

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam



Verse One

- | | |
|--------------------------------------|----------------------------|
| (1.1) Kāua i ka holoholo | Let's you and I go walking |
| (1.2) I ka pō mahina la'ila'i | On a clear moonlight night |
| (1.3) E kilo ho'onanea | To gaze with fascination |
| (1.4) I nā hōkū o ka lani | At the stars in the sky. |

Verse Two

- | | |
|------------------------------------|--------------------------------|
| (2.1) Kō mai ana ke 'ala | A fragrance is wafted this way |
| (2.2) O ka pua o ka pikake | The perfume of the pikake |
| (2.3) I halihali 'ia mai | Brought here to us |
| (2.4) E ka makani kolonahe. | By a gentle breeze. |

Verse Three

- | | |
|--------------------------------------|-------------------------------|
| (3.1) Ho'olono 'ana i ke kani | We will listen |
| (3.2) Honehone a ka 'ukulele | To the 'ukulele's sweet sound |
| (3.3) Me ka mele ho'ohau'oli | With a melody so cheerful |
| (3.4) Ho'olana i ka pu'uwai | Uplifting to the heart. |

Verse Four

- | | |
|----------------------------------|--------------------------------------|
| (4.1) Huli aku kāua i uka | Let us turn toward the uplands |
| (4.2) I ka 'a'ā nā kukui | (See) the brightness of the lights |
| (4.3) Ua like me nā hōkū | Glittering just like stars |
| (4.4) E kau ana i nā pali | Nestling on the hills and mountains. |

Verse Five

- | | |
|--------------------------------------|---------------------------------|
| (5.1) Ha'ina mai ka puana | This ends my song |
| (5.2) No ka pōmahina la'ila'i | Of a peaceful moonlight night |
| (5.3) Ho'olono 'ana i ke kani | Listening to the sounds |
| (5.4) Honehone a ka 'ukulele. | Of the sweet sounding 'ukulele. |

Notes on the Video

The original choreography is by my teacher, Bella Richards, shared with her blessing. Hula dance steps used in this number are Kāholo, Lewa (sway), Hela, 'Ami 'ākau, Spinning Kāholo, Lele 'uehe. Our teacher is Pattye Kealohalani Wright (Kumu Kea) and our dancer is Kathy Pumehana Igeta.

The music used is Ku'uipo Kumukahi's recording from her CD called "E Ku'u Lei E Ku'u Ipo." Ululani Records URCD-1001. A similar arrangement is included on Kumu Kea's 2007 recording called "Real Hula for Children."

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

(R hd in front and to self, you & I)(hds on either hip)(cross hds low, pick up moon place hi overhead)

1. **Kāua i ka** **holoholo** **I ka pō mahina la'ila'i**
V-R Walk sway forward L & R Hela 4X L~R~L~R

(L@ eye, R~eye & out)(reverse) (flick fingers,"stars" 2X) (open for heaven 2 hds, p/i)
E kilo ho'ona ~ nea **I nā hōkū** **o ka lani**
Slight turning V~L & R Step back L & R V~L coming forward

(2 hds out & to self) (2 hds nose & out to Rt, p/d) (2 hds pick pua low Left & show L)
2. **Kō mai ana** **ke 'ala** **O ka pua o ka** **pikake**
Lele uehe R V~R Sway L to floor, Rt coming up V~L

(2 hds beckon from L then Rt.) (L~out, R~wind slowly) (reverse)
I halihali 'ia **mai** **E ka makani kolonahe.**
V~R V~L Slow hela R and L

(Rt @ ear, L ear and out) (clap) (hold 'uke in L~hand, strum 2X w/Rt)
3. **Ho'olono ana i ke** **kani** **Honehona a ka 'ukulele**
Step back with Rt V~L Sway R~L~R~L up/dn/dn/up

(L~up, R~mouth & out p/d)(reverse) (L@ heart, R~out & to heart & roll)
Me ka mele **ho'ohau'oli** **Ho'olana i ka pu'uwai**
V~R V~L Slow 'ami 'ākau 2X

(2 hds hi, R~higher, p/o) (push up Mt. to L)(flick w/ thumb and middle finger 4X,
L higher)(reverse)
4. **Huli aku kāua** **i uka** **I ka 'a'ā nā kukui**
Spinning V~R 3/4 turn facing L V~L facing Left Step bk 4X R~L~R~L (timing:
step~flick)

(R~arch overhead L to R and reverse) (open 2 hds over head p/o)(L~up, Rt touch L for Pali & down)
Like me nā hōkū. **E kau ana i nā** **pali**
V~R V~L V~R Step back L

(R~mouth out p/d) (reverse) (cross hds low & pick up moon place hi overhead)
5. **Ha'ina mai ka puana** **No ka pō mahina la'ila'i**
K~R & L Hela 4X R~L~R~L

(Rt @ ear, L ear and out) (clap) (hold 'uke in L~hand, strum 4X w/Rt)
Ho'olono ana **i ke kani** **Honehona a ka 'ukulele.**
Step back with Rt V~L Sway R~L~R~L

This Original Choreography is by my teacher, Bella Richards, shared with her blessings.

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

I. Teacher's Notes

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 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.

I write the *kāholo* step as “vamp” (i.e. V~R) because the “K” is used for *Kalākaua*.

Background:

Mary Kawena Pukui gifted the world with her knowledge of things Hawaiian, with our Hawaiian/English Dictionary and with a wealth of beautiful song lyrics such as this. Maddy Lam provided the lovely melody for this song that invites you to take a peaceful moonlight stroll through quiet streets. The sound of a distant 'ukulele floats on the breeze, the fragrance of the pīkake blossoms hang in the evening air, the stars twinkle above and, against the backdrop of the pali, the lights look like a sprinkling of fallen stars. Who could resist such an invitation?

Costuming:

This relatively recent composition invites many approaches to costuming. Tī leaf skirt, sun dress, pā'ū skirt with peasant style blouse, mu'umu'u ~ let your imagination guide you.

My choice is a soft fabric that floats and has a lot of movement to it. I have chosen a sort of sun dress style popular in the 50's. Spaghetti straps, fitted bodice, floaty skirt, mid calf length. It suits the era of the composition, and fits the image of a young person taking an evening stroll in that time period.

Accessories can be varied. A matching bow in the hair and simple shell necklace at the throat would do fine. Flowers can be added to the bow, or a short floral or shell neck lei would be suitable. Matching shell wristlets add a nice touch, but not essential for this casual costuming.

Alternatively, the accessories can go more formal with floral *lei po'o* (head lei), floral *lei 'ā'i* (neck lei), and wrist *kupe'e* (wrist adornment). The choices are wide, and the choices are yours to make.

Recordings:

The recording used in this video is on the CD,

“E Ku'u lei, E Ku'u Ipo” by Ku'uipo Kumukahi, Ululani Records URCD 1001.

The recording is available through our website at RealHula.com, or from Ku'uipo's website at: <http://www.lava.net/halauhawaii/kealohi.htm>

We are grateful for the artist's generosity in permitting us to use this recording.

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

II. Posture, body, arms and hands:

The following descriptions of the body and dance steps reflect the training I have been given by my teachers. It must be remembered that there are several accepted hula traditions, and they may vary in style and substance. The descriptions that follow reflect our traditions.

Body:

The *'ai ha'a* position places the head directly over the feet, the back is arched and the *kikala* (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* class of hula, and opposite of the movement in the *'auana* class of hula. The arms are carried straight 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 as the arms. The opposite arm is bent at the elbow going 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, then 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 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.

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

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.

Kāholo (sometimes called the vamp):

The most basic of the hula steps. A traveling step that takes the dancer to the right or to the left in a straight line 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 foot movement just described is ready to be executed on the left.

Spinning vamp (spinning kāholo):

The step is executed in the same way as the regular *kāholo* just described, except you will turn the body in a circle, or partial circle, in one direction or the other while executing the *kāholo* footwork. (In the case of this song, the spin is done in a clockwise direction.)

Hela:

Another very important basic step.

- (1) The right foot is placed at about a 45~degree angle to the right side on count one. The toe and ball of the foot of the extended leg touch the floor, the heel is very slightly elevated and turned inward; the leg is straight. The left knee is in the '*ai ha'a*' position with knee bent, the weight should be entirely on the left foot, and the hip lifted on the left. As the right foot is brought back to your starting position, the weight begins to shift toward the right, bringing the hip to the right side.
- (2) On count two, the right foot is placed down, and the weight is completely transferred to the right. The hip is lifted on the right.
- (3) On count three the left foot is extended at a 45~degree angle in the same way as the right was; the hip is on right and the entire weight is on the right foot. On count four the left foot is retracted and all the weight is shifted to that left foot.
- (4) All of this is done in an '*ai ha'a*' position the knee is never straightened except for the extension of the leg for the *hela*. There is a slight movement of the body side to side when the weight is shifted from right to left because the feet are kept a few inches apart. The feet should begin a bit apart so as to be placed directly under the shoulders for greatest strength and ease of execution. The body does not bob up and down!

Slow hela:

The execution is the same as the *hela* described above except the foot is held in the pointed position for two counts, and the step back and shifting of weight to the opposite foot is done in two counts. So one *hela* on the right or the left takes four counts rather than two.

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.

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

- (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.
- (6) 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 can be accomplished with either one *Kalākaua* or two *Kalākaua* on either side achieving half turns right and left.

'Ami:

A revolution with the hip. The step can be executed as an *'ami ākau*, *'ami hema*, or *'ami kūkū*. The *'ami* always moves to the back first, never to the front which is called an *'ami 'ōpū*. This is considered crude and in bad taste unless being used in a comic way.

'Ami Akau:* ~ the weight is on the left foot, and the hip is on the left. The rotation pushes toward the back, going to the right on the count of one and continues back to the left for count two.

'Ami hema:* ~ weight starts on right and is on left on the count of one (pushing toward the back first).

'Ami kūkū, 'ākau/hema:* ~ this is three fast revolutions with the hip to either the right or the left side.

Slow 'ami ('ākau or hema): This step is executed in the same way as the *'ami* described above with the exception of the timing. The *'ami* in this mele is one circle of the hips executed in two counts, rather than a single count in the measure.

(* In our tradition it is called *'ākau* if the weight is moving from the left foot to the right foot, just as it is a *kāholo 'ākau* if you travel with the right foot first. The weight must be on the left if the foot is going to travel to the right. Other teachers may refer to it in the opposite way, the execution of the step is the same, but the reference to right and left differs with the teachers thinking about the movement of the hip. Our *'ākau* is moving to the right.)

'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 one side to other side. The step can be reversed for counts three and four. This is a difficult to step to accomplish smoothly while swinging the hips side to side smoothly.

I would like to mention the differences between the *'uehe* and the *'ueke*. In our traditions the *'uehe* is done by women and the *'ueke* by men. The difference is that the *'uehe* is accomplished by the lifting of the knees, and the *'ueke* by separating the knees in an outward direction. Our traditions make a sharp distinction between the two steps. One is for women, one is for men.

(*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.)

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*. This step can be reversed by stepping to the side with the opposite, or left, foot and repeating the steps above with the opposite foot.

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

Lewa (*or sway*):

- (1) One step to the side on count one,
- (2) followed by a pause or a tap on count two.

Walk sway:

This is like a normal sway, or *lewa* step, except you are traveling forward or backward. The count is:

- (1) step on count one, and
- (2) tap or pause on count two.
- (3) Reverse on count three and four.

Step Back (*lewa ihope*):

Just like a walk sway, but stepping backwards rather than forwards.

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

IV. Basic Chords in the Key of C.

Vamp in key of C: **D7 ~ G7 ~ C**

- (1.) $\begin{array}{cccc} C & C7 & F & Fm7 & C \\ \text{Kāua i ka} & \text{holoholo} & \text{I ka pō} & \text{mahina la'i} & \sim \text{la'i} \end{array}$
 $\begin{array}{ccc} E7 & Am & G7 & C \\ \text{E kilo ho'ona} & \sim \text{nea} & \text{I nā hōkū o ka} & \text{lani} \end{array}$

Vamp: D7 ~ G7 ~ C

- (2.) $\begin{array}{ccc} C & C7 & F & Fm7 & C \\ \text{Kō mai ana ke} & \text{'ala} & \text{O ka pua} & \text{o ka pī} & \sim \text{kake} \end{array}$
 $\begin{array}{ccc} E7 & Am & G7 & C \\ \text{I halihali 'ia} & \text{mai} & \text{E ka makani kolo} & \text{nahe.} \end{array}$

- (3.) $\begin{array}{ccc} C & C7 & F & Fm7 & C \\ \text{Ho'olono ana i ke} & \text{kani} & \text{Honehone} & \text{a ka 'uku} & \sim \text{lele} \end{array}$
 $\begin{array}{ccc} E7 & Am & G7 & C \\ \text{Me ka mele ho'ohau} & \sim \text{'oli} & \text{Ho'olana i ka pu'u} & \sim \text{wai} \end{array}$

- (4.) $\begin{array}{ccc} C & C7 & F & Fm7 & C \\ \text{Huli aku kāua i uka} & & \text{I ka 'a} & \sim \text{'ā nā} & \text{kukui} \end{array}$
 $\begin{array}{ccc} E7 & Am & G7 & C \\ \text{Ua like me nā} & \text{hōkū} & \text{E kau ana i nā} & \text{pali} \end{array}$

- (5.) $\begin{array}{ccc} C & C7 & F & Fm7 & C \\ \text{Ha'ina mai ka puana} & & \text{No ka pō} & \text{mahina la'i} & \sim \text{la'i} \end{array}$
 $\begin{array}{ccc} E7 & Am & G7 & C \\ \text{Ho'olono ana i ke} & \text{kani} & \text{Honehone a ka 'uku} & \text{lele.} \end{array}$

Pō La'ila'i

Written by Mary Kawena Pukui and Maddy Lam

V. Notes on Basic Chords

We present 'Ukulele Chords in the key of C. This may not always be the best key for singing, or the key of the teaching music. The key of C is the simplest single key for guitar, 'ukulele, and piano, so we use it.

The selection of chords may also not be identical to the music used. These are Basic Chords. There are more sophisticated ways to chord any song. These are our interpretation of the essential chords.

Since a chord change normally takes place on a syllable, we write the first letter of the chord over the first letter of the syllable. Modern auto-formatting sometimes makes that placement inexact, but that is the intention. Chord changes that take place before the next line starts are shown to the right of the previous line. Vamps are a common example of chord changes before the next line starts.

We usually note the actual key of the music used for the teaching. That is to help you transpose the song to the key used by the artist, if you would like to play with the recording. Please note that some recordings are not exactly on pitch.

Below is a representation of what is called the "Circle of Chords." If you play a guitar or 'ukulele, each step is one fret. It is used as follows.

Say you find that you want to sing the number in the key of F. We have presented it in the key of C. Look at the chart below. C is the first note. Then we have C#, D, D#, E, and F.

The note called F is 5 steps (or frets) above the note called C. The entire key of F is therefore 5 steps above the entire key of C. That means that for each chord listed in the key of C, the corresponding chord in the key of F is also 5 steps higher.

A D in the key of C becomes a G in the key of F, 5 steps higher. A D7 would become a G7, a Dm would be a Gm. A G in the key of C becomes a C in the key of F, counting the same 5 steps into the next octave. The chart actually loops back to the beginning, with the final B connecting the first C. That is why it is called a circle, The Circle of Chords.

Changing keys is called Transposing, and counting is all there is to it. Take the key of C and count the steps to the desired key. The key of F would be +5. The key of B would be + 11 or -1, going backwards from the right. Read the listed chord and count the same number of steps to find the transposed chord. Write that one next to our chord and do the whole song that way.

1	2	3	4	5	6	7	8	9	10	11	→	12	13		
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	→	C	C#	etc.

The numbers shown indicate "Steps above C," nothing more.