

Hanalei Moon

Bob Nelson



Verse

**When you see
Hanalei by moonlight
You will be in heaven
By the sea.**

**Every breeze,
Every wave will whisper
You are mine,
Don't ever go away.**

Chorus

**Hanalei,
Hanalei moon
Is lighting beloved
Kaua'i**

**Hanalei,
Hanalei moon
Aloha nō wau
iā 'oe (*I love you*)**

Notes on the video: The original choreography comes from my teacher Bella Richards and is shared with her blessing and perpetuated in her memory.

Steps used in this dance are kāhōlo, ka'apuni, lele 'uehe, kāhōlo nahenahe (8 or more steps in the same direction). Our dancer is Mehana Bright.

Music used is from the CD Sandii's Hawai'i 4th available on our website: RealHula.com

Personal notes: We are grateful to Bob Nelson for not only composing this lovely song, but for allowing Realhula to share it in this teaching video.

We are also endlessly grateful to our partner, Sandii, for the use of her beautiful music in this, and many others of our teaching videos. Mahalo!

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Intro: 1-handed turning vamp R & L

Verse

Section one

("See Motion": R at R eye, L caress from R eye to L side) (2-hds (p/d) in front bending low, use body to turn L-R)

When you see

Kāholo R diagonally back

Hanalei be

Kāholo L turning to face R

(Cross hands (p/i) low & open (p/u)

Moon -

Kalākaua R turning to front

(Continue opening to Moon over head)

light

Kāholo L

(Both hands (p/i) at chest, present (p/u) to front)

You will be in

Kāholo R

(Cross hands (p/o) overhead & open (p/i)

Heaven

Sway L - R

(1X dip for sea (p/d) L then R)

By the sea

Step Forward L - R

(Scoop hands upward from waist level (p/d) to sea at low center)

Step Back L, bowing with wave

Section two

(R-handed Wind Motion 2X, L-extended (p/d)

Every breeze,

Kāholo R diagonally back

(dip sea 2X low in front, use body to turn L-R)

every wave will

Kāholo L turning to face front

(Shhh Motion: L hand under R elbow, R hand point index finger & bring slowly to mouth going to Left knee)

Whisper

Step forward Rt, or to floor

(Both hands beckon Rt(p/u) & to self) (2 hds never 2X)

You are mine

Kāholo L &

don't ever go

R

(both hds low L, p/d)

away

Kāholo Round-the-island-L-R-L-R-L-R-L, end facing L

Chorus:

(2-hds (p/d) in front bending low, use body to turn R-L)

Hanalei

Facing--L, Kāholo-R (8-step) turning 180° to face R

(Cross hands (p/d) low & open (p/o)

Hanalei

Kalākaua L turning to front

(Continue opening to Moon over head)

Moon

Kāholo R

(L on hip, R open (p/o to p/i) from L high to R high) (Love Motion: Both hands at sides (p/d), cross in front (p/i)

Is lighting

Step back R

beloved

Kāholo R

(R high (p/i) straight up, L caress (p/d) low R to L)

Kaua

Kāholo L

(Reverse)

'i

Kāholo R traveling R turning to face R

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(Both hands (p/d) in front bending low, use body to turn R-L)

Hanalei

Kāholo L (8-step) turning 180° to face L

(Cross hands (p/d) low & open (p/u)

Hanalei

Kalākaua R turning to front

(Continue opening to Moon over head)

Moon

Kāholo L

(Love Motion)

Aloha

Lele 'uehe R

(Open Love Motion (p/u) to shoulder width)

no wau

Lele 'uehe L

(Both hands (p/d) point from R to L)

iā `oe

Kāholo R

(Reverse)

Kāholo L

(Repeat entire song from beginning)

Ending

(Love Motion)

Aloha

Lele 'uehe R

(Open Love Motion (p/u) to shoulder width SLOW)

no wau iā

Partial Lele 'uehe L (only step & kick), keep R pointed

(Bend low, Cross hands (p/d) low & open (p/u) SLOWLY)

Hanalei

Stand with R-toe pointed in front

(Continue opening to Moon over head slowly)

Moon

Finish by opening hands (p/u) from Moon position to rest at sides

Explanation of my annotation for the dance:

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

Symbols Used Include:

R=right, L=left, Rt=right, Plms=palms, dn=down, hi=high, hds=hands, p/u or p/d= palm up or palm down, w/= with.

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Teacher's notes

Background

Hanalei is one of the most picturesque and beautiful spots on the island of Kaua'i which is famous for its beauty. The little town is truly charming, but it is the crescent bay with its broad white sand beach and turquoise water that draws visitors from around the world to this most northernmost village on the island of Kaua'i. I have come out on this beach many mornings to find no footprints other than my own in the sand. The crystal clear sea rolls in gently and murmurs softly day and night. This is a peaceful place of unsurpassed beauty.

To see this beautiful bay under the splendor of a full moon is a sight you will never forget. Our composer was so moved by the sight that he wrote this lovely song as a tribute to that beauty. In this way, he has shared that experience with all of us no matter where we may be.

Costuming

As this is a modern composition, the costuming requirements are very flexible. We filmed the danced version of our teaching video during an hālau trip to Kaua'i. We had spent the weekend in the Hanalei area having participated in a hula gathering the day before. We were heading for the airport to return to O'ahu. I had brought Mehana's dress with me in the event we might have time to shoot the video. The girls all had their hālau pareo with them and we still had our floral head lei from the previous performance. The maile lei Mehana is wearing had come to me as a gift from a friend at the hula event. We had just enough time to enjoy dancing this hula on the beach that it speaks of before we took leave of the magical island of Kaua'i. It was an exquisite experience for all of us and a shared memory we will always hold dear.

So as you see, a pareo, pā'ū skirt or any graceful dress short or long, can be used appropriately for this song. I was taught that a hula dancer should always wear some adornment on the head: floral, shell, seed or feather lei po'o (head) - all are fine. Our lei po'o were made from the blossoms of the bougainvillea plant, which grows so enthusiastically in the region of our Kailua home.

Thoughts for the teacher

Even a beginning dancer can master this hula. It is easier for the beginner because it is in English. In addition it has only the two verses making it easier to master quickly. The desired smoothness in the execution in the dance is harder to come by, but can be achieved with practice. As there is no "kaona", or hidden meaning to the text, the mele is appropriate for a dancer of any age group.

Recordings

Sandii's Hawai'i 5th recorded right here in Kailua was used for this video. It is available at the website for \$20 plus shipping. It is also available as a download on this site.

Posture, body, arms and hands:

Body:

The '*ai ha'a* position has the head and feet directly over one another, the back is arched and the *kikala* or '*ēlemu* (butt) is lifted behind. 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.

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 as this is considered uncouth. The same is true for the soles of the feet. It is considered uncouth to turn them outward to the audience at any time unless the gesture specifically calls for it.

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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.

Explanation of footwork specific to this dance

Kāholo:

The most basic of the hula steps. A traveling step that takes the dancer side to side in four counts. When done on the right side, the right foot takes one step to the right on count one, the left foot is placed beside it on the second count, another step to the right on the third count, and the left foot is brought beside it for a hold of one count, or a tap. The weight is now on the right so that the following foot movement is ready to be executed on the left.

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. 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. On count two the weight rocks back on the left foot. If executing a single *Kalākaua* or *Kāwelu* on each side, the right foot will now make a 1/2 turn so as to face the body to the right on count three. Count four is a tap with the left foot beside the right, the body still facing right. 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.

Lewa or Sway

This consists of a step to one side and an additional count for a tap, followed by a step to the other side with a tap count.

Ka'apuni (or around the Island)

This step can be done to four counts, six counts, or most any other combination. It can lead with the right or left foot, going either direction. It can execute a full circle, three quarter or any other portion desired.

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Chords:

Hawaiian Vamp: (C) (Cdim) (Dm) (G7)

Verse

(C) (D7)
When you see Hanalei by moon - light You will

(Dm) (G7) (C) (Cdim) (Dm) (G7)
be in Heaven by the sea

(C) (D7) (Dm)
Every breeze, every wave will whisper you are mine,

(G7) (C) (Cdim) (Dm) (G7)
Don't ever go away

Chorus

(C) (D7) (G7)
Hanalei, Hanalei Moon is lighting beloved

(F) (C) (G7) (C) (D7)
Kaua....'i. Hanalei, Hanalei Moon

(G7) (Dm) (G7) (C) (Cdim) (Dm) (G7)
Aloha nō wau iā `oe

(C)
(repeat) When you see.....

Ending

(Dm) (G7) (Fm) (C)
Aloha nō wau iā Hanalei Moon.....