

'Ula Nō Weo

Hula ipu, hula noho



Kāhea: 'Ae, 'Ula Nōweo

1.1	'Ula nōweo lā	<i>The glowing red-orange color</i>
1.2	Lā e ka lae lā	<i>Of the setting sun on the promontory</i>
1.3	Ka pua 'ilima lā(i)	<i>Glowing like the orange 'ilima flower'</i>
2.1	Ua 'ike wale 'oe lā	<i>Well known is</i>
2.2	I ka ua loku lā(i)	<i>The heavy rain</i>
2.3	A 'o Hanalei lā(i)	<i>Of Hanalei region</i>
3.1	A ka lae a'o Nohili lā	<i>The cape (of land) at Nohili</i>
3.2	Ka 'auwai lana lae	<i>A brook winds</i>
3.3	O ka awapuhi lā(i)	<i>Through the ginger plants</i>
4.1	Ua lipolipo wale lā(i)	<i>The dense, darkness</i>
4.2	A'o ka nahele lā(i)	<i>Of the forest</i>
4.3	A'o Ho'ohie lā(i)	<i>Of the Ho'ohie region.</i>
5.1	Ha'ina mai ka puana lā(i)	<i>Now my story is told</i>
5.2	No he inoa lā(i)	<i>I sing in honor</i>
5.3	No Kamoha'i la(i)	<i>Of Kamoha'i</i>
5.4	Ha'ina mai ka puana lā(i)	<i>Now my story is told</i>
5.5	No Kamoha'i la(i)	<i>Of Kamoha'i</i>
5.6	No he inoa lā(i)	<i>I sing in honor of your name.</i>

Concluding kāhea: **He Inoa No Kamoha'i** (*Queen Kapi'olani*)

Notes on the Video

This hula comes from the collection and traditions of Lokalia Montgomery as taught to me by my Kumu, Kekaulani "Lani" Kalama. It is interpreted in the hula noho style with the ipu heke 'ole, or dancer's ipu. In this style the dancer does the chanting as well as gesturing and keeping the rhythm. Your teacher for this mele is Kumu Hula Pattye Kealohalani Wright. The dancer is Meleana.

The following phrases are titled on screen, but not found in the glossary because they are found in the text of the mele: (1) *ua loku* - rain downpour; (2) *'awapuhi* - ginger.

Pronunciation note: The concluding sound in a line is often altered to an "i" sound to avoid ending the phrase with the open-mouthed "a" which can be considered an offensive final sound to the Hawaiian ear. Additionally, I note that in the recording I tend to say the "i" sound in the second line of the first verse, rather than clearly say the "e" sound. These things happen in speech as well as chanting. *E kala mai.*

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

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(TĒ / 'Ū – tētē hi-cntr)

No Kamoha'i lā(i)
elevate body

Between Verses: 'Ū -Tē / 'Ū – tētē & 'Ū -Tē / 'Ū – tētē
swing ipu low R, hi-cntr, low L, hi-cntr

5. ('Ū -Tē / 'Ū – tētē 2X mouth/out R)(reverse) (TĒ / 'Ū – tētē hi-cntr)
Ha'ina mai ka puana lā(i) No Kamoha'i la(i)
cntr & lean R, cntr & lean L elevate body

(@ piko 'Ū – tētē/ TĒ)

No he inoa lā(i)
seated

*Ending: 'Ū-tētē 2X 'Ū-tētē 2X TĒ!
pushing from chest to out Rt - pushing from chest to out Lft/ then in front

Concluding kāhea: “He Inoa No Kamoha'i” (Queen Kapi'olani)

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Explanation of my annotation for the dance:

You will see that I place the gestures above the text and underline the portion of the text involved. Body position may be indicated under the text when applicable.

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 clock wise as CCW
- * imua=forward
- * ihope=backward
- * 'ākau=right
- * hema=left
- * 'Ū= striking the ipu with the heel of the hand
- * TĒ= striking the ipu in the *piko* (depression) with the four fingers
- * tē= single slap with the fingers
- * tētē= double slap with the fingers
- * 'Ū-TĒ=the 'Ū gets two beats, the TĒ gets two beats
- * 'Ū-tētē=the 'Ū is on the first beat, the tētē get count 2 and 3, the fourth count is a pause
- * 'Ū-tē-'Ū-tē-'Ū-tētē=receives 8 counts including the pause
- * Pa'i= a single slap with the fingers, usually more than one count

Costuming:

Any sort of traditional *pā'ū* and top would be suitable for this mele. Since it was composed during the Victorian era, a Victorian style of dress featuring a high neckline, long sleeves and abundant lace would lend itself well to this *mele*. Natural floral materials for head, neck, wrist and ankles are appropriate. The use of seed, shell or feather lei are also appropriate. When performing a traditional number the dancer should be fully adorned with head, neck, wrist and ankle adornments.

Background:

This very popular mele has been interpreted many ways. One of the more common interpretations is as a *hula noho* (sitting hula) using the *ipu*. Because of the relative simplicity of this mele, it is a popular choice for young dancers.

The places that are glorified in this song are all Kaua'i sites. Kaua'i is the north-westernmost of the major inhabited Hawaiian Islands. As such, it the last to get the morning sun and the last to lose the rays of daylight at sunset. Nohili is the site of the famous 'barking sands' - sands that make a noise when they are walked upon. The wild 'ilima is very fond of dry sandy beach areas such as Nohili.

The rains occurring in each district of our Hawaiian islands have distinctive characteristics known to the Hawaiians of old. Each distinctive wind and rain of a district has its own special name. Often in *mele*, the name of the wind or the rain is the single clue given to the locale of the *mele*. These wind and rain names are important clues to take note of in chants. "*Hanalei ka ua loku*" is a common phrase describing the extremely heavy downpours for which the Hanalei area is famous.

Because Hanalei is located at the northern tip of the island of Kaua'i, one can enjoy both the rising of sun from the ocean and the setting of sun into the western sea from this shoreline.

This mele describes some of the beautiful sites to be seen on the island of Kaua'i. This evolution of the mele was revised to become a mele inoa, or name chant, for *Kapi'olani*, the wife of King David *Kalākaua*.

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It was originally an “alphabet song” - a song used to aid in the learning of the alphabet in preparation for learning how to read. In former times, this Kaua'i chant added the vowels to the voicing of the chant.

Kapi'olani was a high-ranking chiefess in her own right before becoming *Kalākaua's* queen. Her grandfather was *Kaumuali'i*, the hereditary chief of the island of Kaua'i during the days of *Kamehameha* the Great. *Kapi'olani* was dearly loved by all of her subjects, but especially beloved by those people from the island of her illustrious ancestors on Kaua'i.

Thought for the Teacher:

This *mele* lends itself equally well to any dancer, male or female, child or adult, beginning dancer or advanced. It is a hula classic that should be a part of the repertoire of any serious school of hula. It may be used in this *hula noho* (sitting hula) version interpreted with the *ipu*, or in the standard danced hula version. The *hula noho* version is its own hula having the *pā* and the gesturing and the chanting done by the dancer. Most *hālau* use both versions at one time or another.