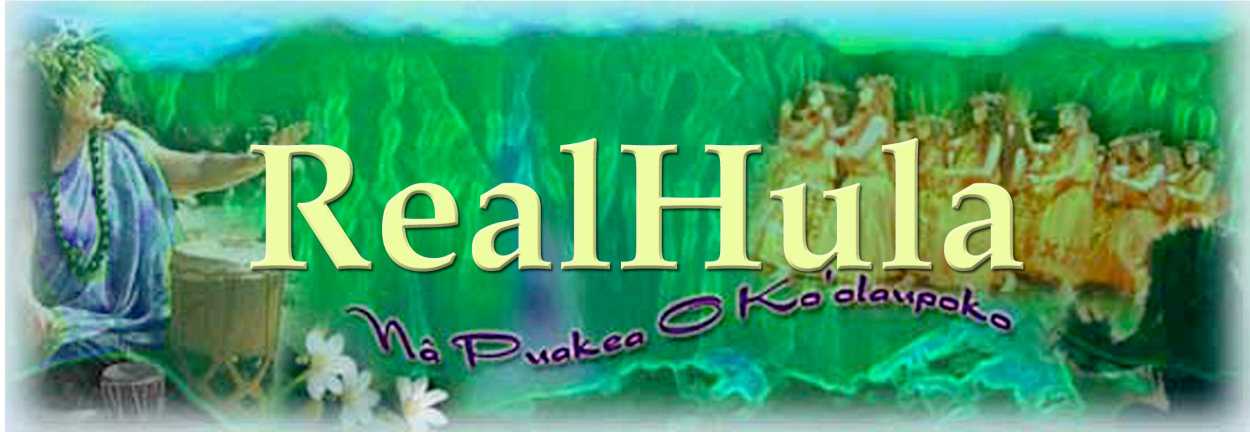


# Kawika

Traditional



**Kāhea:**      ‘Ae, Eia nō Kawika ka heke a‘o nā pua

- |     |                                   |  |
|-----|-----------------------------------|--|
| 1.1 | Eia nō Kawika, (ehe)              | <i>Here indeed is Kawika (David)</i>                   |
| 1.2 | Ka heke a‘o nā pua, (ehe)         | <i>The choicest of Hawai‘i's off springs</i>           |
| 2.1 | Ka uila ma ka hikina. (ehe)       | <i>Like a lightning flash from the eastern horizon</i> |
| 2.2 | Mālamalama Hawai‘i, (ehe)         | <i>Hawai‘i is enlightened</i>                          |
| 3.1 | Ku‘i e ka lono Pelekane, (ehe)    | <i>The news of him spread to England</i>               |
| 3.2 | Ho‘olohe ke kuini o Palani, (ehe) | <i>And the Queen of France had heard (of his fame)</i> |
| 4.1 | Na wai e ka pua iluna, (ehe)      | <i>Whose offspring is this who is so elevated?</i>     |
| 4.2 | ‘O Kapa‘akea nō he makua, (ehe)   | <i>Kapa‘akea indeed is the father</i>                  |
| 5.1 | Ha‘ina ‘ia mai ka puana, (ehe)    | <i>Tell the refrain</i>                                |
| 5.2 | ‘O ka lani Kawika he inoa, (ehe)  | <i>Kawika is the name we celebrate.</i>                |
| 5.1 | Ha‘ina ‘ia mai ka puana, (ehe)    | <i>Tell the refrain</i>                                |
| 5.2 | ‘O ka lani Kawika he inoa, (lā)   | <i>Kawika is the name we celebrate.</i>                |

**Kāhea:**      He inoa nō ka lani Kawika    *Dedicated to the name of the high chief, David*

## Notes on the Video

This version of the mele descends from my teacher, Kekauilani Kalama, as given to her by her teacher, Lokalia Montgomery. I would request that you retain the mele as it is presented to you in order to preserve the integrity of this tradition.

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

## Traditional

(ali'i position Rt: i.e. modified hula position Rt)

1.1     Eia nō                      Kawika, ehe

V-R                                  V-L

1.2 Kaheke a'o nā pua, ehe  
V-R V-L

2.1 Ka uila ma ka hikina. ehe  
 V-R making 1/4 turn toward L V-L facing left

2.2 Mālamalama (2 hds hi-cntr, p/o & slowly slide down to below waist, & open slightly, p/u)  
V-R

3.1 (L-hd by L-temple, R-extended up to high Right)  
Ku' i e ka lono Pelekane, ehe  
 V-R turning to face front V-L facing front

(reverse slowly bringing extended Rt to R-ear, L-extended hi-Left)

**3.2** Ho‘olohe ke kuini o Palani, ehe  
V-R V-L

4.1 (2 hds extend in front, pick pua 2 hds) (R-pua lifted higher)  
Na wai e ka pua iluna, ehe  
 V-R turning to face the right V-L facing right

(2 hds out to either-side, p/d, then extend cntr front, p/d, then across chest, p/d, bow head)

4.2 'O Kapa'akea nō he makua, ehe  
V-R V-L

5.1 Ha'ina 'ia mai ka puana, ehe  
 'Ami 4X (first time 'ami ākau, on repeat 'ami hema 4X)

5.2 (first time, ali'i position on Left) (on repeat, hula pos on Rt)  
'O ka lani Kawika he inoa lā, -he  
 'Ami 4X (first time 'ami hema, on repeat 'ami 'akau 4X)

(hula position on Rt) (hds together raised over head, p/d)  
‘Ēā lā, ‘Ēā lā, ‘Ē-ā....  
‘Uehe R & L and Kū w/R tap pos @ L-ankle

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# Kawika

Traditional

## Explanation of my annotation for the dance:

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

## 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 clockwise as CCW.
- \* I use the symbol "V" for vamp or kāholo because the symbol "K" is needed for the Kalākaua. Most other steps are spelled out entirely.
- \* imua=forward
- \* iho=backward
- \* ākau=right
- \* hema=left

## Costuming:

The costuming for this hula should reflect the Victorian Era style prevalent during the time of *Kalākaua's* reign. This includes pantaloons for modesty's sake and modest tops, preferably with sleeves that are mid-length or long. However, the elasticized "sack" type top is also acceptable

The *ti*-leaf skirt is also a very acceptable choice as it was *Kalākaua* who introduced the use of the *ti* leaves for hula skirts in Hawai'i. He had observed their use by the dancers in the Cook Islands. *Pili* grass, the preferred hula skirt of old, was becoming increasingly difficult to find in Hawai'i. *Ti*, however, was plentiful and easy to cultivate. So the use of the *ti*-leaf skirt is especially appropriate to use for costuming for this mele.

As in all *kahiko* class hula numbers, the dancer should be adorned at head, neck, wrist and ankles with materials of floral, seed, shell or feather origin.

Costuming for the male dancers would include *ti*-leaf skirt or raffia skirt over trousers with a shirt reflecting the Victorian styles of that time. A *pā'ū* skirt of solid or printed fabric worn over trousers would also be acceptable. A maile lei over one shoulder fastened at the opposite hip is a familiar choice for this style. The requisite head, neck, wrist and ankle adornments are required to be fully dressed for this traditional number.

# Kawika

Traditional



The name "*Kawika*" is a Hawaiianization of the English name "David" which was *Kalākaua*'s Christian name. This transliteration is achieved by using the Hawaiian alphabet to sound out the name phonetically within the framework of the Hawaiian language structure for words: i.e., that no two consonants can ever be placed together ( and the *'okina* is a consonant), and every Hawaiian word must end in a vowel.

David *La'amea Kalākaua* was the second son of Caesar *Kapa'akea* and *Ane Keohokalole*. This union produced seven children. Young David was educated at the Chiefs Children's School near Punchbowl. Only sixteen children were chosen from among the highest-ranking *ali'i* (chiefly line) to be educated in "Christian Virtues" at this school. Five of this class of 16 would grow up to reign over the Hawaiian Nation. They were Alexander *Liholiho (Kamehameha IV)*, Lot *Kapuaiwa (Kamehameha V)*, William *Lunalilo*, David *La'amea Kalākaua* and his sister Lydia *Lili'u Kamaka'ehā Pāki (Lili'uokalani)*.

*Kalākaua* spoke English fluently and was considered to be a gentleman possessing polished manners. King *Kamehameha V*, however, considered him to be a "fool" and upon his death refused to name *Kalākaua* as his heir to the throne leaving it up to the council of chiefs to choose a successor. (They choose *Lunalilo* to succeed Lot.)

As a member of the Hawaiian Legislature, *Kalākaua* sharpened his political skills and made important allies of the individuals who would later assist him in his successful election to the throne after the untimely death of King *Lunalilo*.

At noon on Feb. 12, 1874 *Kalākaua* became Hawai'i's second elected king when he defeated the Dowager Queen Emma (widow of Alexander *Liholiho – Kamehameha IV*) by receiving 39 of the 45 votes cast by the voting legislators. Anticipating trouble, the American Minister in Hawai'i, Henry Pierce had arranged a signal to American Naval forces anchored in Honolulu harbor that alerted them in case any life-threatening situation might occur. A riot did break out when Queen Emma's supporters heard of the election results. One hundred and fifty armed "blue-jackets" and marines, together with British soldiers, landed and restored order. One person was killed after rioters threw him out of a second story window and more than a dozen other legislators were beaten. The mob threw stones and smashed a carriage as well as furniture in the courthouse building. In a small ceremony the following day, *Kalākaua* hastily took his oath of office; later that day, Queen Emma called a truce to maintain peace in the kingdom. But their friendship had ended!

Eleven years before becoming King, *Kalākaua* married Julia *Kapi'olani*, a high chiefess in her own right having descended from the royal families of Kaua'i.

# Kawika

## Traditional

*Kalākaua* was a lover of music. As such, he helped to preserve hula and history through his interest in these arts. He collected and translated ancient myths in addition to sponsoring the first written version of the *Kumulipo* – the most important genealogical chant of Hawai'i. The King also composed many songs including *Hawai'i Pono'i*, which became the national anthem for the Hawaiian nation, and is now our state anthem.

In an attempt to analyze and study scientifically the craft of *Kahuna* (experts in fields of medicine, arts, divination, etc.), *Kalākaua* formed the "*Hale Na'au*". The function of this organization was to document and collect chants, genealogies, medical practices and any other relevant information pertaining to native Hawaiians. A group of skilled professionals examined each *Kahuna* and certified their legitimacy. The individuals were then allowed to practice their craft without fear of the criminal prosecution formerly enforced.

*Kalākaua* was truly a Renaissance Man. He was excited about the emerging technology of his time. He installed a telephone system and electric lights in *'Iolani* Palace before the United States White House had such innovations. He was the first monarch of any country to travel around the world. He brought the style of European royalty to his tiny island kingdom when he built *'Iolani* Palace, and held his own coronation ceremony on the grounds in a weeklong celebration.

In spite of scandalous events that surrounded his reign, *Kalākaua* was the first to recognize the importance of preserving the history of his people. Stripped of his dignity as king by the powers invoked upon the monarchy by the reciprocity treaty with U.S., he became a mere puppet King. In the cool foggy air of San Francisco, far away from his native homeland, King *Kalākaua* whispered into an Edison recording machine these last dying words; "Tell my people, I tried!".

### Thoughts for the Teacher:

This mele forms a part of the most basic repertoire of the hula dancer. Our tradition considers *Kawika*, *Lili'u E*, *Kalākaua* and *Aia Lā 'O Pele* to be the cornerstones of the training of the hula dancer. The "A-B-C's" of hula, as it were.

Because this mele uses the *kāhōlo* step all the way through the dance, it is a perfect choice for a beginning dancer. Each of the four basic numbers listed above builds on the skills acquired in the number before it, preparing the dancer for more complex dances.

This mele is equally suitable for male or female dancers, and for children or adults. It is expected that this mele be a part of any serious hula dancers repertoire.

### Notes for the Ho'opa'a:

A traditionally trained ho'opa'a has already achieved the rank of *'Ōlapa*, or expert dancer. The next level of study is to become the ho'opa'a, or accompanist and chanter. This is a very import rank because the *ho'opa'a* is charged with the responsibility of becoming the memory bank for the words and rhythms of the numbers in the *Hālau* repertoire in addition to supporting the dancer with the beat. The ability of the ho'opa'a to keep an even, driving beat while chanting the words can make an enormous difference in the confidence of the dancer and the quality of the performance given. It is a very important and weighty position of responsibility and requires training and practice.

In my training I was taught the basic beats, their names, and which hula footwork each beat was to be used with. (When accompanying instrument numbers such as an *'uli'uli* number,

# Kawika

## Traditional

for instance, the accompanying *pā*, or beat, is usually different from the normal hula patterns that we will speak of here.) There is a sound from the *ipu* for every part of the movement in the hula step. When a dancer hears a certain *pā*, or beat, she will have a good idea what footwork should go with that particular pattern.

The most challenging part of learning to be a good *ho'opa'a* is to perfect the evenness that must go between each of the sounds on the *ipu*. The hula is done to a 4/4 tempo, and the beats are spaced very evenly throughout the 4 beat musical measure.

Take the *Kāhela* beat as an example: the first beat is to strike the floor with the *ipu*, the second beat is one slap of the hand on the *ipu*, the third beat is a second slap of the hand on the *ipu*, and the fourth beat is silence. It is the even slapping of the hand on the *ipu* that proves to be the most difficult part in keeping an absolutely even rhythm. The best method of practicing this is to count out loud while you *pā* so that you are sure of getting count two and count three evenly spaced.

### Thoughts for the Chanter:

Given the knowledge that Hawaiian *mele hula* (danced text) and *oli* (text chanted only) derive from an oral tradition, it is not surprising that there are variations among printed texts, as well as variations among chanted versions. The printed versions commonly used as references were collected from various informants who chanted them to the researcher. The researcher then printed these texts as he heard them. The important diacritical markings are absent from these texts because the technology to include them did not exist at that time. To add to the confusion, this same text was often slightly different from informant to informant, and from island to island.

In addition to these variations, you must be prepared to hear variations from chanter to chanter depending on how that individual judges the words to best carry the rhythmic line of the chant for the dancer and the chanter. In fact, those variations can (and do) occur with the same chanter in succeeding verses of the same *mele*. Just as today's singers may bend the timing of a song in order to achieve a certain feeling or affect, so will a chanter add or drop sounds and non-essential words to intensify the internal rhythm of the text.

The words we provide come from our tradition in the way in which they were given, with some corrections in spelling according to our research. The chanting voice comes from that tradition as well, with certain embellishments according to the inspiration of the moment of the chanter.

So, if the words don't match up 100%, you now know why. It's the "Hawaiian Way".

# Kawika

Traditional

(Pā: Kahela / Pā all the way through. (UTT – UT)

IPU: TT Kāhea: ‘Ae, Eia nō Kawika ka heke a‘o nā pua

1.1 UTT UT UTT UT  
Eia nō Ka - wika, (ehe)

1.2 UTT UT UTT UT  
Ka heke a‘o nā pua, (ehe)

2.1 UTT UT UTT UT  
Ka uila ma ka hikina. (ehe)

2.2 UTT UT UTT UT  
Mālamalama Hawai‘i, (ehe)

3.1 UTT UT UTT UT  
Ku‘i e ka lono Pelekane, (ehe)

3.2 UTT UT UTT UT  
Ho‘olohe ke kuini o Palani, (ehe)

4.1 UTT UT UTT UT  
Na wai e ka pua iluna, (ehe)

4.2 UTT UT UTT UT  
‘O Kapa‘akea nō he makua, (ehe)

5.1 Kuolo 4X  
Ha‘ina ‘ia mai ka puana, (ehe)

5.2 Kuolo 4X  
‘O ka lani Kawika he inoa, (ehe) .

Kāhea: He inoa nō ka lani Kawika

Concluding ipu beat: TT

# Kawika

## Traditional

Remembering that all knowledge does not reside in any one *Hālau*, I will share the classic traditions from my hula lineage.

1. **Name of beat:** *Kāhela*  
**Description of beat:** *UTT* (Tap floor for *U* & slap *ipu* for *TT*)  
**Steps using this beat:** *Hela, 'uehe* and single *Kālākaua*.
2. **Name of beat:** *Pā*  
**Description of beat:** *UT* (Tap floor for the *U* & slap *ipu* on 3rd beat, 2nd and 4th beat silent)  
**Steps using this beat:** *Lele, lewa, ka'o*
3. **Name of beat:** *Kāhela pā*  
**Description of beat:** *UTT, UT* (See description above of *Kāhela* and *Pā*)  
**Steps using this beat:** *Kāholo*
4. **Name of beat:** *Pā Kāhela*  
**Description of beat:** *UT UTT*  
**Steps using this beat:** *Lele 'uehe*
5. **Name of beat:** *Kū*  
**Description of beat:** *U* (Strike the *ipu* on the floor holding *ipu* with two hands)  
**Steps using this beat:** *Kū* (standing upright)
6. **Name of beat:** *Kuolo*  
**Description of beat:** *UT* (Tap floor with a rubbing of the *ipu* forward)  
**Steps using this beat:** *'Ami*  
The beat for 4 *'ami* and the signal to reverse the *'ami* is  
*UT UT UT UTT*  
using the rubbing of the *ipu* on the *pale* (pad).
7. **Name of beat:** **Unknown by me.**  
I designate it as *TT*  
**Description of beat:** *TT* (Slap the *ipu* on the first and third count)  
**Uses:** To bring the dancer to attention before the initial *kāhea*; to release the dancer after the final *Kāhea*.

## Hula Steps and the combinations used for the ho'opa'a:

**Lele 'uehe:** *Pā, Kāhela (UT UTT)*

**Kālākaua 'elua:** (double *Kālākaua*): *Kāhela* 3 times, and *Pā Kāhela* once.--  
(*UTT UTT UTT UT*)

**Ki'i wāwae:** *TT, Kū*  
**'Aui:** *TT*