigned to a hand movement, but each gesture functions as a separate entity. Each can be used over and over again whenever that specific meaning is required. Hand symbolism employs the old device of a part for a whole; The symbol of roof stands for the whole house, the ripple of waves for the sea. Walking, flowers, rain, kings, princesses, mountains, sky, stars, all can be expressed by the use of specific hand gestures. These are rigid and unchanging and are indeed the essence of hula. \[11\]

The dances were of a return form since the participants took only a few steps in one direction and returned. Costa indicates that "no mention was found of the complex, or the place changing, choral with its crossing, arch, bridge and chain figures. Although the spectators sometimes sat in a circle around the dancers, the circular movement of the round dance was rare." \[12\]

---


Ancient dances were compared to those staged by a large ballet company, for sometimes as many as 200 dancers would take part in a single ceremony. Since such a large group might gather to dance, it is not without reason that there were formations which followed rows, lines and columns. Even when a small group of 2, 3, or 4 dancers performed, the form was usually in a single row. Costa found evidence also that showed "Sometimes the rows faced one direction, while on other occasions, usually less formal, the dancers divided into two groups facing each other."¹⁴

Vancouver gave a detailed eye-witness account of a dance performed in 1794. The entertainment divided into three parts and was performed by three different groups of 200 women each arranged in five to six rows, sitting on their haunches. One man, seemingly the hero of the piece, advanced a few feet before the center of the first row

[He] gave tone and action to the entertainment. In this situation and posture they exhibited a variety of gestures, almost incredible for the human body so circumstance to perform. The whole of this numerous group was in perfect unison of voice and action, that it was impossible, even to the bend of finger, to have discerned the least variation. Their voices were melodious, and their actions were as innumerable as, by me, they are indescribable; They exhibited great ease and much elegance, and the whole were executed with a degree of


¹⁴Costa, op. cit., p. 117
correctness not easily to be imagined... 15

III. TYPES OF DANCES

The noninstrumentated sitting and standing dances comprised the first two types of ancient dances. The use of instruments by the dancer was the third type.

In the seated dances it has been noted that the dancer knelt on the floor, never cross legged, with the buttocks resting on the floor. 16

The sitting dances were executed from a variety of levels, ranging from a position in which the dancer sat or lay on the ground to an upright position on the knees... Occasionally the dancers moved from a seated position to one half way between kneeling and sitting, in which position they were able to perform rapidly. They were capable of executing a variety of movements from a position on their haunches. From this position they sometimes moved quickly to a position parallel to the ground. In all these attitudes the movements which were at times slow and at other times fast, were easy and the transitions smooth. 17

Mrs. May Pukui further points out that in this type of dance the dancers accompanied themselves by chanting. She states that neither musicians nor hula master sat by playing instruments, and that the dancers' chanting was the only accompaniment. 18

15Vancouver, loc. cit.
18Ibid. p. 135.
The standing dances incorporated limited foot patterns into the hand movement. These were done in a semi-erect posture with the knees slightly bent, but with the back straight. The focal point of the dance remained with the "extensive play of the hands, which go through a series of stereotyped gestures, each of which has some symbolic meaning." 18

In the variations of these dances, auxiliary instruments were brought into play. Such instruments consisted of: Uliulu, the feather-tufted gourd rattles; Puili, the split bamboo rattles; Iliili, the stone castanets; and the Kalaau sticks.

The "hula iliili" or pebble dance, required two small stones in either hand of the dancer. The "iliili" were employed very much as castanets are by the Spaniards. 20

The "hula puili" is very graceful and pleasant to witness. In the hulas that I witnessed, each player held out one instrument, and sat tailor-fashion on the ground facing a partner. To every beat of the measure there was a movement of the "puili" with its accompanying 'Murmurous breezy rustle.' The player tapped his partner lightly on either shoulder or wrist, the movement always corresponding for each, effecting a pretty cross-action. In some "hula puili" the place on the ground between the partners was also tapped at points relatively identical for the position of the two players. At certain intervals the rattles were exchanged in mid-air. 21

19 See Emerson for full descriptions.
20 Roberts, op. cit., p. 54.
21 Ibid., p. 56.
IV. ACCOMPANYING INSTRUMENTS

"In number and complexity, the old Hawaiian instruments were limited indeed," Roberts suggests, "But they represent each of the three great families of instruments."

Although the individual specimens belonging to these families are very primitive, they are, in some instances, so peculiar in their construction and use, that, were they found to exist in other parts of the world, there would be very good grounds for suspecting a more or less immediate contact between their users in ancient times.\(^22\)

Many of the instruments found in ancient Hawaii will not be used in the classroom, but it is of interest to note them as they may be found in the accompaniments of the Islands. The most conspicuous musical wind instrument is the nose flute, a variety of the flute that is blown through the nose rather than the mouth. There is but one Hawaiian representative of the stringed instruments. It is a variety of the musical bow that appeared with three strings. Other instruments include: The ipu hokio-kio, the gourd whistle—a small gourd about the size of an ordinary pear; the jew's harp; the puniu, made of a cut coconut shell covered with stretched fish skin; the conch, one of the most frequently mentioned of all musical instruments of the ancient world.\(^23\)

\(^{22}\) Roberts, op. cit., p. 17-18.

\(^{23}\) See Roberts, Ibid., for detailed accounts of all instruments.
The instruments of percussion were used in beating time for the hula.

...Chief of these was the pahu, a drum of hollowed coconut trunk with sharkskin head. It was struck with the hand. Perhaps even more extensively used was the ipu hula, consisting of two large gourds joined neck to neck, like a huge hourglass. It was held in the left hand by a loop of fiber, attached at the joint between the calabashes, and was lifted and dropped on the ground or a padded surface, as well as being struck with the right hand. The pu-niu was a small drum, made of coconut shell with a fishskin head, which was tied on the knee and struck with a knot-tipped cord (ka). The uliuli was a gourd rattle, containing seeds or pebbles, and trimmed with feathers and tapa, shaken by the dancer, and still used in modern hulas.24

The instruments that might be used in the classroom include the iliili, uliuli, puili, and the ipu. The iliili are smooth pebbles which were clicked together in the hand making the sound of castanets. Two round stones are held in one hand, one between the index finger and third finger and the other between the thumb and first finger.

An instrument which survives in the hulas of today and is second in importance only to the "ipu" is the "uliuli" (ulii'-ulii'). Early travelers visiting the Sandwich Islands mention in connection with the dances which they saw, these rattles made of a hollowed calabash or coconut adorned at the tip of the handle with feathers.25

The puili is a tube of bamboo of about eighteen inches. Three to five inches, including a node, are left to form a handle while the remainder of the tube is finely split the length of the bamboo, thus making a soft-sounding rattle.

The ipu was one of the popular instruments employed in the accompaniment of the Hula. It is suggested that it be used as the rhythmic accompaniment in the dances in Chapter IV. Robert’s description included:

Its deeper tones marked the regularly recurring accent of the measure beat . . . On occasions when I could observe its use, the player sat tailor-fashion on the ground with a small cushion or pad of folded cloth in front of him on which he placed the “ipu”. Two methods of manipulating it were observed. In the first it was quickly raised and dropped on the pad at the first beat, but the succeeding beats were marked by striking the side of the lower gourd sharply with the flat of three or four fingers in exceedingly rapid succession at the beginning of each beat, while the calabash was held in the air. The tone produced by the spattering of the fingers on the gourd is lighter and quite different in quality from that produced by dropping it on the pad and affords a pleasing contrast. The second method was to place the “ipu” on the pad, and to lift it at the first beat to the right on level with the shoulders, striking it with the hand as it reached the end of the swing. It was then brought down and struck just as it reached the lowest point of the arc immediately above the pad. The third beat occurred when the highest point to the left was reached, and the fourth as it returned to the lowest point of the arc. 26

V. COMPARISON OF ANCIENT AND MODERN HULA PATTERNS

Today’s hulas differ from the ancient ones in form as well as in the manner of performance. The hand gestures have become more pantomimic and, instead of standing in one place, the dancer now moves freely playing to the audience. Pollenz 27 compares the ancient and modern in Figure I.

26Ibid., p. 52.

**ANCIENT** | **MODERN**  
--- | ---  
Performers | Extremely small groups  
Large numbers, both men and women | Sometimes solo dancers, nearly always women  
Accompaniment | Ipu, pahu, gourd rattles  
Solo Voice | Steel guitar  
Calabash (ipu) | Ukulele  
Pahu drum | Piano and modern band instruments  
Nose flute | Choral groups  
Biological bow |  
Bamboo and gourd rattles |  
Occasion | Ship-launching  
Religious ceremonies | Political campaigns  
Court entertainments | General entertainment purposes  
Formal debuts of dancers |  
Recreational games |  
Training | Theatrical and tourist schools, a dance may be learned in a week  
Special School (halau); period took as long as two years |  
Routines | Fewer varieties, pantomimic gesture, facial expression  
Many varieties, extremely stereotyped, economy of hand gestures |  
Attitude | Varies, depending upon dancer  
Deep reverence |  
Purpose | To make money  
To play part in religious ceremonial life.
CHAPTER IV

DESCRIPTION OF DANCES WITH CHANTS AND NOTATIONS

Music, accompaniment notation and basic patterns were common in the ancient dance form. These were best presented in a unit by themselves. The second unit included the description of the individual dances with their verse and its translation, the chant music and Ipu beat.

I. MUSIC

Technical Aspects. Since Ancient Hawaiian music was played and sung without any written form to follow and the chants and accompaniments were individual in nature, a form of understandable notation for classroom is desirable. This is suggested by Helen Roberts:

In the final analysis, some reference to the European system must be made in order to render an account intelligible to the majority of the reading public, already well grounded in it. For reasons of expediency, then, the European system of notation is employed in these studies, with only such modifications as are required.\(^1\)

She further suggests key signatures be replaced by the insertion of chromatic signs immediately before notes requiring them on the first appearance in the music. Thereafter, throughout the measure, their presence is presupposed unless

---

a cancellation occurs.²

It has already been noted that in hulas there was more tonal and rhythmic variety than in any of the chant forms.

The most frequent intervals in its very simple tunes, were the major level [tone most frequently used], the minor third and the perfect fourth. Two-part measure was usual. . . . Phrases in pairs naturally followed the couplet forms of the mele. Suggestion of modulation extension and inversion may be occasionally noted.³

Chants and Accompaniment. The chants appearing with the dances in this chapter have been transcribed from examples as sung in the recordings. The melody line should be followed, but the tonality may be varied according to the choice of the performer.

The Ipu beat is notated on a single line directly above the staff containing the chant. If the teacher is playing the Ipu, it is suggested that the notes below the line be played by the palm of the hand on the bottom of the Ipu, and the upper notes be played by the fingers on the side. This results in a more practical playing position enabling the instructor to observe the dancers at all times. Vancouver, however, observed:

These (ipu) were struck on the ground . . . and

²Ibid., p. 15.
in the interval between each stroke, they beat with their hands and fingers on the side of these instruments, to accompany their vocal exertion. . . . 4

Pollenz, on the other hand observes that the "Rhythm was beaten out on Ipus (calabashes) which were slapped with the hand or struck against floor or knee."5

All other instruments when used for part of a dance are held in the right hand and changed only as noted specifically during the dance.

If an introduction is desired, four measures of Ipu beat may be played before the beginning of the chant. The same pattern will be repeated for the closing four measures unless otherwise indicated. Tempo is noted at the top of the music giving the number of quarter notes per minute.

The hula pahu beat may replace the Ipu if desired. Roberts notes that "Nowadays the hula pahu seems not to be distinguished from the hula ipu in a musical way."6

Records. Records are available for all dances listed in this study. In most cases there is an introduction of some duration. "Kapiolani" and "Kawika" include a primary


6Roberts, op. cit., p. 50
chant before the dance chant begins. The preliminary calls are given at the beginning of each verse by a second voice in the background except in the case of LiliuEk where the repeated verse is augmented by a chorus. When "excellent records are available, [they are] convenient and practical for groups, and add color to the dances." Each participant sings the chant along with musical background whether it is recorded or live.

II. TEACHING AIDS

Presentation of Material. "The presentation of a dance will determine the success or failure on the part of a dance. The interest and enthusiasm of the teacher is easily 'caught' by the group." General steps outlined in "Dance Awhile" include:

1. Give a brief historical background or any interesting slants about the dance that might catch their interest and make the dance more meaningful.

2. The teacher should know the dance and the music thoroughly, including the exact number of steps for each part, and should be able to demonstrate the dance.

3. It is advisable to have danced the material to be presented in order to analyse and demonstrate clearly.  

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8 Ibid., p. 16.
9 Ibid.
Rhythm and Tempo. The rhythm is four beats to a measure. Four measures become one verse, and the verse is repeated. A "Vamp" may be inserted between verses, and it varies in number of measures; but the rhythm remains constant.

The tempo is the speed of the rhythm and the chant as noted on the music. The quarter notes per measure are indicated by the total beats for one minute. This ratio appears above the key signature in the left corner of the music. To time the rhythm, a stop watch may be used.

III. DANCE PECULIARITIES

Step Patterns. "In the hula the feet move but little. The dancer never covers much territory," points out Costa, "Many times the feet stay in one position, and only the heel comes up and down to allow the hips to move, while the dancer dances with arms, hips, and facial expressions."10

The following step patterns are basic to all ancient hulas and do not vary in form. Combinations of steps, when used as a pattern, will appear in the introduction before the beginning of the dance. The basic steps used in the patterns are listed at the left for reference.

1/4 turn left
Starting position: weight on both feet.

10 Mezeppa King Costa, "Dance in the Society and Hawaiian Islands as Presented by the Early Writers, 1767-1842" (unpublished Master's thesis, the University of Hawaii, Honolulu, Hawaii, 1951), p. 142.
Step right foot across flat on floor about six inches in front of left, ending at right angles to left (ct. 1), step left beside right (ct. 2), step right to original position (ct. 3), return left to place without changing weight (ct. 4).

1/4 Turn right
The same pattern: starting left in front.

Old Fashioned Step\textsuperscript{11} - Starting position: feet together step right in place (ct. 1), lift heels from floor at the same time flex knees apart and to the side slightly (ct. 2), step left in place (ct. 3), flex knees as in count 2 (ct. 4).

Ami\textsuperscript{12}
Right - Circle hips and legs from left to right. Right heel raises slightly to permit movement (ct. 1 and 2).

Left - Same as above reverse direction with legs and hips.

Pick Flower Step
Weight on one foot, point other toe forward (ct. 1), to the side (ct. 2), forward again (ct. 3), and to the side (ct. 4).

Hand Patterns. In each dance the hand pattern will vary as "The movements of the dance acted out the words of the song . . . . For the most part, the pantomime was done with the hands and arms."\textsuperscript{13} There are some basic figures

\textsuperscript{11}Pollenz, loc. cit., p. 227. Listed here as UWEHE. The dancer rises on his toes, with knees bent, then returns to a flat-footed position.

\textsuperscript{12}Costa, op. cit. The movements of the hips always (are) kept in a line back of the natural position of the front of the body. Only in sex dances did the opu come forward. Today not all of the hula teachers are so careful to see to it that their pupils executed the hip movements properly.

\textsuperscript{13}Costa, loc. cit., p. 139
whose descriptions will be augmented with diagrams. In the following, the capital letters in parenthesis refer to the diagrams in Figure II.

**Flower**

(A) All fingers kept closed. They are brought together, and the fingertips touch. . . . When this gesture is made at mouth, (it) means "talk" or "song." 14

(B) The hand or hands is/are held up diagonally in front of the body. The fingers are close together in a circle if the flower is closed, but as the flower opens the fingers open too. The palms face the dancer. 15

**Rain**

(C) This is a gesture for two hands, although only one is held in the sketch. The hand is bent down from the wrist, fingers relaxed. . . . In Hawaii hands brought flutteringly down, stand for "rain." 16

(D) Both hands move from a position above and in front of the dancer's head to a position (E) level with the dancer's chest, as the fingers flutter. 17

**Person**

(F) There is no gesture for "Man" or "Woman" but "Person" is designated with both hands pointing toward each other, palms down, with the index finger touching the chest. 18

**Sea**

(G) Both hands move diagonally from the body outward as they make a motion like the waves rolling. 19

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15 Costa, loc. cit., p. 141.
17 Costa, op. cit.
18 Costa, op. cit.
19 Ibid., p. 139.
News from afar

(H) One hand is placed behind the ear, palm out, while the other is outstretched. 20

All movements are done diagonally to the side or in front of the dancer. "The movement is done first to one side and then to the other, for people on one side of the audience and then for the other half of the audience." 21

Beginning and Ending Stance. The right toe is pointed. The hands are slightly lower than shoulder height with arms extended, right hand on top of left. The fingers are straight and relatively tight together, with the thumbs free.

Formation. Each dancer takes his place in a line facing the audience. "Most of the dances were done in straight lines. Sometimes one line or row would change places with another." 22 When a change of lines takes place, it is usually done during the "Vamp" rather than the verse.

Posture and Carriage. In these dances, the dancers, whether sitting or standing, maintain erect posture. "The dancer moves readily with hand and arm motions but the

20 Ibid.
21 Ibid.
22 Ibid. p. 138.
FIGURE II

ILLUSTRATIONS OF HAND PATTERNS
A. Flower Hand

B. Flowers

C. Rain Hand

D. Rain Above

E. Rain Ending

F. Person
G. Sea

H. News from Afar
motions are not accentuated by the body." 23 "In both India and Hawaii, the production of the gesture is the same; the movement flows out from the shoulder and wrist and ends up in the delicately curling fingers." 24 Mrs. Nay Pukui points out that "In the hula, the eyes always follow the hands." 25 With such limitations on movement of the torso, one might think the dances were monotonous and uninteresting. On the contrary, these same limitations enhanced the style.

The effect of these ancient dances depended upon large groups of performers, all going through the stereotyped motions in unison. Every arm, every head, every foot had to be in line and this produced a magnificent spectacle. 26

When speaking of folk dancing in general, Dance A-While mentioned that it was not the "intricacy of steps or figures which is noticed, . . . . There is an alertness, vitality, strength, and beauty which transmits the feeling of complete control of the entire body." 27

VI. TERMS AND ABBREVIATIONS

The terms and abbreviations which were used in this

24 Ibid. p. 654.
25 Costa, loc. cit., p. 139
27 Harris, et al., loc. cit., p. 16
study were those that were accepted by the research committee of the Folk Dance Federation of California and are used in their presentations of dances. The format of the dance descriptions which follow was also patterned after the accepted material found in the volumes of *Folk Dances from Near and Far*, the Federation's publication.

Terms.

Folk dances are composed of recurring patterns of position and movement. To clarify the description of the dances, it is convenient to refer to these patterns by name. . . .

Three types of patterns are listed: (a) dance positions, which comprise the attitude of disposition of the parts of the body of a single dancer, the relation of one dancer to another; . . . ; (b) step patterns, which are well-defined, characteristic foot movements; (c) figures, which are recognizable sequences of step patterns, positions, and group movements that form patterns common to many dances.28

**Abbreviations.**29

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
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<tbody>
<tr>
<td>L</td>
<td>left(side or direction), left foot, left arm.</td>
</tr>
<tr>
<td>R</td>
<td>right, right foot, right arm.</td>
</tr>
<tr>
<td>ot.</td>
<td>count or beat (of measure of music).</td>
</tr>
<tr>
<td>fwd.</td>
<td>forward</td>
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<tr>
<td>bwd.</td>
<td>backward</td>
</tr>
</tbody>
</table>


29 *Ibid.*, p. 111. The abbreviations do not comprise the entire list as found on this page but are those which are applicable to this study.
ALEKOKI
ULIU LI DANCE

Music: Record: Bell records No. LKS 222, Andy Cummings.
Instrument: Feathered gourd, uliuli held in R hand.
Steps: 0F
Figures: Shake - One shake is a complete motion out and in of the gourd.
Tap - With the gourd is always on L thigh unless noted otherwise.
Vamp - Feet - 2 OF
  Left - one wave (ct. 1, 2) hold in front palm up (ct. 3, 4)
  Gourd - Shake, tap thigh, tap palm two times, tapping across the palm to the outside.

Note: * is used to show the gourd action.
- shows the left hand action.

Beginning Position: Point R toe, arms out with gourd resting on L hand.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands and Gourd</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Call: Aole i - She didn't come</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| 1 | 2 OF R, L - | Drop wrist (ct. 1), Turn palm from inside to out (ct. 2) point to self (ct. 3), hold (ct. 4).
  | | * Shake and tap thigh (ct. 1, 2), repeat (ct. 3, 4).
| 2 | 2 OF | With wrist motion, extend hand palm up (ct. 1), turn palm down (ct. 2), palm up (ct. 3), and palm down (ct. 4).
  | | *Shake and tap thigh, Repeat.
| 3 | 2 OF | *Shake and tap back of L hand (ct. 1), tap hand three more times moving hands from R to L (ct. 2, 3, 4).
<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands and Gourd</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>2 OF</td>
<td>- Repeat measure 3 from L to R.</td>
</tr>
<tr>
<td>5</td>
<td>2 OF</td>
<td>- Bring fingers from sky to waist in rippling action (rain).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Shake and tap thigh, repeat.</td>
</tr>
<tr>
<td>6</td>
<td>2 OF</td>
<td>- Dip hand and raise palm out (shows rain from up there)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Shake and tap thigh, shake and tap back of L hand.</td>
</tr>
<tr>
<td>7</td>
<td>2 OF</td>
<td>- L hand to 1 side of face (ct.1), hold (ct. 2, 3, 4).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Shake and tap thigh, shake and tap elbow</td>
</tr>
<tr>
<td>8</td>
<td>2 OF</td>
<td>- Hand to chest palm down (ct.1), hold (ct. 2, 3, 4).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Shake and tap thigh, repeat.</td>
</tr>
<tr>
<td>9 - 16</td>
<td></td>
<td>Repeat I</td>
</tr>
<tr>
<td>17-18</td>
<td></td>
<td>two Vamps</td>
</tr>
</tbody>
</table>

**II Call: Amanu - Cold and wet**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands and Gourd</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 OF</td>
<td>- Hand across chest.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Shake and tap thigh, repeat.</td>
</tr>
<tr>
<td>2</td>
<td>2 OF</td>
<td>- Point to self</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Shake and tap thigh, repeat.</td>
</tr>
<tr>
<td>3</td>
<td>2 OF</td>
<td>- Hand to L side of face,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* Shake and tap L thigh, shake and tap R thigh</td>
</tr>
<tr>
<td>Measure</td>
<td>Feet</td>
<td>Hands and Gourd</td>
</tr>
<tr>
<td>---------</td>
<td>--------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>4</td>
<td>Repeat measure 3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>2 OF</td>
<td>Hold hand high (ct.1,2) then to waist (ct.3,4).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap back of hand (high) (ct.1,2), shake and tap back of hand at waist (ct.3,4).</td>
</tr>
<tr>
<td>6</td>
<td>2 OF</td>
<td>*Repeat measure 5 to the R.</td>
</tr>
<tr>
<td>7</td>
<td>2 OF</td>
<td>Point forward to the L (ct.1,2), wave to L eye (ct.3,4).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap, shake and tap.</td>
</tr>
<tr>
<td>8</td>
<td>2 OF</td>
<td>Tap chest (ct.1,2), wave arm out (goodby) (ct.3,4).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap, repeat.</td>
</tr>
<tr>
<td>9 - 16</td>
<td>Repeat II</td>
<td></td>
</tr>
<tr>
<td>17 - 18</td>
<td>Vamp twice</td>
<td></td>
</tr>
</tbody>
</table>

Note: If record is used, repeat II again and add two more Measures of vamp at the end. Ten measures in all.

III Call: Ua malu - She asked me

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands and Gourd</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 OF</td>
<td>*Shake and tap back of hand up in front, shake and tap back of hand at waist.</td>
</tr>
<tr>
<td>2</td>
<td>2 OF</td>
<td>Wave to side of head, move hand down on side to hip, wave.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap, repeat.</td>
</tr>
<tr>
<td>3</td>
<td>2 OF</td>
<td>*Shake and tap back of hand outstretched, shake and tap shoulder while hand waves to mouth.</td>
</tr>
<tr>
<td>4</td>
<td>Repeat Measure 3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>2 OF</td>
<td>Point to L temple</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake, tap thigh, shake and tap elbow.</td>
</tr>
<tr>
<td>Measure</td>
<td>Feet</td>
<td>Hand and Gourd</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
<td>----------------</td>
</tr>
<tr>
<td>6</td>
<td>2 OF</td>
<td>Repeat measure 3</td>
</tr>
<tr>
<td>7</td>
<td>2 OF</td>
<td>*Shake and tap back of hand from L sky to waist (four taps).</td>
</tr>
<tr>
<td>8</td>
<td>2 OF</td>
<td>*Repeat above from R to waist.</td>
</tr>
<tr>
<td>9 - 16</td>
<td></td>
<td>Repeat III</td>
</tr>
<tr>
<td>17 - 18</td>
<td></td>
<td>Vamp twice</td>
</tr>
</tbody>
</table>

**IV Call:** Kilohi - I see her beauty

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hand and Gourd</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 OF</td>
<td>Hand in front, shoulder high, palm facing the R.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap, repeat.</td>
</tr>
<tr>
<td>2</td>
<td>2 OF</td>
<td>Turn palm in and sweep shoulder high in front and to left.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap, repeat</td>
</tr>
<tr>
<td>3</td>
<td>2 OF</td>
<td>Make flower in sky L, bring flower to waist.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap flower, high and shake and tap flower at waist.</td>
</tr>
<tr>
<td>4</td>
<td>2 OF</td>
<td>*Repeat measure 3 making flower to R.</td>
</tr>
<tr>
<td>5</td>
<td>2 OF</td>
<td>Vamp</td>
</tr>
<tr>
<td>6</td>
<td>2 OF</td>
<td>Wave to mouth and open hand to front, moving from R to L.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Shake and tap, repeat.</td>
</tr>
<tr>
<td>7</td>
<td>2 OF</td>
<td>*Shake, tap four times the back of hand from R to L.</td>
</tr>
<tr>
<td>8</td>
<td>2 OF</td>
<td>*Repeat measure 7 from R to L.</td>
</tr>
<tr>
<td>9 - 16</td>
<td></td>
<td>Repeat IV</td>
</tr>
<tr>
<td>17 - 18</td>
<td></td>
<td>Vamp twice</td>
</tr>
</tbody>
</table>

Ending Position, bow as in beginning, with head lowered to arms.
ALEKOKI

1. Aole i piliwi ia
   Kahi wai a'o Alekoki
   Ho'okuhi ha ua i uka
   Noho mai la i Nuuanu

1. She didn't come to meet me no, no
   By the waters of Alekoki
   It was raining up there
   as I sat and waited at Nuuanu

2. Amanu maka hewa au
   Ke kali ana ilaila
   Hau no paha ua paa
   Kou manao ia nei

2. Cold and wet was I
   waiting there in the rain
   She promised to be here
   She is always in my thoughts

3. Uma'amu nei ia kino
   Mauuli a'o ko leo
   Kau mai aku ka manao
   Kahi wai a'o Kapena

3. She asked me to be true
   to keep myself just for you
   My thoughts are with you
   near the waters of Kapena

4. Kiloli au ika nani
   Na pua o Naunala
   Haina mai kapuana
   Kahi wai a'o Alekoki

4. I see her beauty
   is like this flower which grows on Naunala
   Thus ends my song
   about the waters of Alekoki

PAU
1. Ao-ole i pili-wi i-a Ka-hi wa-i a'o Ale ko-ki Ho-o-kono ha ua i
   u-ka No-no ma-i la i Nu-ua-nu Ao-ole i pili-wi i-a Ka-hi wa-i a'Ale-

2. An-ua-nu ma-ka he-wa a-u Ke kali a-na i-la-1 la Ke-u no pa-ha u-a
   pa-a Ku-o ma-na-o i-a nei An-ua-nu ma-ka he-wa a-u Ke kali a-na i-la

3. Ke-u no pa-ha u-a pa-a Ko-u ma-na-o i-a ne i
HEEIA
PUILI DANCE

Music: Record - Folkraft No. 1123B (record a little slow, increase speed)
49th State No. 45146(HRC-146-A)
John K. Almeida, Chanting

Instrument: Puili - held in the right hand by the solid end.

Position: Sitting over the feet, kneeling

Figures: Vamp - Hit palm of L hand with stick(ct.1),
partners stick(ct.2), Palm of L hand(ct.3), Own left shoulder(ct.4).

Chorus - (EA-EA) Hit back of left hand over L side of body, twice quickly(ct.1,2);
Hit palm of L hand in front of body once slowly(ct.3,4).

MUSIC (3/4) Pattern

Measures

I

1 - 12 - Undulated arms, indicating the action of water. Sticks on floor between and in front
dancers; hands down at sides. Undulate hands continuously as arms are raised sideways
overhead then lowered in front toward stick. Finish with stick in right hand.

II

1 - 2 Vamp

3 - 4 -Hit own shoulders alternately starting with R shoulder for 8 ct.

5 - 6 -Chorus

III

1 - 2 Vamp

3 - 4 -Hold "butt" end of stick with both hands.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paddle twice to own right and twice to left, for 8 ct.</td>
<td></td>
</tr>
<tr>
<td>5 - 6</td>
<td>-Chorus</td>
</tr>
</tbody>
</table>

IV

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 2</td>
<td>-Vamp</td>
</tr>
<tr>
<td>3</td>
<td>-Hit own R shoulder with stick (ct. 3), Partner's stick (ct. 2), own L shoulder (ct. 3), Partner's stick (ct. 4).</td>
</tr>
<tr>
<td>4</td>
<td>-Repeat measure 3</td>
</tr>
<tr>
<td>5 - 6</td>
<td>-Chorus</td>
</tr>
</tbody>
</table>

V

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 2</td>
<td>-Vamp</td>
</tr>
<tr>
<td>3 - 4</td>
<td>-Hold stick, hand at each end, horizontally in front of and close to chest. Describe an outward circle with stick, body following the movement, imitating &quot;rowing&quot; a boat (cts. 4) Repeat.</td>
</tr>
<tr>
<td>5 - 6</td>
<td>-Chorus</td>
</tr>
</tbody>
</table>

VI

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 2</td>
<td>-Vamp</td>
</tr>
<tr>
<td>3</td>
<td>-Hold stick overhead toward R side, palms of hands pressing against ends of stick. Move stick overhead from R side to L side (ct. 1, 2), and from L to R side (ct. 3, 4)</td>
</tr>
<tr>
<td>4</td>
<td>-Repeat entire pattern measure 3</td>
</tr>
<tr>
<td>5 - 6</td>
<td>-Chorus</td>
</tr>
</tbody>
</table>

VII

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 - 2</td>
<td>-Vamp</td>
</tr>
</tbody>
</table>
Measure | Pattern
---|---
3 - 4 | -Hold middle of stick with one hand. Describe a small circle rapidly, as if churning water, then, hit the floor with "but" end of stick first to R side then to L as if trying to spear a fish (cts. 1-4). Repeat entire pattern (cts. 1-4).
5 - 6 | -Chorus

VIII | Spearng for fish
---|---
1 - 2 | -Vamp
3 - 4 | -Hold middle of stick with one hand. Hit floor with "butt" end of stick, "stab fish", alternately from R side to L for 8 cts.
5 - 6 | -Chorus

IX | Exchange (Playfulness)
---|---
1 - 2 | -Vamp
3 - 4 | -Throw own stick to partner and catch partner's stick in L hand: two exchanges per measure, four in all.
5 - 6 | -Chorus

X | Wave
---|---
1 - 2 | -Vamp
3 - 4 | -Hold stick in R hand over to L side with spliced tip down. Wave stick from L to R side, twice (cts. 1-4). Throw stick to partner and catch partner's stick. (cts. 1-4).
5 - 6 | -Chorus

XI | Paddling
---|---
1 - 2 | -Vamp
<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 - 4</td>
<td>-Repeat Figure 3, Paddling</td>
</tr>
<tr>
<td>5 - 6</td>
<td>-Chorus</td>
</tr>
</tbody>
</table>

XII Wave

1 - 2   -Vamp
2 - 4   -Repeat figure 10, Wave, receiving own stick.
5 - 6   -Chorus

Ending Position: Aloha - Stretch arms forward, place hand on top of hand with palms down and bow with head between arms.

Note: These directions are for the Folkraft record.

When the 49th state recording is used, the following changes are observed.

- Figure 1 is 10 measures long instead of 12.
- The Chorus (measures 5 and 6 in each figure) are included only after figures, III, V, VII, IX, XI.
- Figure XII is repeated the second time and the Chorus is included after the repeat only.

The written Chant follows the measures as found in the 49th state recording.
HEEIA
ULIU LI DANCE

Music: Record: 49th State No.45146(HRC-146-A) John K. Almeida, chanting.

Instrument: Feathered gourd held in R hand.

Position: On knees, either up or sitting on heels.

Figures: Shake - One shake is a complete motion out and in of the gourd.

Tap - Gourd taps R thigh unless other directions are given.

Vamp - Shake, tap R thigh, tap two times on palm of L hand. L hand waves once then to waist for the taps.

Pause - L hand at chest, palm down. Gourd rests on thigh.

Big vamp - Two taps on palm, shake, tap thigh (4cts.)
Two taps on palm, shake and pause (4cts.)
The L hand waves on the tap on the thigh.

Note: * is used to show the gourd action
- shows the left hand action

Beginning Position: Arms out with gourd resting on L hand.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Hand and Gourd</th>
</tr>
</thead>
</table>

**MUSIC (4/4)**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
<tr>
<td>2</td>
<td>Vamp</td>
</tr>
<tr>
<td>3 - 4</td>
<td><strong>Shake gourd and roll over L hand and tap floor three times moving from L to R (6 cts.). Shake and pause (2cts).</strong></td>
</tr>
<tr>
<td>5 - 8</td>
<td>Repeat I</td>
</tr>
<tr>
<td>9 - 10</td>
<td>Big Vamp</td>
</tr>
<tr>
<td>Measure</td>
<td>Pattern</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------</td>
</tr>
<tr>
<td>II. Call:  <strong>Hee ana - He is returning</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
<tr>
<td>2</td>
<td>Vamp</td>
</tr>
<tr>
<td>3</td>
<td>Up on knees</td>
</tr>
<tr>
<td></td>
<td>-Wave to R and L</td>
</tr>
<tr>
<td></td>
<td>*Shake and tap thigh, shake and tap thigh</td>
</tr>
<tr>
<td>4</td>
<td>Down on heels</td>
</tr>
<tr>
<td></td>
<td>-L hand across chest, palm down</td>
</tr>
<tr>
<td></td>
<td>*Shake, hit elbow, shake and hit top of hand.</td>
</tr>
<tr>
<td></td>
<td><strong>5 - 8 Repeat II</strong></td>
</tr>
<tr>
<td>9 - 10</td>
<td>Big Vamp</td>
</tr>
<tr>
<td>III. Call:  <strong>A na'ul - The short waves</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
<tr>
<td>2</td>
<td>Vamp</td>
</tr>
<tr>
<td>3</td>
<td>Hand across chest, palm down - then to waist for taps.</td>
</tr>
<tr>
<td></td>
<td>*Hit R shoulder (ct. 1), tap back of hand two times moving from L to R (ct. 2, 3), tap R shoulder (ct. 4).</td>
</tr>
<tr>
<td>4</td>
<td><strong>5 - 8 Repeat III</strong></td>
</tr>
<tr>
<td>9 - 10</td>
<td>Big Vamp</td>
</tr>
<tr>
<td>IV. Call:  <strong>A he - Didn't love him</strong></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
<tr>
<td>Measure</td>
<td>Pattern</td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td>2</td>
<td>-(up on knees) point fwd. (ct.1,2), (on heels) touch chest (ct.3,4) *Shake and tap, shake and tap.</td>
</tr>
<tr>
<td>3</td>
<td>**Up on knees, shake and tap back of outstretched L hand (ct.1,2), down on heels, L hand to chest palm up, shake and tap palm. **</td>
</tr>
<tr>
<td>4</td>
<td><strong>Repeat measure 3</strong></td>
</tr>
<tr>
<td>5 - 8</td>
<td>Repeat IV</td>
</tr>
<tr>
<td>9 - 10</td>
<td>Big Vamp</td>
</tr>
</tbody>
</table>

**V Call:**  *Ka ha hewa - Tread lightly*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
<tr>
<td>2</td>
<td>Vamp</td>
</tr>
</tbody>
</table>
| 3       | Up on knees  
  - Dip hand down to R and L  
  *Shake and tap back of hand, shake and tap back of hand. |
| 4       | Palm down sweeps from R to L  
  *Shake and tap thigh, shake and tap thigh. |
| 5 - 8   | Repeat V |
| 9 - 10  | Big Vamp |

**VI Call:**  *Ke e na - The bird*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
</tbody>
</table>
| 2       | Wave at L shoulder and wave out to front L.  
  *Shake and tap, shake and tap. |
| 3       | Hand to L cheek - lean to the L.  
  *Shake and tap, shake and tap. |
<table>
<thead>
<tr>
<th>Measure</th>
<th>Pattern</th>
</tr>
</thead>
</table>
| 4       | Up on knees  
  - Dip hand and move to sky - palm down.  
  *Shake, tap and shake and tap outstretched hand. |
| 5 - 8   | Repeat VII                                                            |
| 9 - 10  | Big Vamp                                                              |
| VII     | Call: Haina - Thus ends my song                                       |
| 1       | Vamp                                                                 |
| 2       | Wave to mouth, open palm up to front from R to L.  
  *Shake, tap, shake, tap. |
| 3       | Up on knees  
  *Shake and tap back of hand in front extended (ct.1,2) L hand stays as gourd moves to shake, tap (ct.3,4). |
| 4       | - Tap R shoulder, tap outstretched hand (ct.1,2), hold (ct.3,4).      |
| 5 - 8   | Repeat VII                                                            |
| 9 - 10  | Big Vamp                                                              |
| 11-14   | Repeat VII                                                            |
| 15      | Vamp                                                                  |
| 16      | - Shake, tap (ct.1,2) tap shoulder (ct.3), hold (ct.4), for bow.      |

Note: The chant music does not include measures 9 - 14.  
If it is desired to include these measures, verse VII must be repeated three times; the second and third repeats both using the second ending.

Ending Position: Hands as in the Beginning Position with the head bowed slightly between the arms.
1. At Heelia
   the big waves roll in

2. He is returning
   on his boat

3. The short waves
   on which he used to surf

4. She didn't
   love him
   His heart belonged to
   someone else

5. Now let us
   tread lightly
   over the mat

6. The end
   bird
   lives in the forest

7. Thus ends my song
   of the bird

PAU
CALL: Aia i Heeia

1. A-i-a i he-e-i-a la Ko na-lu e he-e a-na A-i-a-na e-a e-a e-a e-a e-a He-e

2. a-na i-ka mu-ku la Ho'i a-na i-ka La-la He-e La-la e-a e-a e-a e-a e-a A

3. na'u i ki-ka-ha la O i-a-e ka-i A ka-i e-a e-a e-a e-a A he

4. ku-hi-he-wa Ko-u la A-i-a i-ka po-li A he po-li e-a e-a e-a e-a e-a Ka ha

5. he-wa a-na a-u la I-ka a'o Ka mo-e na Ka ha mo-e na e-a e-a e-a e-a e-a e-a He
6. e-na i-ka Manu la No ho i-ke ku-a Hi-wa He Hi-wa e-a e-a e-a e-a Ha-

7. na ma-i kapu-a-na la no ha-la la i Ka-nu-ku ma-nu Ha-i ma-nu e-a e-

a e-a e-a e-a
**KAPIOLANI**

**Music:** Record: 49th State Recording "Mele no Kapiolani", No. 45187 (HCR-187-B), Nihau chant.

**Steps:** 1/4 turn R and L

**Figures:** Double OF - step, Flex knees three times.

Vamp - (two measures) feet - step R to the R side step L together, step R to the side, hold L foot. (cts. 4) repeat to L (cts. 4).

Arms clapp twice, leading hand up, following to chest, palm down.

Hop - Raise heel off floor only.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Call:</td>
<td>Hoi kealoha</td>
<td>-L to chest, sweep R from side into heart (ct.1), roll hands around each other (ct.2) R sweep out with palm up (ct. 3,4).</td>
</tr>
<tr>
<td>1</td>
<td>1/2 vamp to R diagonally forward - point toe L, on hold.</td>
<td>-L at chest, R shoulder high both palms down. Change to opposite side with tap steps.</td>
</tr>
<tr>
<td>2</td>
<td>Tap R toe in front, return to position, tap L in front, return to position.</td>
<td>Both hands out waist level, wave down to ground, R, L, center.</td>
</tr>
<tr>
<td>3</td>
<td>1/4 turn to R (ct.1,2,3) flex knees on ct.4.</td>
<td>-L waist high palm to other arm, R palm dashes over wrist and back two times as knees flex (fish jumping).</td>
</tr>
<tr>
<td>4</td>
<td>Step in place L,R (ct.1,2), flex 1 knee two times (ct. 3,4)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>1/2 vamp to R, step on the L the last beat.</td>
<td>-1/2 vamp.</td>
</tr>
<tr>
<td>6-9</td>
<td>Repeat I</td>
<td></td>
</tr>
</tbody>
</table>
### II Call: Ika ulu hua

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-11 Vamp</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| 1 | OF on R but body turns to L(ct.1, 2), Turn to R and work L foot(ct.3,4). | Hands make large circle to knees(ct.1,2) and up the center(ct.3), out to each side(ct.4). |
| 2 | Step R, pivot to L (ct.1,2), step L pivot to R(ct.3,4). | Clap with L palm up, swing R hand to R, clap, R palm up, swing L hand to L. |
| 3 | Point R toe(ct.1,2) raise R knee with lifting arm motion. | Bending body, L hand under R elbow(ct.1,2), raise up to sky(ct.3,4). |
| 4 | Step, hop R and L fdw. Turn with the feet each step. | Parallel hands, palms in. |
| 5-6 | Vamp | |
| 7-12 | Repeat II | |

### III Call: Aia Ninoha (If chant music used, slow tempo)

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Step fdw. R, body moves over R foot L stays in place, heel lifted.</td>
<td>Hands circle to self and open forward, out-stretched, palms up.</td>
</tr>
<tr>
<td>2</td>
<td>Weight shifts to L foot.</td>
<td>R stays out while L, palm down arches up and back behind L shoulder. Look at the hand traveling.</td>
</tr>
<tr>
<td>3</td>
<td>Step R diagonally to L, (ct.1),pivot to R(ct.2) step L straight ahead, pivot to L(ct.3,4).</td>
<td>Palms down, sweep from L to R and R to L as pivots are made.</td>
</tr>
<tr>
<td>Measure</td>
<td>Feet</td>
<td>Hands</td>
</tr>
<tr>
<td>---------</td>
<td>------------</td>
<td>-----------------------------------------------------------------------</td>
</tr>
<tr>
<td>4</td>
<td>Step hop R,L Traveling back-wards.</td>
<td>-Hands wave waist high to the floor (ct.1), to R and L (ct.2,3) and to center (ct.4).</td>
</tr>
<tr>
<td>5 - 6</td>
<td>Vamp</td>
<td></td>
</tr>
<tr>
<td>7 - 12</td>
<td>Repeat III</td>
<td></td>
</tr>
<tr>
<td>IV Call:</td>
<td>O ka la</td>
<td>(if chant music is used, pick up tempo in measure 2)</td>
</tr>
<tr>
<td>1</td>
<td>Sway fwd R, back L (ct.1,2), step back R,L (ct.3,4).</td>
<td>-Lift palms up to R for &quot;sun&quot; (ct.1,2), then wipe brow with the L and R (ct.3,4).</td>
</tr>
<tr>
<td>2</td>
<td>½ vamp R with hop on L, swaying to follow hands.</td>
<td>-Hands sweep up to R.</td>
</tr>
<tr>
<td>3</td>
<td>Flex L two times (ct.1,2), step R, step back L (ct.3,4).</td>
<td>-Beckon (ct.1), slowly turn hands and move to L (ct.2,3), sweep to chest, hands to center, palms down (ct.4).</td>
</tr>
<tr>
<td>4</td>
<td>Double OF with the R flexing 3 times</td>
<td>-Hands remain to chest.</td>
</tr>
<tr>
<td>5 - 6</td>
<td>Vamp</td>
<td></td>
</tr>
<tr>
<td>7 - 12</td>
<td>Repeat II</td>
<td></td>
</tr>
<tr>
<td>V Call:</td>
<td>Haina</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Step R,L in place, (ct.1,2), raise R heel (ct.3), and kick R from knee out (ct.4).</td>
<td>-R to lips fingers together, (ct.1,2,3) throw kiss to R with palm down, L on hip.</td>
</tr>
<tr>
<td>Measure</td>
<td>Feet</td>
<td>Hands</td>
</tr>
<tr>
<td>---------</td>
<td>----------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>2</td>
<td>Repeat measure 1 starting step L.</td>
<td>Repeat Measure 1, with the L throwing the kiss.</td>
</tr>
<tr>
<td>3</td>
<td>OF R and L</td>
<td>Hands extend in bow.</td>
</tr>
<tr>
<td>4</td>
<td>OF R and L</td>
<td>Both to lips (ct.1) and throw a kiss fwd. palms down (ct.2) hold arms extended as in bow (ct. 3,4).</td>
</tr>
<tr>
<td>5 - 6</td>
<td>Vamp</td>
<td></td>
</tr>
<tr>
<td>7 - 12</td>
<td>Repeat V</td>
<td></td>
</tr>
</tbody>
</table>

Ending Position: As in Beginning Position, R toe pointed, Arms extended with finger tips overlapping. Head bows down between arms.
KAPIOLANI - HO'I KEALOHA

1. Hoe kealoha
   I niihau ea
   Ika wai huna
   Aka Pa'o ea

2. Ika ulu hus
   Ika ha'papa ea
   Ike ko ele a'o
   Halali'i ea

3. Aia nihoa
   Mahope ea
   Ika lau ha'papa
   Ike kai ea

4. O ka la wielawela
   Ike kula ea
   Huli aku ike alo
   Kauai ea

5. Haina ia mai
   Kapuana ea
   No kapiolani no
   He inoa ea
1. Hoike-alo-ha I ni-i-ha-ua I ka wa-i hua-nu A-ka pa'o e-e-e-a
   Ho-ke

2. I-ka u-lu hu-a I-ka ha pa-pa e I-ke ko e-le a'o Ha-lal-i i e-e-e-a
   I-ka u-e

3. A-i-a ni-ho-a Ma-ho-pe-e-a I-ka la-u ha'pa-pa I-ke ka-i e-a-a-a-a-a
   A-i-a

4. O ka la we-la-we-la I-ke ku-la ea Hu-li a-ku i-ke a-lo Kau-a-i e-a-a-a-a-a
   O ka la

5. Ha-i-na ia mai Ka-pu-an-a ea--No ka-pi-o-la-ni no He ino-a e-a-a-a-a
   Ha-i-na
KAWIKA

Music: Record - 49th State recording No. 4502 (HRC-92-B)
Mrs. Anna K. Hall chanting

Steps: Tap step, 1/4 turn R and L.

Beginning Position: Point R toe. Hands slightly lower than shoulder height, arms extended, R hand on top of L.

Beginning Call: Teacher "Kaeoa". Students "Eia no kawika ka heke o na pua."

**Music (4/4) Pattern**

Measure

I Call: Eia No - We honor

1 2 tap steps R,L - Open arms, palms up.

2 2 tap steps - Turn hands over and wave (good-bye) once and close to original position.

3 2 tap steps - Remain closed.

4 2 tap steps - Both hands to R, pick up flowers and hold them up, R hand higher than L.

5-8 Repeat I

II Call: Ka wila - Lightning

1 1/4 turn L - L hand high sweeps from L side to center, R to chest palm down.

2 1/4 turn R - Repeat meas. 1 reversing action.

3 1/4 turn L - Arms apart and turn palms up.

4 1/4 turn R - Wave once and close hands to waist, palms down, R over L.

5-8 Repeat II

III Call: Ku'ie - Scandal
<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 tap steps R, L</td>
<td>Right hand throw a kiss, L on hip.</td>
</tr>
<tr>
<td>2</td>
<td>2 tap steps R, L</td>
<td>With L, throw kiss to L, change hands and repeat to R.</td>
</tr>
<tr>
<td>3</td>
<td>2 tap steps</td>
<td>R hand to ear, L arm shoulder high and wave two times.</td>
</tr>
<tr>
<td>4</td>
<td>2 tap steps</td>
<td>Hold position. Wave L hand two more times.</td>
</tr>
<tr>
<td>5-8</td>
<td>Repeat III starting sequence with L hand throwing kiss first.</td>
<td></td>
</tr>
</tbody>
</table>

**IV Call:** *He wai - Who is this?*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/4 turn L</td>
<td>With both hands, pick and show flower from L to center, L hand high.</td>
</tr>
<tr>
<td>2</td>
<td>1/4 turn R</td>
<td>R hand shoulder level, L hand waist high, palm up.</td>
</tr>
<tr>
<td>3</td>
<td>1/4 turn L</td>
<td>Repeat meas. 2. L hand high and R low, palm up.</td>
</tr>
<tr>
<td>4</td>
<td>1/4 turn R</td>
<td>Open arms, wave and bring hands to chest, palms up, R under L.</td>
</tr>
<tr>
<td>5-8</td>
<td>Repeat IV</td>
<td></td>
</tr>
</tbody>
</table>

**V Call:** *Haina - Thus ends my song*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 tap steps R, L</td>
<td>R hand throw a kiss from lips to arm extended. L on hip.</td>
</tr>
<tr>
<td>2</td>
<td>2 tap steps</td>
<td>L hand throw kiss, R on hip.</td>
</tr>
<tr>
<td>3</td>
<td>2 tap steps</td>
<td>Hands out forward, R on L for bow.</td>
</tr>
<tr>
<td>4</td>
<td>2 tap steps</td>
<td>Hold bow</td>
</tr>
<tr>
<td>5-8</td>
<td>Repeat V</td>
<td></td>
</tr>
</tbody>
</table>

**Ending Call** *He inoa no Kawika.*
KAWIKA

1. Kia no Kawika
   ei-he
Ka heke o na pau
   ei-he
   1. We honor him Kawika
   His memory is like an
   everlasting flower

2. Ka uwila ma kahi kina
   ei-he
mala mala ma Hawaii
   ei-he
2. Lightning is flashing
   through the heavens
   brightening up Hawaii
   Hei

3. Ku'i e ha lono pele hane
   ei-he
Lohe ke kuini o Palani
   ei-he
3. Scandal is going
   around
   The Queen hears

4. Na wai ka pua
   i lua
   ei-he
Na kapakea
   He maka
   ei-he
4. Who is this
   they are talking about?
   It's no one else
   but the king

5. Haina ia mai kupuana
   ei-he
Kalani Kawika he inoa la
   ei-he
5. Thus ends my song
   We honor him Kawika

PAU
CALL: Kahea. RESPONSE: Eia no Kawika Ka heke o na pua.

1. E-i-a no Ka-wi-ka e-i-he Ka he-ke o na pu-a e-i-he E-i-a e-i-he Ka u-wi-la

2. ma ka-hi ki-na e-i-he Ha-la-ma-la-ma Ha-wa-i i-e-i-he Ka u-wi-la e-i-he Ku-1 e

3. ha lo-no pe-le na-he e-i-he Lo-he ke Ku-i-n-o Pa-la-ni e-i-he Ku-1 e e-i-he na wa-i

4. ka pu-a i lu-no e-i-he Na ka-pa-a-ke-a he ma-ku-a e-i-he Na wa-i e-i-he Ha-i-na o

5. ia ma-i ku-pua-na e-i-he Ka-la-ni Ka-wi-ka he i-no-a la Ha-i-na ia
LILIU E

Music: Record - 49th State recording No. 4553 (HBC-53-B)
Lei NoaI Sweethearts. Use the first half of the record only.

Steps: OF

Figure: Pick Flower step - Weight on R, point L toe fdw. (ct.1), point to side (ct.2).


<table>
<thead>
<tr>
<th>Measure</th>
<th>Step</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Call: Liliu E - She sits</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 (ct. 1,2) Hold position.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>One OF R</td>
<td>-Hold bow.</td>
</tr>
<tr>
<td></td>
<td>2 2 OF L,R</td>
<td>-R hand to R cheek, L to R elbow.</td>
</tr>
<tr>
<td></td>
<td>3 2 OF</td>
<td>-Both hands point R (ct.1), outline body with two waves from head to hips (ct. 2,3,4).</td>
</tr>
<tr>
<td></td>
<td>4 2 OF</td>
<td>-Waving motion of fingers with R hand about eight inches above L, (ct. 1,2), then L hand on top, (ct. 3,4).</td>
</tr>
<tr>
<td>II</td>
<td>Call: Ke maka e - Beautiful eyes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 2 OF</td>
<td>-Point to R, (ct.1,2), wave to eyes two times (ct.3,4).</td>
</tr>
<tr>
<td></td>
<td>2 2 OF</td>
<td>-Hands turn at eyes, palms out.</td>
</tr>
<tr>
<td></td>
<td>3 2 OF</td>
<td>-Point to R, palm to cheeks then turn palm under and out.</td>
</tr>
<tr>
<td></td>
<td>4 2 OF</td>
<td>-Palms to chest, turn under and palms out.</td>
</tr>
</tbody>
</table>
III Call: **Ko pookiwe** — **Beautiful shoulders**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Step</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 OF</td>
<td>-Point to right, wave to shoulders once.</td>
</tr>
<tr>
<td>2</td>
<td>2 OF</td>
<td>-L hand under elbow, palm down. R arm perpendicular, palm facing L. Wave arm to other elbow and back to position.</td>
</tr>
<tr>
<td>3</td>
<td>2 OF</td>
<td>-Point R, wave both hands to R chest, L chest.</td>
</tr>
<tr>
<td>4</td>
<td>2 OF</td>
<td>-Wave to opposite shoulders, arms crossing, R over L.</td>
</tr>
</tbody>
</table>

IV Call: **Ko kuli e** — **Her knees**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Step</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 OF</td>
<td>-Point R (ct.1), hands touch knees (ct.2), hands out front, palms up (ct. 3,4).</td>
</tr>
<tr>
<td>2</td>
<td>2 OF</td>
<td>-Pick flower with fingers down and keep position.</td>
</tr>
<tr>
<td>3</td>
<td>Pick flower Step(ct.1,2)</td>
<td>-R hand overhead, L out front waist level - left follows foot. Both wave on each beat.</td>
</tr>
<tr>
<td></td>
<td>Point fdw., back(ct.3,4)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Point fdw. (ct.1), side (ct.2), step L over R (ct3), Hold (ct.4).</td>
<td>-Hands as in 3, L follows foot, on cross over, the arms cross, L over R. (ct. 3,4).</td>
</tr>
</tbody>
</table>

V Call: **Haina** — **Thus ends my song**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Step</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2 OF</td>
<td>-L hand on hip, R wave to mouth and out to R.</td>
</tr>
<tr>
<td>2</td>
<td>2 OF</td>
<td>-Same as 1, but L to the L.</td>
</tr>
<tr>
<td>Measure</td>
<td>Step</td>
<td>Hands</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>3</td>
<td>2 OF</td>
<td>- Bow with L out, palm up, R hand to R of head, palm out (ct. 1, 2) raise (ct. 3, 4).</td>
</tr>
<tr>
<td>4</td>
<td>2 OF</td>
<td>- L hand under R elbow, R hand on cheek.</td>
</tr>
</tbody>
</table>

**PAU**

**Ending Position:** Same as the first, with head bowing to outstretched arms.

**NOTE:** The directions are given for the dance as it fits to the record. Since only the first half of the record is chanted, the dance has no repeats.

If the chant music is used, it is suggested that each verse be repeated at the end of the four measures.
1. Liliu e noho nani mai
   Ko kimo e i
   kiimilimili

2. Ko maka e no weo wale
   Ko papalia e Kukuana

3. Ko poohwe ani peahi
   Ko poli e nohe nohe wale

4. Ko kuli e huku moi hai
   Ko wawao pohu o i e

5. Haina in mai ana
   kapuana
   Liliuokalani noho nani mai
   Liliuokalani

PAU
CALL: Liliu e noho nani mai.

1. Liliu e noho nani mai Ko ki-mo e i ki-mi-li-mi-li

2. Ko ma-ka e no we-o wa-le Ko pa-pa-li-na e ku-ku-a-na

3. Ko po-ohi-we an-i pe-a-hi Ko po-li e no-he no-he wa-le

4. Ko ku-li e hu-ku mo-i ho-i Ko wa-wa-o po-hu-o-i e

5. Haina ia ma-i a-na ka-pu-a-na Li-li-u-o-ka-la-ni no-bo na-ni mai e-a e-a D.C.
NANI WALE NA HALA
PULLI DANCE

Music: 49th State recording No. 45220 (HRC-220-A) Genoa
Keawe, Chanting.

Instrument: Bamboo stick Pulli, held in R hand.

Position: Kneeling - either sitting on heels or up.

Figures: Vamp - hit palm of L hand, floor to the right,
back of L hand, and R shoulder. 4 ets.

EA - EA up on knees, tap to the L, R, L, R in
two measures.

Waiting Position: On knees - Bamboo resting with the tip
on the back of L hand, shoulder height.

| MUSIC (4 4) Pattern |

<table>
<thead>
<tr>
<th>Measures</th>
</tr>
</thead>
</table>

I Call: Nani Wale - Beautiful flower

| 1 | Vamp |
| 2 | Vamp |
| 3-4 | Up on knees, tap back of hand 4 times moving
L,R,L,R. Wave L hand each tap. Tap L (st. 1)
around to right (st. 2), tap to R (st. 3),
bring back to the left side (st. 4). |
| 5-6 | Tap L hand and bring around to R (st. 1-4). Hit L
(st. 1), Rest (st. 2), tap, tap (st. 3, 4). |
| 7-7 | EA - EA |

* There is a two measure Vamp (two complete vamps)
between the verse and the repeat on the record. This
has been deleted in the counting of the measures here.

9-16 | Repeat I |

* Record vamps two additional measures

IX Call: Ke oni a - All around us

<p>| 1 | Tap elbow, hand, floor, hand. |</p>
<table>
<thead>
<tr>
<th>Measures</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Tap shoulder, elbow, hand, shoulder.</td>
</tr>
<tr>
<td>3-4</td>
<td>EA - EA</td>
</tr>
<tr>
<td>5</td>
<td>Hold bamboo with both hands. Dip stick to left hitting floor, then to the right, hitting floor.</td>
</tr>
<tr>
<td>6</td>
<td>Left hand on hip, hit floor L, R (ct. 1,2) L shoulder, R shoulder (ct. 3,4).</td>
</tr>
<tr>
<td>7-8</td>
<td>EA - EA</td>
</tr>
<tr>
<td></td>
<td>* Record vamps two additional measures.</td>
</tr>
<tr>
<td>9-16</td>
<td>Repeat II</td>
</tr>
</tbody>
</table>

**III Call:** Ema Aku - I see

<table>
<thead>
<tr>
<th>Measures</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
<tr>
<td>2</td>
<td>Bamboo remains on shoulder, left hand wave to own eye and wave up to forward left.</td>
</tr>
<tr>
<td>3-4</td>
<td>EA - EA</td>
</tr>
<tr>
<td>5</td>
<td>(On knees) tap hand, circle head (ct.1,2), (sitting on knees) tap flower made by L hand (ct.3,4).</td>
</tr>
<tr>
<td>6</td>
<td>Tap floor (ct.1), tap flower one long (ct.2) two short (ct.3), one long (ct.4).</td>
</tr>
<tr>
<td>7-8</td>
<td>EA - EA</td>
</tr>
<tr>
<td></td>
<td>* Record Vamps two additional measures.</td>
</tr>
<tr>
<td>9-16</td>
<td>Repeat III</td>
</tr>
<tr>
<td></td>
<td>* Record Vamps two additional measures.</td>
</tr>
</tbody>
</table>

**IV Call:** Ke ika ika lehua - Beautiful Lehua

<table>
<thead>
<tr>
<th>Measures</th>
<th>Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vamp</td>
</tr>
<tr>
<td>2</td>
<td>Up on knees, tap flower to L, R shoulder, Flower to R, R shoulder.</td>
</tr>
<tr>
<td>Measures</td>
<td>Pattern</td>
</tr>
<tr>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>3-4</td>
<td>Vamp two times.</td>
</tr>
<tr>
<td>5</td>
<td>Left hand on hip, tap tip of bamboo to L, R, L, R with hip movement to opposite direction turning head to left.</td>
</tr>
<tr>
<td>6</td>
<td>Repeat 5 but look to the R.</td>
</tr>
<tr>
<td>7-8</td>
<td>EA - EA</td>
</tr>
<tr>
<td></td>
<td>* Record Vamps two additional measures.</td>
</tr>
<tr>
<td>9-16</td>
<td>Repeat IV</td>
</tr>
<tr>
<td></td>
<td>* Record Vamps two additional measures.</td>
</tr>
</tbody>
</table>

**V Call:** *Naina - Thus ends my song*

1. Vamp
2. Bamboo remaining on R shoulder, L hand waves to mouth, and waves in front, turn palm up and move hand from the right to the left.
3-4 EA - EA
5. Up on knees, tap L hand to L raised above eye level (ct.1), tap to waist (ct.2). Repeat to the R and back to the waist (ct. 3,4). Return to sitting position with each waist tap.
6. Up on knees, hand to center, tap from high to waist level gradually sitting down. Tap (ct.1) tap, tap, (ct.3) tap (ct.3), tap (ct.4).
7-7 EA - EA
* Record Vamps two additional measures.
9-16 Repeat V
* Record Vamps two additional measures.

**Ending Position** - slight bow from sitting position, the arms extended as in the Waiting Position.
NANI WALE NA HALA*

1  Nani waie na hala  ea, ea
    o naue ike kai
    ea, ea  1  The beautiful "flowers"
    growing near the water's edge

2  Ke oni a ela  ea, ea
    Pili mai haena
    ea, ea  2  All around us these beautiful
    Hala flowers are found
    and close to Haena

3  Ena aku na maka  ea, ea
    O na manu kiko pua
    ea, ea  3  I see way off in a distance
    the birds circle overhead and
    kiss the dew drops of the
    flowers

4  Ke ike ika lehua  ea, ea
    Miki ci ilaila
    ea, ea  4  The beautiful lehua flowers
    growing everywhere

5  Haina ko inoa  ea, ea
    O Kaleleonalani
    ea, ea  5  Thus ends my song
    to Kaleleonalani.

PAU

* composed for Queen Emma
CALL: Nani wale na hala

1. Na-ni wa-le na ha-la e-a e-a O na-u-e i-ke ka-i e-a e-a

2. Ke on-i a e-la e-a e-a Pi-li mai ha-en-a e-a e-a

3. E-na a-ku na ma-ka e-a e-a O na ma-nu ki-ko pu-a e-a e-a

4. Ke i-ke i-ka le-hu-a e-a e-a Mi-kio l i-la-i-la e-a e-a

5. Ha-i-na ko i-no-a e-a e-a O Ka-le-le-o-na-la-ni e-a e-a
ULA NO WEO LA

Music - 49th State No. 45226(HRC2263) J.I. Almeida, chanting

Steps - Tap, OF, Ami right and Left

Figure - Vamp 1/4 turn, R - L hand out, R to chest, palms down, both wave (ct. 1,2) Both to chest, palms down, wave down(ct. 3,4). Vamp to L, change hand and feet positions.

Beginning position - See page 39

Call - He inoa no Ula No Weo
Ending Call - He ino no Kamoha'o

<table>
<thead>
<tr>
<th>MUSIC</th>
<th>(4/4) Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>Feet</td>
</tr>
<tr>
<td>I Call: Ula no weo la - the beautiful glow</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Tap R,L</td>
</tr>
<tr>
<td>2</td>
<td>2 tap steps</td>
</tr>
<tr>
<td>3</td>
<td>2 tap steps</td>
</tr>
<tr>
<td>4</td>
<td>1 tap R (ct.1,2)</td>
</tr>
<tr>
<td></td>
<td>Vamp R (ct.3,4)</td>
</tr>
<tr>
<td>5</td>
<td>Finish Vamp (ct.1,2)</td>
</tr>
<tr>
<td></td>
<td>Vamp L (ct. 3,4)</td>
</tr>
<tr>
<td>6</td>
<td>Finish Vamp (ct.1,2)</td>
</tr>
<tr>
<td>Measure</td>
<td>Feet</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>6(cont.)</td>
<td>OF-L</td>
</tr>
<tr>
<td></td>
<td>only</td>
</tr>
<tr>
<td>7-12</td>
<td>Repeat I</td>
</tr>
</tbody>
</table>

**II Call:  Aka lae - Farthest point**

1. Step, close, -l out, palm out, R to forehead, step close palm out, diagonally to R
2. Step, close, -L to chest, palm out and R sweeps step, tap L from L to R, palm out.
3. Repeat 1 to L -Wave both R,L,R,L.
4. Repeat 2 to L -Pick and show flower to L.
5. Vamp to L -Vamp L
6. Vamp to R -Vamp R
7-12     Repeat II

**III Call:  Ha ike wale - I see**

1. OF-R,L -Make gesture of holding telescope to R eye(thumb and middle finger make a circle) R arm extended and left bent(ct.1,2,3). Point both index fingers to L (ct.4).
2. OF R,L -Repeat
3. OF R,L -Make two rains with fingers rippling from sky to chest.
4. OF R,L -Hands outstretched shoulder level (ct.1), straight forward(ct.2) to chest (ct.3), hold (ct.4). All palms down.
5. Vamp L -Vamp L
<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Vamp R</td>
<td>Vamp R</td>
</tr>
<tr>
<td>7 – 12</td>
<td>Repeat III</td>
<td></td>
</tr>
</tbody>
</table>

IV Call: *Ua lipo - Cool forest*

1. 1/4 turn L - Bending (as in I – 1) make large circle (ct. 1, 2) small circle in front (ct. 3, 4).

2. 1/4 turn R - Repeat above to R.

3. Ami R (ct. 1, 2), Ami L (ct. 3, 4) - Hands remain at chest, palms down.

4. Step, hop back to place starting R, L - Wave with each hop – L high and R at chest (ct. 1, 2), R high and L to chest (ct. 3, 4).

5. Vamp L - Vamp L

6. Vamp R - Vamp R

7 – 12 Repeat IV

V Call: *Haena - Thus ends my song*

1. L Ami (ct. 1, 2) step forward R, close L (ct. 3, 4) - On hip, R throw a kiss.

2. R Ami (ct. 1, 2) Step forward L, Close R (ct. 3, 4) - R on hip, L throw a kiss.

3. OF R, L - Arms extended, R on L fingers (ct. 1, 2) old fashioned kiss (no wave to outstretched arms, palms up (ct. 3, 4)).
<table>
<thead>
<tr>
<th>Measure</th>
<th>Feet</th>
<th>Hands</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>OF R,L</td>
<td>L out, palm up, R hand to side of head, palm out (ct. 1,2) Repeat to L, change hands (ct. 3,4).</td>
</tr>
<tr>
<td>5</td>
<td>Vamp L</td>
<td>Vamp L</td>
</tr>
<tr>
<td>6</td>
<td>Vamp R</td>
<td>Vamp R</td>
</tr>
<tr>
<td>7 - 12</td>
<td>Repeat V</td>
<td></td>
</tr>
</tbody>
</table>

Ending Position - Bow as in the Beginning Position.
ULA NO WEO LA

1. Ula no weo la 1. The beautiful glow of the sun
La eka la la opens the ilima Blossom
Kapsu ilima la

2. Aka lae a'o Nohili la 2. At the farthest point of Nohili
auwai lana la We see a mass of
Kasawupuhi la floating gingers

3. Ua ike wale oe la 3. I see and you see
I ka ua loku la the hard rains
A'o Kanaalei La of Kanaalei

4. Ua lipo lipo wale la 4. The cool deep forest
A'o hoohie la so inviting
A'o Kanahele la at Kanahele

5. Haina mai Kapuana la 5. Thus ends my song
La he inoa la We honor his name
No Kamoha'i la to Kamoha'i

PAU
CHAPTER V.

SUMMARY AND CONCLUSION

The ancient Hawaiian dances present a different style of folk dancing that may introduce a refreshing note into the High School Physical Education class. These dances consist of various hand and foot motions which are simple and also effective. The music and chants invite the student to enjoy more than just the physical motion of the dance. The participant may chant, play the accompaniment or dance, whichever is desirable at the time.

I. SUMMARY

In Chapter II, it was found that the historical references to ancient Hawaiian dancing were varied both in the content and completeness of description. The migratory influence on the dance was interpreted by some authorities to have great bearing on the style of presentation and the schools where it was taught. The comparison of the Hindu and other Far East dancing with Hawaiian dancing indicated that there were similar motions of the hands. The chants and meles which comprise the vast unwritten literature of the Islands preserved the history, myths and day to day happenings. Early voyagers of the 1700's did not understand
the significance of all the meles, but recorded their use and functions in the hula dancing. During the 1700's and early 1800's, many of the outsiders reported their views of the dancing, but none of the records are as descriptive and outspoken as those of the missionaries. With the missionaries came the change and the eventual downfall of the art of ancient dancing, but, today many of the old forms and styles have been resurrected or reconstructed. It is from these the investigator had gleaned the dances that are presented in Chapter 4.

The special characteristics of the ancient Hawaiian dances are numerous. They include the limitations, variation and degree of movement of the dancers as well as the limitations of movement for the group. Both men and women of the ancient society enjoyed dancing; these dances being of the three main types, sitting, standing and with the use of instruments. Their movements were of a return nature rather than a progressive style; a limitations that may well have originated when so many were participating in a small area at one time. The hand and foot patterns were learned by the participants and told the story of the chant they depicted. Instruments were limited; the usual being the percussive gourds, rattles and drums. There were other primitive representatives of all the families of instruments,
but these were of minor importance to the dance itself.

The dances with their chants and notation followed the basic patterns recorded by the early travelers and residents of Hawaii. Since there were a great many dances on every island and each island had different dances, any one chant may have variations. These variations were noted with the dance presented, Heeia. In this case, the dance was learned from sources in different islands which resulted in the variation of instrumentations. Although the hand patterns were rigid and unchanging, the interpretation of the chant and its words might vary.

II. INTEGRATION INTO THE CLASSROOM

The selection of material will be dependent on interests and needs of the class and the time that is allotted for a period and program. Sitting dances would be an excellent approach for the beginner and still offer something of value to the more advanced dancer. Those dances that have only one or two basic steps may also be used with the beginning class. The performance may not be perfected or polished, but the student can feel progress within himself.

The musical accompaniment is varied. Good quality records are available. If, however, the instructor wished to use the chant and ipu or pahu, this is also permissible.
Although the students do not have to learn the words to participate in singing, the chant form easily lends itself to learning by the use of repetition in all verses. In order to augment the program in basic rhythms, the teacher may also use the instruments in the classroom and have the students make their own instruments or replicas without cost to the school or the pupil. The bamboo stick is one of the most easily obtained materials to work with.

If a performance is desired, the students of the Ancient Hawaiian dances can use the material at any time of the year for any occasion. The formation that lends itself so easily to the classroom teaching situation is also the same formation that is used for performance. Ancient costumes do not have to be included in the presentation of the dances; for they do not need props to make them enjoyable to the dancers and spectators alike.

III. CONCLUSIONS AND RECOMMENDATIONS

The ancient Hawaiian dances are part of a culture that has outlasted various influences and changes. They are interesting both from the aesthetic and historical viewpoint. There are perhaps others interested in preserving the nature of the ancient dances and still others teaching them to their students of the Hula. The recom-
A recommendation for further investigation is to collect more of the ancient dances and preserve them in writing so that the dancers of today and tomorrow can enjoy them with the same enthusiasm that the early voyagers found when the natives of that age danced.
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**B. PERIODICALS**


