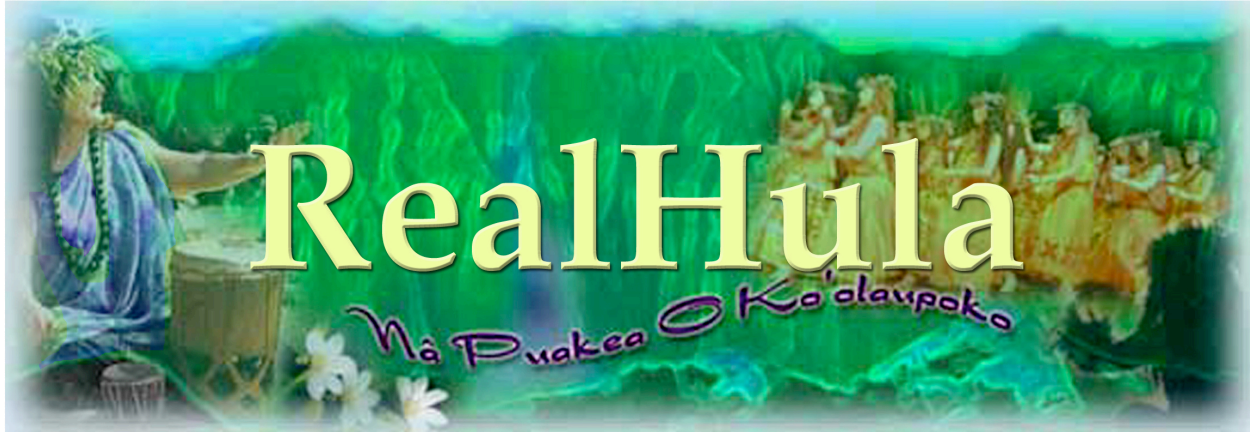


Kalākaua

Traditional



Kāhea: 'Ae, Kalākaua he inoa

- | | | |
|-----|------------------------------------|--|
| 1.1 | Kalākaua he inoa | <i>Dedicated to Kalākaua</i> |
| 1.2 | Ka pua mae'ole i ka lā | <i>Likened to a flower whose beauty does not wilt in the heat of the sun</i> |
| 2.1 | Ke pua maila i ka mauna | <i>A flower from the highest mountain</i> |
| 2.2 | Ke kuahiwi o Mauna Kea | <i>From the heights of Mauna Kea</i> |
| 3.1 | Ke 'ā maila i Kīlauea | <i>As fierce burning flames of Kīlauea</i> |
| 3.2 | Mālamalama o Wahine Kapu | <i>Carefully tended by the sacred woman of the pit</i> |
| 4.1 | A luna (o) Uwēkahuna | <i>Atop Uwēkahuna</i> |
| 4.2 | Ka pali kapu o Ka'auea | <i>The sacred cliff of Ka'auea</i> |
| 5.1 | Hea mai ke ali'i kia manu | <i>Answer to our call, O Bird Catching Chief</i> |
| 5.2 | Ua wehi i ka hulu o ka mamo | <i>Adorned with the feathers of the mamo (bird)</i> |
| 6.1 | Ka pua nani a'o Hawai'i | <i>For the fairest flower of all Hawai'i</i> |
| 6.2 | ('O) Kalākaua he inoa | <i>This name song for Kalākaua</i> |

Kāhea: **He inoa no Kalākaua**

A name song honoring Kalākaua

Notes on the Video

This mele comes from the traditions of Lokalia Montgomery as perpetuated by my teacher, Kumu Hula Kekauilani "Lani" Kalama. So that the integrity of our traditions may be honored, I ask that you retain this hula in the manner in which it was shared with me. If you choose to use another version, honor that tradition by keeping it in the style in which it was taught. In this way, the time-honored oral traditions of the various school of dance retain their distinctive and inherent identity. Steps used include Kalākaua 'elua, lele 'uehe with the "brush", kāholo, 'uehe, kū, ki'iwāwae, 'aui, lele, and 'ōniu.

Recording used: Realhula's "Hula 'Ekahi."

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(ali'i position: i.e. modified hula pos Rt w/extended hd more forward)
1.1 Kalākaua he inoa
K-R 2X

1.2 (2 hds pick/show flower in front) (2 hds overhead "sun")
Ka pua mae'ole i ka Lā
lele 'uehe R with brush lele 'uehe L w/brush

V-R making 1/2 turn, hds hula position Rt. (Repeat verse, reversing all 2nd time)

(2 hds pua lower in front, then lift both slightly)
2.1 Ke pua maila i ka mauna
K-R 2X

(2hds Mt. on left.....)
2.2 Ke kuahiwi o Mauna Kea
lele 'uehe R with brush lele 'uehe L w/brush

V-R making 1/2 turn, hds hula position Rt. (Repeat verse, reversing all 2nd time)

(2 hds below waist make circle for "pit")(then "island" for larger pit)
3.1 Ke 'ā maila i Kilauea
K-R 2X

2 hds low, scoop slightly, p/u & then open low, p/u. fingertips downward)
3.2 Mālamalama o Wahine Kapu
lele 'uehe R with brush lele 'uehe L w/brush

V-R making 1/2 turn, hds hula position Rt. (Repeat verse, reversing all 2nd time)

(2 hds hi-R, R-higher, wrist turn inward w/hands)
4.1 A luna (o) Uwēkahuna
K-R 2X

(L-up @ right angle, R-pali w/fingertips)(then R-sweep down Rt)
4.2 Ka pali kapu o Ka'aua
lele 'uehe R with brush lele 'uehe L w/brush

V-R making 1/2 turn, hds hula position Rt. (Repeat verse, reversing all 2nd time)

(2 hds extend front & touch shldr 2X)
5.1 Hea mai ke ali'i kia manu
K-R 2X

(2 hds p/u over head & shldr, put on cape)(touch both shldr & "fly" dipping R)
5.2 Ua wehi i ka hulu o ka mamō
lele 'uehe R with brush lele 'uehe L w/brush

V-R making 1/2 turn, hds hula position Rt. (Repeat verse, reversing all 2nd time)

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6.1 (2 hds pick pua in front)
Ka pua nani a'o Hawai'i
K-R 2X

6.2 (ali'i positon Rt.....)
(‘O) Kalākaua **he inoa**
lele ‘uehe R with brush lele ‘uehe L w/brush

V-R making 1/2 turn, hds hula position Rt.

6.1a (2 hds pick pua in front)
Ka pua nani a'o Hawai'i
K-L 2X

6.2a (ali'i positon Rt...)
(‘O) Kalākaua **he inoa**
‘uehe R – L – R – L turning to front

(hula pos Rt)
‘eā lā, ‘eā lā, eā
‘uehe R – L – Kū

(ki'ilima Rt) (‘auī L)
A – E – I - **E . . .**
ki'iwāwae Rt, ‘auī L

(2 hds reach bk R-'pull', repeat on L, repeat on Rt
lele imua L - R - L

(2 hds together weaving slightly R,L,R,L & together high front for final kū,
‘ōniū bk R-L-R-L-tap w/Rt.

Concluding kāhea: *He inoa no Kalākaua*

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Explanation of my annotation for the dance:

You will see that I place the gestures above the text, the footwork below the text and underline the portion of the text involved.

Symbols Used Include:

- * R= right, L=left; sometimes Rt. is used for right Lft for left.
- * Plms=palms, dn=down so you might see p/u meaning palm up, or p/d meaning palm down, p/i meaning palm in, or p/o meaning palm out.
- * I use w/ to mean with something.
- * When the hands are high, I often abbreviate to “hi”. For clockwise, I abbreviate as CW, counter clockwise as CCW.
- * I use the symbol “V” for vamp or kāholo because the symbol “K” is needed for the Kalākaua. Most other steps are spelled out entirely.
- *imua=forward
- *ihope=backward
- *‘ākau-right
- *hema=left

Costuming:

The Victorian Era was in full swing during *Kalākaua's* reign, so modesty dictated that the dancers should wear pantaloons for modesty's sake. The upper body would be modestly covered as well. Long sleeves or three-quarter sleeves would be appropriate for the era. Small floral prints in gingham were popular choices of fabric for *pā‘ū* skirts, as well as plaids and stripes. Tops were mostly solid colors, sometimes trimmed with lace. They were often, but not always, high necked as well.

The shredded *ti*-leaf skirt was in vogue as well, with pantaloons and a modest blouse. Adornments for the head, neck, wrist and ankles are required when performing the traditional hula. The various *lei* material can be crafted from plant material, shells, seeds or feathers.

Costuming for the male dancers would include *ti*-leaf skirt or raffia skirt over trousers with a shirt reflecting the Victorian styles of that time. A *pā‘ū* skirt of solid or printed fabric worn over trousers would also be acceptable. A *maile* lei over one shoulder fastened at the opposite hip is a familiar choice for this style. The requisite head, neck, wrist and ankle adornments are required to be fully dressed for this traditional number.

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Background:

On Feb. 14, 1874 David *La'amea Kalākaua* became King of the Hawaiian Islands. He was a man of great intelligence, superbly educated and an experienced administrator. His years as a ruler were years of massive changes economically and socially in the kingdom. Strong pressures were being felt from the United States as well as from England. But it was the economic pressures and the reliance on the U.S. as a market for raw rice and sugar that impacted most critically on the little kingdom.

King *Kalākaua* was the first monarch ever to make a trip around the world. His purpose was to solidify the autonomy of his nation, and to learn what he could from the rulers of other nations. He sought to make diplomatic agreements with the leaders of the countries he visited. He was inspired by the example of other rulers to make changes in the way he operated his nation. He brought back many innovations to Hawai'i, including the electric light, and a telephone system to be installed in the newly constructed *'Iolani* Palace. He also had crowns created for himself and his Queen while he was abroad, which he would place on his own head and that of his Queen at the grand coronation ceremonies he planned to take place at *'Iolani* Palace.

The coronation ceremony took place on the King's 50th birthday. It was an elegant week-long affair which included lavish dinners, formal balls and a huge *lu'au* for hundreds and hundreds of people. This *lū'au* featured marathon performances of the hula from invited hula troupes from each of the islands. In this way he brought the hula, which had been suppressed by the disapproval of the powerful missionary influence, back into official acceptability.

Hundreds of chants were composed for the King and for his Queen, *Kapi'olani*, for this occasion. This mele is one of the most famous from that group of chants honoring King David *Kalākaua*. Because of the extensive use of the *Kāwelu* step in this famous *mele inoa*, or name chant dedicated to *Kalākaua*, the step was renamed in the King's honor and is most commonly called the *Kalākaua* step today.

The King loved a good time replete with good food, drink, stimulating conversation and good music. He became known as the "Merry Monarch". His support of the hula is honored every year in the hula competition in Hilo that bears his name: *The Merrie Monarch Hula Competition*.

Thoughts for the Teacher:

This mele forms the third selection in the most basic repertoire of the hula dancer. Our tradition considers *Kawika*, *Lili'u E*, *Kalākaua* and *Aia La O Pele* to be the cornerstones of the training of the hula dancer, the "A-B-C's" of hula, as it were.

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This mele builds on the steps learned in *Kawika* and *Lili'u E*, and adds additional footwork to the dancers basic repertoire. The extensive use of the *Kalākaua* step is augmented by the older form of the *Lele 'uehe* using the "brush" rather than a *hela* in its execution.

This mele is equally suitable for male or female dancers, and for children or adults. It is an standard part of any hula dancers repertoire.

Thoughts for the Chanter:

Given the knowledge that Hawaiian *mele hula* (danced text) and *oli* (text chanted only) derive from an oral tradition, it is not surprising that there are variations among printed texts, as well as variations among chanted versions. The printed versions commonly used as references were collected from various informants who chanted them to the researcher. The researcher then printed these texts as they heard them. The important diacritical markings are absent from these texts because the technology to include them in the printed text did not exist at that time. To add to the confusion, this same text was often slightly different from informant to informant, and from island to island.

In addition to these variations, you must be prepared to hear variations from chanter to chanter depending on how that individual expresses the words to best carry the rhythmic line of the chant for the dancer and the chanter. In fact, those variations can (and do) occur with the same chanter in succeeding verses of the same mele. Just as today's singers may bend the timing of a song in order to achieve a certain feeling or affect, so will a chanter add or drop sounds and non-essential words to intensify the internal rhythm of the text.

The words we provide come from our tradition in the way in which they were given, with some corrections in spelling according to our research. The chanting voice comes from that tradition as well, with certain embellishments according to the inspiration of the moment of the chanter.

So, if the words don't match up 100%, you now know why. It's the "Hawaiian Way".

II. Posture, body, arms and hands:

Body:

The *'ai ha'a* position has the head directly over the feet, the back is arched and the *kikala* (butt) is lifted behind. The feet form a slight "v" with the heels a few inches apart. It looks a lot like the posture in the carvings of the Hawaiian temple figures. This is the position of greatest power and balance. This position was used in the *lua* training, which was the school for learning the art of defense and aggression. *Hula* and *lua* are very closely tied in body position because of the importance of balance. The head is held high, shoulders back, rib cage lifted, pelvis tipped back and up.

Arms:

In our tradition, the hands move with the body for the *kahiko* and opposite of the movement in the *'auana*. The arms are carried off of the shoulders and very slightly to the front of the body. The arm is never stiff or rigid, but has a slight flex in it so that the elbow faces the back. The hand extends the same line. The opposite arm is bent across the chest, but does not allow for the fingertips to extend beyond the center of the body. The hand does not touch the body, being held some three or more inches away from the chest.

Hands:

In our tradition, the hands are never stiff or motionless. There is always a slight undulating of the hands. The movement for the hands is actuated from the wrist, not from the fingers. It is more a matter of putting tension in the hand and fingers and relaxing that tension as it flows from the wrist to the end of the fingers.

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We are taught to avoid putting the palms or the soles of our feet toward the audience. The palms face the body, the floor, face upward or to the sides, but not toward the audience unless the specific hula gesture requires such an orientation. The same is true with the showing of the soles of the feet. It is considered uncouth to turn them outward to the audience at any time, according to my teachers.

The head and eyes follow the gesturing hand. If both hands are doing the same thing on opposite sides, the head turns in the direction of the leading foot.

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III. Explanation of footwork

‘Ai ha‘a:

To dance with bent knees, to dance low. Our traditions are in the ‘*ai ha‘a*’ style whether for ‘*auana*’ (modern hula) or ‘*kahiko*’ (traditional hula). The deeper the knee bend, the better the hips are able to move which is also an important hallmark of our hula style as perpetuated by my teachers.

Kalākaua or Kāwelu:

This step was renamed *Kalākaua* after the Hawaiian monarch who revived the hula as a “respectable dance” in the face of missionary disapproval. It is executed on both the right and the left.

- (1) When done on the right, the right foot leads, making a 1/4 turn toward the left with the right foot stepping forward on count one.
- (2) On count two, the weight rocks back on the left foot.
- (3) If executing a single *Kalākaua* or *Kāwelu* on each side, the foot will now make a 1/2 turn so as to face the body to the right on count three.
- (4) Count four is a tap with the left foot along side of the right, the body still facing right.
- (5) To repeat the step on the left, the left foot now steps slightly forward repeating the entire step on the left that was just executed on the right. This footwork may be doubled to do two *Kalākaua* on one or both sides. The foot would go forward and back two times before doing the half turn. This step can be executed with either one *Kalākaua* or two *Kalākaua* on either side achieving half turns right and left.

Ki‘i lima

The movement of the hands and arms that mirror the movement of the feet for the *Ki‘i wāwae*. When executed on the right, the left hand will be across the chest while the right arm and hand follow the right foot being extended to the right, then to the front, then both hands across the chest for the execution of the ‘*uehe*’, if it is included in the footwork.

Ki‘i wāwae (Or *wāwae ki‘i*, interchangeably used):

One foot points to the side, to the front and back beside the other foot. In my experience it almost always includes the ‘*uehe*’ on the fourth count. The hands (*ki‘i lima*) follow the foot: side, front, and across the chest with the moving foot, the other hand remaining at the chest usually. This can be done right and/or left.

Kū:

To stand upright. usually with the opposite foot in a tap position beside the foot that holds the weight.

Lele:

A forward moving step. While the right foot steps forward and “stamps” the right heel, the opposite foot is lifted and brought slightly forward. The forward moving foot makes a sort of half ‘*uehe*’.

Lele ‘uehe:

This step combines the *hela* and the ‘*uehe*’ movements. Based on four counts in the measure it is broken up as follows:

- (1) The leading foot (which can be right or left as called for in the routine) takes one-step to the side, in this case the right, on the first count.
- (2) In count two, the opposite (or left foot) executes a *hela*.
- (3) On count three the (left) foot is brought back beside the other foot (right) and the weight is evenly balanced.
- (4) On count four, both feet ‘*uehe*’. Stepping to the side with the opposite, or

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left, foot and repeating the steps above with the opposite foot can reverse this step.

Lele 'uehe with the brush:

This step is executed like the *Lele 'uehe* described above except on the step (2) portion, the foot brushes lightly instead of going forward for the hela. The brush is made with the ball of the foot, close to the ankle of the standing foot, and slightly in front of it. Care must be taken to make this step look soft and graceful.

'Ōniu (or 'Ami 'ōniu)

The hips revolve in a figure eight motion, thrusting the pelvis forward and back in a circle on one side and continuing it forward and back on the opposite side. Shoulders remain steady, and the head doesn't bob up and down. Often used in the closing movements of a chant while stepping back three or more times.

'Uehe: ('Uwehe*)

One foot is lifted with weight shifting to opposite hip as the foot is lowered the count of one; both knees are then pushed forward by the quick raising of the heels up/down on the count of two, with continued swaying of the hips from side to side. The step can be reversed for counts three and four. This is a difficult step to accomplish smoothly while swinging the hips smoothly.

(*This is the "old" spelling. Modern scholars consider the "w" redundant as the sound is made naturally in the glide from the "u" to the "e". Either spelling is considered correct.

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Chanter's Notes:

Ipu: TT

Kāhea: ‘Ae, Kalākaua he inoa

Ipu: Utt Utt Utt UT

1.1 Utt Utt Utt Utt
Kalā - kaua he ino - a

1.2 UT Utt UT Utt
Ka pua mae‘ole i ka Lā

BETWEEN VERSES: U U Utt

2.1 Utt Utt Utt Utt
Ke pua maila i ka mauna

2.2 UT Utt UT Utt
Ke kuahiwi o Mauna Kea

3.1 Utt Utt Utt Utt
Ke ‘ā maila i Kīlauea

3.2 UT Utt UT Utt
Mālamalama o Wahine Kapu

4.1 Utt Utt Utt Utt
A luna (o) Uwēkahuna

4.2 UT Utt UT Utt
Ka pali kapu o Ka‘aua

5.1 Utt Utt Utt Utt
Hea mai ke ali‘i kia manu

5.2 UT Utt UT Utt
Ua wehi i ka hulu o ka mamo

6.1 Utt Utt Utt Utt
Ka pua nani a‘o Hawai‘i

6.2 Utt Utt Utt Utt
‘O Kalākaua he inoa

Utt Utt U
‘Eā lā, ‘eā lā, ‘eā

T T Utt UT UT UT U - U - Utt - U
A -E - I - E ...
Kāhea: He inoa no Kalākaua (concluding) TT