

# BASIC HULA



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Welcome to RealHula and to our video presentation, **Basic Hula**. When we first released it in 2002, we did not include this informational booklet. The video seemed to speak for itself quite completely.

Then we got letters from customers asking about the missing booklet. They knew that every one of our other Hula Teaching Videos contained a booklet with words, translations, backgrounds, and more. They missed having some sort of booklet in **Basic Hula**.

With the release of **Basic Hula** on DVD, we have responded to these requests. What follows is a different kind of booklet for RealHula. It is written for beginning students of hula, but it is not about our **Basic Hula** video presentation. Instead, we will try to answer some of the many questions that beginning students ask us. Most of these questions apply broadly to hula. A few questions address the particular concerns of RealHula students who often live far from Hawai'i.

For those students who may be completely new to hula, we will start with the basic question.

1. What is hula?

Hula is the native dance form of the Hawaiian people. It is, quite literally, poetry in motion. Its purpose is to illustrate Hawaiian poetry while words are being chanted or sung.

Hula was originally danced to the words of a chanter. Hula's traditional style of movement done to chants and a percussion accompaniment is referred to as *hula kahiko*, or ancient hula.

More recently, old and new hulas have been adapted to various stringed instruments. This modern style of hula is much more free-form and is referred to as *hula 'auana*, literally meaning hula that wanders or drifts away from the old path.

2. Why are there no hula dances taught in **Basic Hula**?

**Basic Hula** is about fundamentals, not dances. It is representative of the way many serious *hālau hula*, or hula studios, start their new students. They teach posture, hand movement, arm movement, foot movement, hip movement, and facial expression in just this way. Most will review the basics at the beginning of each class. Warm-up in class is similar to the way our practice dances are shown, with various steps called out as you move to the music or the sound of the *ipu* (a gourd implement).

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After the student gets a reasonable grasp on the posture, footwork, hand movements, and steps, then it is time to learn some hulas. At RealHula.com, the actual dances comprise most of our catalog. We offer many videos at different levels of difficulty in both *hula kahiko* (ancient hula) and *hula 'auana* (modern hula) styles.

Hula, however, encompasses more than just the dance. There are cultural attitudes and practices that are deeply ingrained in Hawaiian *hālau hula*. There is a typical organization and hierarchy that should be understood. There are methods of training that may seem strange to non-Hawaiians. And there are stylistic variations from *hālau* to *hālau* that seem at first to be contradictory. We discuss these topics in this booklet.

### 3. Can I really learn hula from a video?

There are many ways to learn hula, just as there are many ways to learn anything. Video has the advantage of instant repetition. It allows you to immediately review something that is not clear. In our *Basic Hula* lessons, we have placed a "jump-point" at the beginning of most topics. This will help you to jump back with your remote control for immediate clarification. Of course, the disadvantage of video and most forms of media learning is that there is no feedback from a teacher. You must catch and correct your own mistakes.

In the old days, the hula was practiced by a select group of highly trained individuals who were often chosen at birth to receive their hula training. Training continued uninterrupted through puberty and often beyond. After completion with one *Kumu Hula*, it was not uncommon to send the student to another respected hula master to broaden their knowledge. The life of these initiates completely revolved around mastering the chants and dances. There was no paper, no tape recorder, and certainly no video. "*A he leo, he leo wale nō*" means "It was the voice, the voice alone" that transmitted the knowledge.

Hula master Maiki Aiu was one of the first who broke with this tradition. She allowed the use of paper, pen, tape recorder and other modern memory devices. She was realistic in realizing that in today's society it is nearly impossible to maintain the accuracy of the traditions without the use of these tools. She even required notebooks and scholarly research of her most serious hula students. The rest of us follow gratefully in her footsteps in our own classes.

There are, however, inherent problems with this kind of learning. In the old days, the chant or the hula was acquired solely by means of endless repetition. In this way the material was retained not just in the mind, but also in the "body memory." When that level was reached, the dancer's mind was free to "live the dance." It was not fully occupied just remembering the next line.

Having hula notes on paper or having a video of the dance may allow easy rehearsal, but that kind of refreshed learning is very shallow and short-lived. The dancer may perform well one day and be unable to dance the song a month later. We say that

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"the hula is a jealous mistress." It allows no room in your mind for anything other than the dance. If your attention wanders, you will make a mistake.

The point to be made is that modern tools are of great assistance in the learning of the hula. There is, however, no substitute for hours of practicing and drilling. To dance the hula gloriously, the dancer's body must be thoroughly conditioned. The hula must be committed completely to the body memory. In this way, the dancer can give complete expression to the nuances of the text with her face, her eyes, and her body. The goal is to live the text and become the experience that the text describes. This is the essence of the dance. So, new way or old way, learning the hula still requires practice, practice, practice!

#### 4. What is a *Kumu Hula*?

The term *Kumu Hula* is most properly used for a teacher trained in the traditional way and granted the 'ūniki rites by his or her teacher. Since one may only receive such rites from someone who has previously received the rites themselves, these recognize a new link in an unbroken chain of specially trained teachers. For these special hula masters, numbering perhaps 100 to 200 worldwide, we use capital letters in their title of *Kumu Hula*.

The word *kumu*, however, means "the source." In a very real sense, all teachers are sources to their students. So it has become common for many hula teachers to be called "*kumu hula*." For those who use the words more to describe their position or function, we usually use the lower case "*kumu hula*." The distinction is certainly not one of quality. A traditional *Kumu Hula* is not necessarily the best teacher or the best performer. Rather, it distinguishes the nature of the teacher's training and his or her authority to transmit a special body of knowledge.

A *Kumu Hula* in the full traditional sense has completed training somewhat analogous to a Western college education. As a hula student, she probably spent many years just dancing, doing performances, making lei and adornments, learning chants, and practicing bits of Hawaiian language. This is roughly analogous to our Western educational grades from Kindergarten through High School.

The choice to pursue any of the 'ūniki levels was at the discretion of the student's own *Kumu Hula*. In the West we apply to a college for admission. In hula, students who show special interest and potential may be invited to attend special classes. Those who accept the invitation begin a program that is somewhat similar to study for a Bachelor's Degree. This involves the learning of special numbers and protocols hopefully leading to an 'ūniki as 'ōlapa – an expert dancer. The term 'ūniki refers in part to a ritual presentation of the new student to other invited *Kumu Hula*, also functioning as a final exam for the candidate.

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Once *‘ōlapa* status has been achieved, the student may be invited to train as an expert chanter, or *ho‘opa‘a*. This training teaches the student to accompany other dancers by chant, *ipu* (gourd), and *pahu* (drum).

If that is successful, the *ho‘opa‘a* may be invited to study to become a *Kumu Hula*. There are a great many aspects to this level, as it encompasses a wealth of knowledge beyond the performance of the dance and its accompaniment. It is through these three levels of study that the special knowledge and traditions of the *Kumu Hula* are passed to the next generation.

At all of these levels, Western college education normally becomes more and more focused, often leading to a doctoral thesis on one small area of special expertise. Approaching *Kumu Hula*, the training becomes progressively broader and broader. The Western scholar ultimately adds a chapter to the book of knowledge by publishing his or her work. The *Kumu Hula* ultimately becomes a living book for the next generation. Instead of receiving a degree, the new *Kumu Hula* is legitimized by having his or her *‘ūniki* rites witnessed by other *Kumu Hula*. Those *Kumu Hula* who witness the *‘ūniki* then become the living diplomas for the new *Kumu Hula*.

5. Is this what you mean when you speak of hula genealogy, lineage, and traditions?

Hula genealogy applies to the traditional *Kumu Hula*. The *‘ūniki* rites create a permanent link between herself and her teacher. When traced back through multiple *Kumu Hula*, each having had the *‘ūniki* rites, the structure is similar to that of a biological family. Below we show part of Kumu Kea's hula genealogy:

Kawena Pukui → Lokalia Montgomery → Lani Kalama → Pattye Wright (Kumu Kea)

Hula lineage speaks of the people who are in your primary hula teacher's genealogy. The term is properly used by students studying to become *Kumu Hula*. In practice, students use the term to talk of their immediate teachers.

Hula traditions describe the distinctive ways of dancing and interpreting hula texts passed to you through your lineage. Having a hula tradition implies that you have danced with one teacher for a very long time and absorbed their teachings and style. Kumu Kea and Manumele were hula sisters with Bella Richards. Kumu Kea's traditions for *hula ‘auana* may be identified as:

*‘Ai ha‘a* style as taught by Bella Richards → Kumu Kea (and Manumele)

Hula style is the end result of having hula traditions. The hula style is the dancer's visible display of her dancing traditions. Experienced hula dancers can often name another dancer's teacher by observing their dancing.

6. What if I never had that kind of traditional training?

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Many customers of RealHula have learned their hula from workshops, seminars, and local dance studios. Workshop learning by necessity focuses on dances and routines, not on traditions. Even if you do not have a tradition in your early training, you can still choose to adopt a particular hula style. You may adopt the style long before you know the details of the traditions. At the end of each RealHula Teaching Video is a segment called the Kumu Aloha. It is partly a discussion of lineage and style by the *Kumu Hula* for that video. We invite you to listen and begin to learn about hula lineage and traditions.

As to the various points of hula style, there are many. Some of them are quite subtle. To help you learn what to look for, here are some points of style for the next dancer you watch:

- a. Does she use the *'ai ha'a* stance with a deep knee bend or not?
- b. Does she roll her feet front to back or not?
- c. Does she use the *'uehe* or the *'ueke* (ladies)?
- d. Does she point her hands away from her vamp for *hula 'auana* or not?
- e. Does she do the *lele 'uehe* with three levels of knee-bend or not?
- f. Does she move her hips in the full figure-8 or not?
- g. Does she use fluid hand movements or not?
- h. Does she keep her feet only modestly apart or not?

In the list above, Kumu Kea's traditions are listed first. These various points of style may vary widely among highly respected teachers. There is a famous saying in Hawaiian:

*'A'ohe pau ka 'ike i ka hālau ho'okahi. (‘Ōlelo No'eau, Pukui.)*  
All knowledge is not taught in the same school.

Stylistic differences are not matters of right or wrong in our hula world. They reflect the way that these dances were passed to us by our teachers. It is our honor and our responsibility to pass them on in the same way to you.

## 7. What other elements of style do you watch in hula?

When you watch a great hula dancer, you will become enraptured by her consummate grace and power. What you sense is the sum total of the dancer's training as expressed in her style. Beyond the mechanics of her dancing is her "attitude," her presentation to you. You should feel her connection with the deeper cultural meanings in the text. You should respond to the suppression of her own personality as she lets the spirit of the hula shine through her. Through her years of training, she is able to become invisible in the dance and let it flow through her.

What are the parts that make up that final beautiful performance? Primary among them is posture. Nothing defines a hula dancer so completely as her posture. For the hula, we begin by standing very straight and tall. Then we exaggerate our height by

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lifting the rib cage even higher, elongating the neck and arching the back so that the butt is lifted. In our tradition we add the *'aiha'a*, the deeply bent knee position, to give the classic hula stance.

You should certainly watch the dancer's feet. My *'auana* hula master, Bella Richards, used to say, "When I see a hula dancer, I watch her feet first. If they aren't beautiful, I don't bother with the rest." The feet should be as beautiful as the hands. They should be softly placed, rolling gently, massaging the beat of the music to create the pulse of the dance.

The hips are the underlying current of the music. They are like the ceaseless rolling ocean that is the undercurrent of all island life. The hips circumscribe the shape of the endless loop -- the infinity symbol, the figure-8 lying on its side. Like the restless movement of the ocean that surrounds us, the hips move in unceasing motion to the rhythm of the music.

The hands tell the story, and the story is the point of the dance. If you want to understand the movements of the hands, watch the way the trees respond to a breeze. The trees are strong yet supple, always ready to yield to the invisible force of the wind. If you can think of the words of a song as a force like the wind, then you can begin to understand the intended movement of the hands and arms. The hands and arms are moved by the text -- never leading, pressing, or rushing the words.

Very little is written or said about the power of the eyes of the dancer. The dancer directs the viewer toward important gestures by using her own eyes to highlight them. Looking upward can give the impression of elongating a gesture, just as looking down can give the impression of dipping much lower than the body is actually going. By directing her gaze directly at the audience, she can invite them intimately into her experience of the song.

Lastly, we watch the smile. In hula, the whole body is involved in the process of transmitting the text to the observer. Therefore, the face should reflect the emotions in the text. This is true of modern hula as well as the traditional chant form of hula -- always look to the text. If the story tells about love, an engaging and genuine smile should project the joy and hope that love brings. Dancing a song of praise and adulation would call for a face filled with radiant admiration. For a dance telling of heroic deeds or describing natural phenomenon such as storm or volcanic activity, the appropriate facial expression would be more intense and serious. Ask yourself what the appropriate expression would be for the story you are telling in your hula. You want to combine rhythm, words, and motion with the appropriate facial expressions to tell a memorable one.

8. Is a hula studio the same as a *hālau hula*?

If you live in any place other than Hawai'i, you are more likely to be familiar with the organization of a dance studio than a *hālau hula*. The familiar dance studio is a business enterprise. It occupies a facility designed for teaching and rehearsing various

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kinds of dance. The studio will have an owner who is usually the principle teacher and artistic director. Often, there are several dance disciplines taught within the studio. There may be several teachers who work for and with the principle artistic director.

In Hawai'i we also have hula studios operating like dance studios. Of course, mainly Polynesian dance forms are taught like Hula, Tahitian, Maori, Samoan, and others. These studios will rent a commercial space and most often have some staff.

The *hālau hula*, however, is a different sort of thing. While it is possible to have both an *hālau* and a studio within the same organization, the *hālau* participation is normally available by invitation only. It is more a vehicle for transmitting the culture than just a place to learn the dances. More time is spent with language, history, myth, protocol, chant, and genealogy.

There are two important positions under the *kumu hula* within the *hālau hula*: the *po'opua'a* and *alaka'i*. The *alaka'i* acts as the dancing example for the students. The *alaka'i* should be the most accomplished dancer within the *hālau*, the one who most closely models the style of the *kumu hula*. The *po'opua'a* takes care of many of the details of the *hālau*, acting as the strong right hand for the *kumu hula*. These details may include seeing that costumes or lei are prepared, scheduling events on the calendar, preparing written texts for students, or handling any one of a thousand things to relieve the *kumu hula*.

9. Then the *kumu hula* is like a dance teacher?

The *kumu hula* is far more than a dance teacher. Within the *hālau hula*, there is only one mind and one will -- that of the *kumu hula*. You could say it is a "my way or the highway" approach to teaching. This is a deeply embedded cultural tradition within the hula, and should be understood by all students.

In hula, respect for the authority of the teacher is absolute. There are no exceptions to that rule. Even when the *kumu's* methods are not clear, respect and obedience are mandatory.

If obedience is the outward display of respect, then loyalty is the inward attitude that should accompany it. Disobedience can be a cause for discipline or even suspension from classes, as it can in the West. But disloyalty can end a hula career in Hawai'i.

Students are expected to call if they must miss a class or a performance. They must ask permission to dance in any event where they will be apart from their *hālau hula*. They must ask permission to teach anyone else hula, and must ask what numbers may be taught. They must bring and nurture a spirit of cooperation to every class and every event.

Disloyalty is shown by failing these expectations. Dancing in a show with hula sisters but without explicit permission is a serious infraction. Taking classes from another teacher without explicit permission is a grave infraction. Moving from one *hālau* to

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another without prior permission and full approval leaves a permanent mark on the dancer's reputation that can last a lifetime.

Usually the new *kumu hula* will talk to the prior *kumu hula* as a matter of respect and hula etiquette. You can bet that the new *kumu hula* will hear about any disrespect. Some new *kumu hula* in that position will decline to take the new student, as they do not wish to invite a disloyal attitude into their own *hālau*. It is common to make such a student wait at least 6 months before even considering their request.

To more completely answer your question, the *kumu hula* has expectations that probably far exceed those of your dance teacher. The consequences of failing to meet the *kumu's* expectations are probably more far-reaching than you would experience from your dance teacher. You will find that the typical *kumu hula* has very little patience for those who waste time testing the rules. In *hālau hula*, there is no substitute for respect, obedience, and loyalty. There are no exceptions to the rule.

## 10. What do I need for hula classes?

The *pā'ū hula* is the attire of choice for practicing and dancing the hula. You will see this skirt -- gathered at the waist and calf-length -- worn as the costume in nearly every traditional hula number in the *hula kahiko*.

The skirt may be of unadorned solid-colored poly-cotton, it may be of a calico print, or it may have a hand printed design on the skirt. Some *pā'ū* skirts have a single casing at the waist. Others have several rows of casing for the cording or elastic used to tie the skirt. Men may wear a shorter version of the *pā'ū hula* over trousers or shorts. The *malo* is also appropriate for the men dancers, but rarely used for hula practice. It is generally reserved for performance.

Most of our Island hula students come to class carrying a large bag of some kind. Initially, it is for carrying your *pā'ū* skirt, hula notebook, and practice recordings. As you acquire various hula implements for specific dances, these implements will also be carried in the hula bag.

The typical instruments acquired for the hula would be the short *kālā'au* (a pair of sticks), *'ulī'ulī* (feathered gourds), *ipu heke'ole* (the dancing gourd), *pū'ili* (split bamboo lengths) and *'ili'ili* (four water worn stones for the hands). More advanced hula student might have a *pūniu* (knee drum), an *'ūlili* (stringed gourd rattle), and long *kālā'au*.

## 11. Do I need a Hawaiian name?

You do not need a Hawaiian name to dance hula! A Hawaiian name is most properly given to you, not created by you. It is ideally more than just a transliteration of your given name, although this is often done. Typically, a given Hawaiian name reflects

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a quality of who you are as perceived by the giver. Other times, it may reflect the giver's perception of a quality that you should seek for yourself in life.

## 12. Notes on the Video

### Section II-A: Lewa/Ka'o (& Hula Posture)

Kumu Kea writes:

I did not hear the term *ka'o* from either of my primary teachers during my years of training. I heard them use the term *lewa* and I heard them use the term "sway".

The first time I heard *ka'o* was in a class I was privileged to take from another respected *Kumu Hula*. She used the term to describe a similar step executed with the body in its tallest upright position, lifting the hips to create a horizontal figure-8 by coming up on the toes of one foot and then the other. Bella Richards used such a step in the Tahitian *aparima*, but did not use the term *ka'o* to describe it.

I accept *ka'o* as the name for this similar step as this *Kumu Hula* taught it from her tradition. In our tradition, we use the term *lewa* to indicate the sway.

Manumele writes:

I have asked to have the term *ka'o* included in this video because of its wide usage among hula people I have met. In my time with Bella Richards, I only recall her using the English word "sway" for this step that Kumu Kea calls the *lewa*.

When I moved to Japan, dancers from deeply respected *hālau hula* used *ka'o* as the Hawaiian name for the "sway." It has become my practice to use *ka'o* in my teaching as well. Whichever name is used, Kumu Kea and I learned the same step from the same teacher and we dance it the same way. We have included both names for you in this video.

### Section II-D: Kalākaua (& Kāwelu)

Kumu Kea writes:

These terms can be used interchangeably. It became known as the *Kalākaua* step after the coronation ceremonies of King Kalākaua. Many chants were written as name chants to honor the king. The principle footwork in the hula "He Inoa No Kalākaua" (called "Kalākaua" in our catalog), one of the best known of these name chants, is the *kāwelu*. Because of this association the step became popularly known as the *Kalākaua* step. Some traditions call the single *kāwelu* or single *Kalākaua* by the name 'ō.

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My *Kumu Hula*, Aunty Lani, used the term *kāwelu* when the step was done stepping toward the front rather than with a quarter turn to the right or left. This is how she differentiated between the two.

## Section II-G: ‘Uehe (and styling differences for the men)

Kumu Kea writes:

I have had few occasions to teach men in my hālau. My teacher, Aunty Lani, seldom taught men, also. Should we ever have the chance to produce a video from a teacher of *kāne* (men), we would welcome expansion on the comments below.

Posture is as important for the male dancer as it is for the female dancer. Head high, shoulders thrown back, some backward pelvis tilt and the bent knee stance are still the hallmarks of the dancer. Check the posture of the carved images associated with the *heiau* (temples) in old Hawai‘i. You will see this same stance that we employ for the hula as well as for the art of *lua*, or defense.

The rolling of the hips is, in most traditions, not as prominent for the men, and the hands are not as fluid. The gestures tend to be a bit more emphatic rather than languid. The male strength and power is evident in the dance while still retaining a smoothness of execution. The feet of the men in our tradition still roll as they execute the steps, but not to such an exaggerated degree as do the feet of the women. The rise and fall of the body may a bit more abrupt as well.

For the men, there are slight differences in the execution of the footwork. A few of the steps are done in different ways. In our tradition, the footwork for the men that displays the greatest variation is the step called the ‘*uehe*. In our tradition the ‘*uehe*, with its lifting of the knees upward and only slightly outward is reserved for the women. The men use the ‘*ueke* which is executed by the quick thrusting of the knees outward as well as upward. You may see this type of step done by some women's groups, but our tradition expressly forbids its use for the women. Our tradition considers it flagrant and immodest to spread a lady's knees in that way.

## Section II-J: ‘Ami Kūkū

Kumu Kea writes:

You may find the presentation of the ‘*ami kūkū* a little difficult to follow. That is because this step is a combination of two different steps. In the video, the ‘*ami* was taught previously. The ‘*ami* is a single revolution of the hips on a single count.

In the ‘*ami kūkū* section, we concentrate on the *kūkū* step. The *kūkū* is three fast revolutions of the hip in two counts. That is taught and then combined with the ‘*ami* to complete the entire step. When combined, the ‘*ami kūkū* is two revolutions of the hip on the first two counts and three revolutions of the hip on the third and fourth count

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## 13. Notes from RealHula.com

*Basic Hula* has been presented to you in hula class format, featuring a *Kumu Hula* (hula master) and a *haumana* (student). In reality, however, this video has been a careful and thoughtful collaboration between two *Kumu Hula*, each contributing the best of their teaching and their techniques to the project. RealHula gratefully acknowledges Kumu Kea and Manumele for their careful teaching and modeling of the hula steps shown.

We would additionally like to thank Manumele for contributing her personal techniques for hula posture and the teaching of hip movement using the *Lewa/Ka'o* as the basis. Although these techniques are taught here by Kumu Kea, they were developed independently by Manumele as the basis of her own teaching.

RealHula is a video production company dedicated to teaching hula the way it is taught in Hawai'i. We consider our videos to be primarily educational products. As such, we write a booklet for each video that gives a translation and background information on the dance presented. In time, we hope that other *Kumu Hula* may wish to join Kumu Kea in our catalog. We make our videos available to a worldwide body of hula lovers through our website at <http://www.realhula.com>.

## 14. Essential Terms and definitions

<i>Kumu Hula</i>	a traditionally trained hula master who has received 'ūniki rites
<i>kumu hula</i>	a hula teacher
<i>hālau hula</i>	a school of hula, especially a traditional school
<i>haumana</i>	a hula student
<i>alaka'i</i>	the lead dancer, the number one dancer
<i>po'opua'a</i>	the organizational right hand of the teacher
<i>'ōlapa</i>	someone who has received 'ūniki rites as "expert dancer"
<i>ho'opa'a</i>	someone who has received 'ūniki rites as "expert chanter"
<i>kahiko</i>	the ancient style of hula using chant and percussion implements
<i>'auana</i>	the modern style of hula using musical instruments
<i>mele</i>	a song or Hawaiian text to be danced
<i>oli</i>	a Hawaiian text chanted
<i>malo</i>	a loincloth for the men
<i>pā'ū hula</i>	a hula skirt, a <i>pā'ū</i> skirt
<i>ipu</i>	a gourd implement, usually for dancing
<i>ipu heke</i>	a double gourd implement, usually for <i>ho'opa'a</i>
<i>ipu heke'ole</i>	a dancing gourd implement (see <i>ipu</i> )
<i>pahu</i>	a drum instrument, usually for <i>Kumu Hula</i>
<i>pūniu</i>	a knee drum
<i>kāla'au</i>	short or long sticks for dancing and rhythm
<i>'ulī'ulī</i>	gourd implements, usually feathered
<i>pū'ili</i>	split bamboo implements

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*'ili'i* water-worn stones  
*'ūlilī* a stringed gourd rattle

## 15. Credits

**Kumu Kea** is Pattye Kealohalani Kapualokeokalaniākea Wright, *Kumu Hula* of *Hālau Nā Puakea O Ko'ōlaupoko* of Kailua, O'ahu, Hawai'i. Her hula studio is Pattye's Hula Studio, founded in 1973. Her *Kumu Hula* was Lani Kekauilani Kalama of Kailua, O'ahu. Aunty Lani's *Kumu Hula* was Lokalia Montgomery of Moloa'a, Kaua'i. Kumu Kea's website is [www.realhula.com](http://www.realhula.com).

**Manumele** is Sandii Manumele, *Kumu Hula* of *Hālau Halihali Ke Ao* of Tokyo, Japan. Her hula studio is Sandii's Hula Studio, founded in 2001. Her *Kumu Hula* is Pattye Kealohalani Wright. She therefore shares Kumu Kea's hula lineage of Lani Kekauilani Kalama and Lokalia Montgomery. Manumele's website is [www.sandii.info](http://www.sandii.info).

**RealHula** is a production partnership of Pattye Kealohalani Wright, Kathy Pumehana Igeta, Rusty Kamaka Wright, and Sandii Manumele. It is based in Kailua, O'ahu, Hawai'i. Our website is [www.realhula.com](http://www.realhula.com), managed by Rusty Kamaka Wright. The Japanese website [www.realhula.jp](http://www.realhula.jp) is managed by Kyoko Anuheha Tanizaki.

**Basic Hula** video production is by Rusty Kamaka Wright and Kathy Pumehana Igeta. The Japanese video translation and overdub are by Sandii Manumele. The music used as practice for this video is recorded by Sandii Manumele on her first Hawaiian CD "Sandii's Hawai'i." Product graphic design is by Carol Makale'a Colbath, Carol Colbath Design, Kaneohe, Hawai'i. DVD authoring is by Rusty Kamaka Wright. Background barking and canine chorus are by Sarah Wright and Kula Fullerton.

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