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|-----|----------------------------------|---------------------------------------|
| 1.1 | <b>Kō ma'i hō'eu'eu</b>          | Your lively <i>ma'i</i>               |
| 1.2 | <b>Hō'ekepue ana 'oe</b>         | That you are hiding~~                 |
| 1.3 | <b>Hō'ike i ka mea nui</b>       | Show the big thing                    |
| 1.4 | <b>O Hālala i ka nuku manu.</b>  | Named <i>Hālala</i> to the many birds |
| 2.1 | <b>'O ka hana ia o Hālala ~</b>  | What Hālala does is ~                 |
| 2.2 | <b>Ka hapapai kīkala</b>         | Raise the hips                        |
| 2.3 | <b>A'e a ka lawe a'e 'oe</b>     | And take you                          |
| 2.4 | <b>A i pono iho o Hālala.</b>    | Right below Hālala.                   |
| 3.1 | <b>Kō ma'i ho'olalahū,</b>       | Your <i>ma'i</i> swells,              |
| 3.2 | <b>I kai 'ale pūnana mele,</b>   | It stirs like an active bee hive,     |
| 3.3 | <b>'O ka hope 'oi iho ai</b>     | And finally points sharply            |
| 3.4 | <b>A i pehu ai kō nuku.</b>      | And swells to the very tip            |
| 4.1 | <b>Ua pā kī'aha paha,</b>        | Having embibed deeply                 |
| 4.2 | <b>Ke noenoe mai nei.</b>        | Becomes a little groggy then...       |
| 4.3 | <b>Ha'ina mai ka puana:</b>      | Tell the refrain                      |
| 4.3 | <b>'O Hālala i ka nuku manu.</b> | Hālala and the many birds             |

The original choreography for this mele comes from Bella Richards, but it is patterned after a routine choreographed by famed Kumu Hula Henry Pa. The footwork consists of kāholo, lewa, and hela. The music used comes from Sandii's Hawai'i Fourth available at [realhula.com](http://realhula.com).  
Words and translation : "Nā Mele o Hawai'i Nei" by Samuel H. Elbert and Noelani Mahoe

**Kō Ma‘i Hō‘eu‘eu**  
Traditional

Intro: Chord & Kahea: “Ae, Kō ma‘i ho‘eu‘eu hō‘ekepue ana ‘oe”

Pā: Ū~TĒ ū~te~ū~te~Ū~TĒ ū~te~ū~te~Ū~TĒ ū~te~ū~te~Ū~TĒ

(ipu swings down Rt, up center, dn left up cntr 2X)  
PĀ: Ū~TĒ. Ū~tētē then Ū~TĒ. Ū~tētē sets

**1.1 Kō ma‘i hō ‘eu ‘eu** \_\_\_\_\_  
Turning vamp R ~ L ~ R ~ L

(ipu high Rt to low Rt then high Left to left 2X)  
PĀ: TĒ~TĒ~Ū 4X

**1.2 Hō‘ekepue ana ‘oe** \_\_\_\_\_  
Vamp R~L~R~L

(ipu swings down Rt, up center, dn left up cntr 2X)  
PĀ: te/Ū~TĒ. Ū~tētē then Ū~TĒ. Ū~tētē 2-sets

**1.3 Hō‘ike i ka mea nui** \_\_\_\_\_  
Turning vamp R ~ L ~ R ~ L

(ipu high Rt to low Rt then high Left to left, high Rt to low Rt, then  
PĀ: TĒ~TĒ~Ū 3X then te/Ū~TĒ, Ū~tētē~ then slow Ū~TĒ

**1.4 O Hālala i ka nuku manu.** \_\_\_\_\_  
Vamp R~L~R~L~R

**Bridge:** Pā : Ū~TĒ ū~te~ū~te 3X then Ū~TĒ  
V~L~R~L~R

(sway ipu R~L w/body, repeat reversing swing)  
Pā : Ū~TĒ 2X, Ū~TĒ Ū~tētē repeat reversing swing)

**2.1 ‘O ka hana ia o Hālala ~** \_\_\_\_\_  
Sway L~R & V~L Sway R~L & V~R

(ipu high Left to low left then high Rt to low Rt )2X  
PĀ: TĒ~TĒ~Ū 4X

**2.2 Ka hapapai kīkala** \_\_\_\_\_  
Vamp L~R~L~R

Pā : te/Ū~tētē 4X  
(push ipu forward on L~R~L~R)

**2.3 A‘e a ka lawe a‘e ‘oe** \_\_\_\_\_  
Vamp forward L~R~L~R

(ipu in center moving w/body)  
(ū~tē~ū~tē~Ū~TĒ 3X then Ū~TĒ, Ū~tētē~then slow Ū~TĒ 2X

**2.4 A i pono iho o Hālala.** \_\_\_\_\_  
Vamp L~R~L then VR~L~R~L

(ipu swings down Rt, up center, dn left up cntr 2X)  
PĀ: Ū~TĒ. Ū~tētē then Ū~TĒ. Ū~tētē 2-sets

**3.1 Kō ma‘i ho‘olalahū,** \_\_\_\_\_  
Turning vamp R ~ L ~ R ~ L

(ipu high Rt to low Rt then high Left to left 2X)  
PĀ: TĒ~TĒ~Ū 4X

**3.2 I kai ‘ale pūnana mele,** \_\_\_\_\_  
Vamp R~L~R~L

(ipu swings down Rt, up center, dn left up cntr 2X)

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PA: *te/Ū~TĒ. Ū~tētē then Ū~TĒ. Ū~tētē* 2-sets  
**3.3 ‘O ka hope ‘oi iho ai** \_\_\_\_\_  
Turning vamp R ~ L ~ R ~ L

(ipu high Rt to low Rt then high Left to left, high Rt to low Rt, then  
PA: *TĒ~TĒ~Ū 3X then te/Ū~TĒ, Ū~tētē~ then slow Ū~TĒ*  
**3.4 A i pehu ai kō nuku.** \_\_\_\_\_  
Vamp R~L~R~L~R

**Bridge::** PĀ : *Ū~tētē Ū~TĒ ~ Ū~tētētē - Ū~TĒ* 2X  
Hela L~R~L~R

(sway ipu R~L w/body, repeat reversing swing)  
Pā : *Ū~TĒ 2X, Ū~TĒ Ū~tētē repeat reversing swing*  
**4.1 Ua pā kī‘aha paha,** \_\_\_\_\_  
Sway L~R & V~L Sway R~L & V~R

(ipu high Left to low left then high Rt to low Rt )2X  
PA: *TĒ~TĒ~Ū 4X*  
**4.2 Ke noenoe mai nei.** \_\_\_\_\_  
Vamp L~R~L~R

Pā : *te/Ū~tētē 4X*  
(push ipu forward on L~R~L~R)  
**4.3 Ha‘ina mai ka puana:** \_\_\_\_\_  
Vamp forward L~R~L~R

(ipu in center moving w/body)  
(*ū~tē~ū~tē~Ū~TĒ 3X then Ū~TĒ, Ū~tētē~then slow Ū~TĒ*  
**4.4 ‘O Hālala i ka nuku manu.** \_\_\_\_\_  
Vamp L~R~L then Vamp R~L

**Bridge:** Pā : *Ū~TĒ ū~te~ū~te 4X then Ū~TĒ, Ū~tētē~Ū*  
VAMP R~L~R~L~R~L

TĒ~TĒ high/low in front

**Kahea: “He ma‘i no Kalākaua.”** \_\_\_\_\_  
Kū & Point R~toe drop to kneeling

**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.

I write the *kāholo* step as "vamp" because the "K" is used for *Kalākaua*.

**Background:** The *mele ma‘i*, or genital song, reflects the imminently sane and healthy realization by the Hawaiian people of the importance of the sexual aspects of life. This importance is demonstrated by their custom of naming the child’s genitals at birth.

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The genital name would often be an expression of the *ma‘i* being lively, vigorous or, as in this case, overly large.

*Hālala*, meaning overly large, was the name given to David La‘amea Kalākaua’s genitals. While this song is an ‘*auana*, or modern musical version, the original *mele* is a *hula kahiko*. It was very common to write mele, or poetry, to praise the person and/or their genitals at birth. Especially for the *ali‘i*. In order to fully understand, it is necessary to know that in the culture of old Hawai‘i the *ali‘i* were considered blood relatives of the Hawaiian gods. Because of this familial attachment, the goodness and blessing that flowed from the gods to the common man came through these relatives - and at their request. Therefore, more *ali‘i* means more blessings!

Henry Pa was a famous kumu hula and showman during the 50’s, 60’s and early 70’s. He choreographed this song as a lively *ipu* number for one of his performances. My teacher, Bella Richards, admired it and she patterned this number on his inspiration. It is a real "show stopper" when done as a group number.

**Costuming:** Nothing suits this number so well as the traditional *tī* leaf skirt because of the movement the skirt adds to the dance. A raffia skirt is another good choice - double the skirt to make it good and full. Use a colorful tube top with plumeria lei at the head and neck. *Kupe‘e*, or wrist and ankle lei are also very nice to accent the movement of the arms and feet. A *pā‘ū* skirt is also appropriate for this number.

Whether you use *tī*, raffia or a *pā‘ū* skirt, make sure the dancer has hula panties, pantaloons or tights on underneath because the skirt will fly! The top can be of various styles: tube top (satin is a nice choice as it is reminiscent of the era of the 40’s), spaghetti strapped, peasant blouse, or even a Victorian style would be acceptable.

**Thoughts for the teacher:** This is an exciting number done as a group dance. The challenge with the *ipu* in a group is getting the beats exactly right so it sounds like one *ipu* instead of many. Even relatively experienced dancers can be overwhelmed the first time they add a musical instrument to their hula repertoire - and this number requires an experienced dancer! I precede my teaching in class with an extensive warm up with the dancers using various *ipu* beats with a simple *kāholo* first, then add different footwork found in the *mele* as they practice each different beat in turn with that footwork. I accompany the dancer on my ukulele to provide the rhythm needed and to have control of the speed while becoming familiar with the use of the *ipu* with the footwork.

Once the dancer masters the patterns in verse 1 & 2, , it will be discovered that the entire pattern repeats almost exactly on verse 3 and 4. Whew! That’s a help! Unlike most hula dances, the movements in this mele bears no relationship to the text. This song is choreographed to bring out the interesting cadences achieved with the *ipu*.

I have taught this successfully to the young "tweens", or *kaikamahine*, so long as they have their footwork solidly mastered. And of course the older girls love it too.

**Recordings:** The original recording is out of print so far as I know, but we at RealHula have done a "cover" of the original version which matches the original arrangement exactly. The recording is available on our **RealHula for Children** CD or for download on our website.

**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 *kīkala* or ‘*elemu* (butt) is lifted behind. It looks a lot like the

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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.

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**

**‘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 *kāhiko* (traditional hula). The deeper the knee bend, the better the hips can move which is also an important

**Hela:**

Another very important basic step. 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 left foot, and the hip lifted on the left.

As the right foot is brought back in position, the weight begins to shift toward the right, bringing the hip to the right side. 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.

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 as the weight is shifted from right to left, as the feet are kept a few inches apart. The feet should begin a bit

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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!

**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.

**Kū**

To stand upright. usually with the opposite foot in a tap position beside the foot that holds the weight.