

HAWAIIAN CHANT, HULA AND MUSIC

Recorded in Hawaii by Jacob Feuerring, with vocals by Kaulaheaonamiku Kiona
Accompanied by native instruments

Folkways Records FW 8750



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COVER DESIGN BY RONALD CLYNE

SIDE I
 Band 1 KAU KA HALI'A I KA
 (oli chant)
 Band 2 KAHIKI LAU LANI
 (huia pahu,) with 2 drums
 Band 3 HE WAHINE HOLO LIO
 (huia pa'ipu,) with gourd drum
 Band 4 PIHANAKALANI
 (huia ka'eke 'eke,) with bamboo instrument
 Band 5 HEEIA
 (huia uliuli,) with gourd
 Band 6 HILO E
 (huia puili,) with bamboo rattle
 Band 7 HELE MAI A KALANI
 (oli chant)

SIDE II
 Band 8 AU'A IA E KAMA MOKU
 (huia pahu,) with pahu drum
 Band 9 HOLE WAIMEA
 (mele huia,) with gourd drum
 Band 10 MAIKA' I KAUA 'I
 (huia 'ili 'ili,) with 2 pebbles
 Band 11 KONA KAI OPU
 (huia papa hehi,) treadle board dance
 Band 12 AUHEA WALE ANA 'OE
 (huia kolili,) with 2 gourds
 Band 13 KAULILUA I KE ANU WAIALEALE
 (huia pahu)
 Band 14 OHE HANO IHU
 bamboo nose flute

Traditional Hawaiian chants, hulas and music, with vocals by Kaulaheamoku Iona, one of Hawaii's greatest male hula masters. He is accompanied by two of his prime dance students, and by native instruments, including drums, rattles, and nose flute.

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Band 1:

The oli is a form of Hawaiian chant and it may be best described as a recitative. It is one of the two major classifications of ancient Hawaiian vocal music. The other is the mele hula or dance chant. Oli chanting was not danced to but rather, it was a favorite means to communicate with the gods or to recite the pedigree of the ali'i, nobility. The oli, KAU KA HALI'A I KA MANAWA, is a prayer to the patron deity of the hula dancer, the goddess Laka. It is a prayer-offering made before the altar of the hula goddess.

The mele hula or dance chants were recited for a large variety of hula or dance styles. Very often musical instruments were used as an accompaniment; and the name of the instrument was also used to identify the hula or dance style.

Band 2:

The hula pahu is a drum dance and it employs the use of two drums as the musical accompaniment. One drum is called the pahu and the other is named pu niu. KAHIKI LAU LANI is a dance chant used for the hula pahu. The chant tells of the movements of the gods and goddesses from Kukulu o Kahiki, pillars erected in lands south of Hawaii and which helped to support the sky.

Band 3:

Hula pa ipu is so named because the gourd-drum is used to accompany the recitation of the chant and the performance of the dance. HE WAHINE HOLO IO, a mele hula, pays tribute to the excellent seamanship of Emalani (1836-1885), consort of King Kamehameha IV (1834-1863).

Band 4:

Hula pahupahu or hula ka'eke'eke receives its dance-name from the fact that the dancer accompanies himself playing the bamboo musical instrument, pahupahu or ka'eke'eke. The instrument is fashioned from various lengths of bamboo. The performer holds a length of bamboo in each hand and thumps them on the floor while doing his dance. The mele hula used for this hula pahupahu is PIHANAKALANI. The setting is on the Island of Kaua'i and the story is the romance of the legendary beauty, Kaililauoke-oa.

and 5:

The performance of the hula uliuli requires the use of a rattle called the uliuli. This is a small

gourd filled with seeds, to which a handle is attached, which is sometimes elaborately decorated with a feathered disk. HEEIA is the chant used for this hula uliuli. The chant describes the ocean surf at Heeia, a district on the windward side of the Island of Oahu. The chant was dedicated to honor King David Kalakaua (1836-1891) on one of his visits to Heeia.

Band 6:

In the dance of the hula puili, the performer accompanies himself with a bamboo rattle, puili. This is a section of bamboo, the sides of which are split into many strips. When struck or shaken against the performer's body or on the floor a rustling or rattling sound is achieved. HILO E is the mele hula chanted in this performance of the hula puili. The chant glorifies the verdant district of Hilo on the Island of Hawaii.

Band 7:

Another recitation of the oli is the chant HELE MAI A KALANI HELE MAI. This is an oli calling the multitudes to assemble in the presence of the chiefs.

SIDE II

Band 8:

According to Hawaiian tradition, the pahu, drum was introduced to the Islands of Hawaii by the chief from Tahiti, La'a (circa 13th Century). The drum was placed in the heiau, temple of worship and used in religious ceremonies. Later, they were brought out of the heiau and used to accompany the hula. La'a from Tahiti was a patron of the dance and encouraged the use of the pahu for the dance. The hula pahu evolved to become one of the most dignified of all hula styles. AU'A IA E KAMA MOKU is an exciting mele hula in which the Pig God, Kamapua'a, is referred to. And interesting is the movement of the dancer's feet as he imitates the scurrying hoof sounds of a running pig.

Band 9:

One of the most famous dance chants dedicated to the great King Kamehameha I (circa 1758-1819) is the mele hula HOLE WAIMEA. The pa ipu, gourd-drum is used as the musical accompaniment. The chant it is thought was composed by the warriors in the army of King Kamehameha, as they prepared for themselves spears for battle.

Band 10:

Hula 'ili'ili is a dance performed with two smooth lava pebbles, 'ili'ili, clutched in each hand of the performer. By striking the stone against each other, a clicking sound results, which is not ineffective as a musical accompaniment to the dance. MAIKA'I KAUA'I is the mele hula used in the hula 'ili'ili. It glorifies the natural splendor of the Island of Kaua'i.

Band 11:

According to Hawaiian history, the hula papa hehi or treadle board dance was a style of hula that was performed only by the inhabitants of two of the eight major islands in the Hawaiian Chain, Kaua'i and Ni'ihau. The performer operates the treadle board with one foot in the dance, while the hands hold two length of wood, ka la'au, which struck together, adding an additional musical accompaniment to the hula. The mele hula used for this dance is KONA KAI OPUA I KA LA'I, a chant telling of the beauty of the famous, in Hawaiian history, district of Kona on the Island of Hawai'i.

Band 12:

The hula kilili, also known as the hula ulili is a dance employing the use of the interesting rattle called the kolili or ulili. Two gourds filled with seeds are attached on either end of a stick; a center gourd is used as a hand clasp. A cord is fastened to the center and when it is pulled the gourds move, thus producing a sound similar to that of the uliuli. AUHEA WALE ANA 'OE is a chant that speaks of the thoughts of a lover for his sweetheart.

Band 13:

Kaulilua i ke anu Waialeale, is another chant used for the hula pahu, the chant was composed in legendary times, and finally inherited by Hawaii's last King David Kalakalaua.

Band 14:

Ohe hano ihu, the bamboo nose flute is really the only true wind instrument of ancient Hawaii. There was however, a shell sounded for certain functions. The flute was fashioned from a piece of bamboo; one joint was kept intact and the other node cut off. A hole was punctured near the nose for the nostril of the performer and two or more holes were punctured for the fingers of the performer. The pleasant tones produced from the flute made

it a favorite for young people who might serenade those from whom they desired affection.

The artist who has graciously consented to record these Hawaiian chants is Kaulaheonamoku Hiona one of Hawaii's greatest male hula masters. was trained by hula masters from the islands of Maui and Oahu. One of his tutors was the famous hula dancer Kanahelo, who saved the hula pahu from extinction, when she performed it before the late President Franklin D. Roosevelt. Mr. Hiona has semi retired from the hula occasionally consenting to serve as an advisor to the many hula instructors, who have asked to become one of his pupils, dancers accompanying Mr. Hiona are two of his prime students, Kealiaukai Joshua Kunewa and Noeau Kishida.

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