

# Nani Hanalei

Kai Davis



Introduction (traditional chant portion):

- |     |  |   |
|-----|--|---|
| (1) | <b>Hālau Hanalei i ka nini o ka ua</b> | Hanalei is a hall for dance in the pouring rain     |
| (2) | <b>Kūmano ke po‘owai a ka liko</b>     | The stream-head is turned from it’s bed of verdure  |
| (3) | <b>Nahā ka ‘opiwai a Waialoha</b>      | Broken the dam that held back the waters of love    |
| (4) | <b>O ke kahi koe a hiki i Wai‘oli</b>  | Nothing to hold back its rush to the waters of joy. |

## Nani Hanalei

- |     |   |                                     |
|-----|---|-------------------------------------|
| 1.1 | <b>No Hanalei e ku‘u aloha</b>          | For Hanalei, my beloved (land)      |
| 1.2 | <b>Ka nani a‘o Hanalei</b>              | The grandeur of the Hanalei region  |
| 1.3 | <b>‘Ōiwi ana ‘oe</b>                    | Lovely are you                      |
| 1.4 | <b>E ku‘u aloha lā, E ~ e ~</b>         | My own beloved                      |
| 1.5 | <b>Hanalei no e ka‘oi</b>               | Hanalei is the choicest place.      |
| 2.1 | <b>Ho‘ohihi ho‘i ko‘u mana‘o</b>        | My thoughts are captivated          |
| 2.2 | <b>Ka nani a‘o Hanalei</b>              | By the beauty of Hanalei            |
| 2.3 | <b>Me ka wailele a‘o Molokama E ~ e</b> | With the waterfalls of Molokama     |
| 2.4 | <b>Ka makani ‘āpa‘apa‘a</b>             | And the strong winds of the region. |
| 3.1 | <b>Hanohano a‘o Hanalei</b>             | Famous is the Hanalei region        |
| 3.2 | <b>Me ka ua nui ana lā</b>              | With it’s drenching rains.          |
| 3.4 | <b>He pakika, he pahe‘e E ~ e ~</b>     | So slippery, sliding                |
| 3.5 | <b>I ka limu o Manu‘akepa</b>           | With the seaweed Manu‘akepa.        |

# Nani Hanalei

Kai Davis

4.1	<b>Ha'ina mai ka puana</b>	Tell the refrain
4.2	<b>Ka nani a'o Hanalei</b>	Of the beauty of Hanalei
4.3	<b>'Ōiwi ana 'oe</b>	Lovely are you
4.3	<b>E ku'u aloha lā, E ~ e ~</b>	My own beloved
4.4	<b>Hanalei no e ka 'oi</b>	Hanalei is the very best.
ending:	<b>Hanalei no e ka... Hanalei no e ka... Hanalei no e ka 'oi</b>	Hanalei is the ...Hanalei is the ... Hanalei is the very best.

# Nani Hanalei

Kai Davis

**Intro:** (2 hds to either side, dip fingers w/ p/d & bring hds to heart, wrist turn (repeat4X))  
Wāwae Pahu step for 2 sets

(2 hds slowly to "house") (2 hds wave "rain hi to low front)

- (1) Hālau Hanalei                      i ka nini o ka ua  
Hela R & L                                  1-hela Rt

- ("path")                      ("island p/o to pua cntr front, 2 hds)  
(2) Kūmano                      ke po'owai a ka liko  
1-step frwd w/L                      hela R & L

- (slow love motion)  
(3) Nahā ka 'opiwai a Waialoha  
Hela R & L

- (\*L@ chest, R-touch shldr/out & to front p/u\*) (hds across chest p/d) (\*Reverse gesture on L)  
(4) O ke kahi koe                      a hiki i                      Wai'oli  
back V-R facing Rt                      sway L - R                      bk V-L facing L

2 hds cntr and spread Rt going hi Rt, L- going low left behind  
forward R-L-R + 1 hela L @ bk (traditional pahu ending)

## **Nani Hanalei:**

- (2-hds "island" p/o)                      ("love")  
1.1 No Hanalei e ku'u                      aloha  
V-R    lele 'uehe L plus one step Rt, turning L

- (R-hd dn body, L@ hip)                      (L-hi, R-open  
1.2 Ka nani a'o                      Hanalei  
Back V-L                                      K-R

- (2-hds up to dn body)  
1.3 'Ōiwi ana 'oe  
Hela L & R

- ("love")  
1.4 E ku'u aloha lā,  
Lele 'uehe on L

\*(L@chest, p/d, Rt shldr/out p/o to front & to chest) (L@L-toe, R-hi cntr. R-across to front of L)\*

E ~ e ~  
bk V-R

\_\_\_\_\_   
hela bk on L & hela-R to front





# Nani Hanalei

Kai Davis

(L-hi, R-mouth/out, p/u)      (2-hds mount/out, p/u)      ("pau" 2-hds in front, p/d)  
**4.1**    Ha'ina mai ka puana      \_\_\_\_\_  
 V-R coming forward    V-L coming back    +    1-step back on Rt, bow

(L-hd dn body, R@ hip)      (L-hyhi, R-open)  
**4.2**    Ka nani a'o      Hanalei  
 K-L      K-R

(2-hds p/d head to hip)      ("love")  
**4.3**    'Oiwī ana 'oe      **4.3**    E ku'u aloha lā,  
 Hela L & R      Lele 'uehe L

\* (L@chest, p/d, Rt shldr/out p/o to front & to chest) (L@L-toe, R-hi cntr. R-across to front of L)\*

E ~ e ~      \_\_\_\_\_  
 bk V-R      hela bk on L & hela-R to front

(R-hi, L-open)    (L@hip, Rt out "#1") (hds across chest) (L-hd #1) (hds across chest)  
**4.4**    Hanalei no e ka 'oi      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_  
 K-R      V-R      Sway L-R      V-L      Sway R-L

Ending:    (R-up, L-open)      (L-up, R-open)  
Hanalei no e ka...    Hanalei no e ka...  
 K-L      K-R

(2-hds "island" in front, p/i)    (Rt-#1)      (L-#1)  
Hanalei no e ka 'oi      \_\_\_\_\_      \_\_\_\_\_  
 V-L      step frwd Rt      step frwd L

(2 hds to either side, dip fingers w/ p/d & bring hds to heart, wrist turn 3X

Hālau Hanalei,      Hālau Hanalei      Hālau Hanalei  
 Hela R - L      -      R - L      -      R - L

2-hds from chest, R- going to hi right, L-going to low left behind and hold fast R-L-R and hold, with L @ toe body turned slightly to back.....

# Nani Hanalei

Kai Davis

## 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:

One of the loveliest places on earth must surely be Hanalei, Kaua'i. It's crescent shaped white-sand beach, the lush vegetation of the area, the majesty of the mountain peak Molokama hard beside it with the streams that cascade from its slopes, all serve to make Hanalei the kind of place dreams are made of.

Our song mentions many of Hanalei's special characteristics such as the famous drenching rain of Hanalei, "Kaulana i ka ua loku a'o Hanalei" is an expression often used referring to these sudden down pours. Our song also speaks of the Manu'akepa which is called a seaweed, but is really a thick moss, or algae, that grows at waters edge. Very slippery stuff to walk upon!

The use of a traditional chant and the accompaniment of the pahu set a majestic tone for this elegant arrangement. The reference for the chant preceding the song can be found in Nathaniel Emerson's "Unwritten Literature", pg 155.

I have spoken to kupuna (elders) from Kaua'i who are offended by this arrangement of this song written for Kaua'i by a native son. They prefer the livelier version done "Kaua'i style" which is more familiar to them. I, however, feel that the majestic treatment of this song by the Brothers Cazimero gives an entirely new dimension with which to enjoy this song.

### Costuming:

The arrangement and presentation of this mele calls for a very dignified presentation in costuming. Any gown that reflects the monarchy period would be appropriate (if it isn't too "fussy"). A pā'ū skirt with a Victorian style blouse would also be suitable. Adornments can be ferns, flowers, shell, seeds or feathers (as in the lei hulu).

# Nani Hanalei

Kai Davis

## Thoughts for the Teacher:

This hula is very challenging: it requires a dancer with considerable experience to master this number. Because of the complexity of the routine. I find it most helpful for the student to learn the repeated pattern before teaching the body of the verse,. This sequence is repeated in each of the verses, sometimes on the right and sometimes on the left. These repeated sections are marked in the dance notations with an asterisk for quick identification.. I have my students practice it on the right and on the left, as it changes according to the verse in which it is performed. If there are any other additional complex movements that might be unfamiliar, I would recommend working those through before teaching the entire verse.

Because the musical arrangement of this song is so stately, I have incorporated several classic hula steps that are normally reserved for the pahu-class-type dances used in the kahiko-class-type hula. These sequences are complex and need to be taught in advance of the body of the verse. The ‘*au*, wāwae pahu, and ‘*ai kāwele* are examples of those steps most often associated with the pahu-class hula. Since the ‘*auana*-class hula is free of those restrictions, these steps can be used effectively with an arrangement such as this to add dignity to the presentation.

With skill, patience and persistence one can acquire the ability to express this beautiful number. Your watch word should be: "Ho'omanawa nui"- be patient and take your time.

## Recordings:

"Sandii's Hawai'i 5th" by Sandii, Mana Pacifica MP8016 (trimmed at the end).

## **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 *kīkala* (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.

# Nani Hanalei

Kai Davis

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 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.

## III. Explanation of footwork

'Ai ha'a: To dance with bent knees, to dance low. Our traditions are in the *ûai 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. This is also an important hallmark of our hula style as perpetuated by my teachers.

Ai Kāwele: One foot makes a half circle forward and to the side without touching the floor; usually in combination with other steps as the *kāholo* or *'uehe*.

E ue: The right foot is extended forward with toes pointing, while both arms are brought forward to chest level (or sometimes higher) with hands crossed and fingers tipped upward; the left hand stays up, while right arm and foot swing back in an outward arc. Then the right arm and foot are moved forward, and the step is repeated to the left. Then three short steps are taken forward. In the last step the left hand is forward, and the right foot and arm back.

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 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

# Nani Hanalei

Kai Davis

left foot, and the hip lifted on the left. As the right foot is brought back to the 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.

All of this is done in an *'aiha'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 as 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!

**Huki:** One-foot steps or stamps to the side, the other foot is pulled toward it so that the heel goes slightly in front of the stamping foot, and then is taken to the opposite side.

**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 in either direction. It can execute a full circle, three quarter or any other portion desired.

**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 is taken 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.

**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.

# Nani Hanalei

Kai Davis

- (3) 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.
- (4) 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.

This may be doubled to do two *Kalākaua* on one or both sides. The lead foot would go forward and back two times before doing the half turn. This step can be executed with either a double or a single *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'iwāwae** (Or *wāwae ki'i*, interchangeably used):

One foot points to the side, to the front and is brought back next to the other foot. In my experience it is 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 heel, the opposite foot is lifted and brought slightly forward. The one foot makes a sort of half 'uehe. This can be done on the right or left side.

**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 left, foot and repeating the steps above with the opposite foot can reverse

# Nani Hanalei

Kai Davis

this step.

## 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.

## Step Back (*lewa ihope*)

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

## 'Uehe: ('Uwehe\*)

One foot is lifted the with weight shifting to the opposite hip as the foot is lowered on 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.)

## Walk sway: This is like a normal sway, or lewa step, except you are traveling forward or back.

The count is:

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

Wāwae Pahu: One very low hela to the right, turning the torso in the direction of the extended foot; the second hela to far right, lifting body slightly and turning the torso in the direction of the extended foot. The hands can be used in several standard patterns.

# Nani Hanalei

Kai Davis

## 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 always more sophisticated ways to chord a song. These are our interpretation of the necessary 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.

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 above indicate "Steps above C," nothing more.

Pahu Section:

# Nani Hanalei

Kai Davis



# Nani Hanalei

Kai Davis

5. C F C  
Ha'ina mai ka pu - a - na

F C  
Ka nani a'o Hana lei

G7  
'Oiwana 'oe

G7 D# F  
E ku'u aloha la E - e -

D# F  
*Ending:* Hanalei no e ka ...

D# F  
Hanalei no e ka ...

D# F C  
Hanalei no e ka 'oi