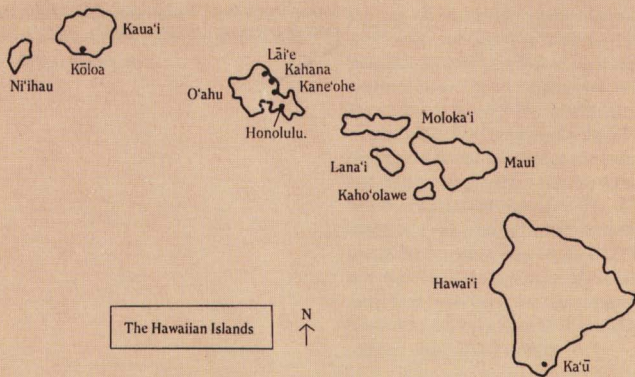


Hawaiian Drum Dance Chants



Sounds of Power in Time



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Cover: Keakaokala Kanahale (left) and Katherine Nakaula accompany dancers performing "Au'a Ia e kama e kona moku" at Ulu Mau Village, C. 1940. Hawai'i State Archives.

All songs are traditional Hawai'iian chants

The Smithsonian acquired Folkways Records in 1987 in order to be sure the historic recordings would continue to be available, and to release more albums of a similar nature. This album is a new release by the Office of Folklife Programs, part of the 1989 Festival of American Folklife, featuring the state of Hawai'i. The Hawai'i program is supported by the State of Hawai'i, the Governor's Office, the Hawai'i State Foundation on Culture and the Arts, the Hawai'i Visitors Bureau, and Hawai'i corporate sponsors.

Produced by the Office of Folklife Programs, Smithsonian Institution.

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Hawaiian Drum Dance Chants

Sounds of Power in Time

This recording was prepared in conjunction with a publication on traditional Hawaiian drum dances and drumming, *Hula Pahu, An Exploration of Movement and Sound of a Hawaiian Performing Genre*, by Adrienne L. Kaeppler and Elizabeth Tatar (1989), Special Publication 88, Bishop Museum Press. Further information regarding the drum's history, chants, dances, drumming, and the individuals who performed and taught *mele hula pahu* can be found in this publication. **SF40015**

The Pahu: Its History and Significance

The *pahu*, the wooden sharkskin drum of Hawai'i, is an instrument of power and sacredness that exemplifies traditions of ritual music and dance that are steeped in time. The drum is both a sound producer and a symbol. Its music represents the fundamental principles of Hawaiian perceptions of time and timing in traditional music. Its physical form represents the ancient links of present-day Hawaiians to their Polynesian ancestors and to the rich culture created by generations of their descendants in Hawai'i.

According to traditional history preserved in the traditional literature of Hawai'i, the sharkskin drum was brought to Hawai'i from Tahiti "sounding over the oceans" by La'amaikahiki sometime around A. D. 1250. The *pahu*, as it is also known in Tahiti and other parts of central Polynesia, was the instrument of *ali'i* (chiefs) used in *heiau* (temple) rituals and in *hula kapu* (sacred dance). La'amaikahiki is credited for the introduction of both the large temple drum, *pahu heiau*, and the smaller dance drums, *pahu hula*.

In Hawaiian traditional literature the sounds of the *pahu* are referred to as *leo* (voice) and the drum head is referred to as *waha* (mouth). During state rituals in the large open-air *heiau*, the *pahu* was a receptacle for a god who spoke through the "voice" of the drum. Today, the "voices" of *pahu heiau* are believed still heard on certain nights of the month from the archaeological remains of *heiau* throughout the islands.

The traditional *pahu* is carved out of a single piece of wood, usually coconut or breadfruit. A bowl-like septum separates the sound chamber from the base or carved arches and a sharkskin membrane is lashed with sennit to the base. *Pahu* are usually beaten with hands

only and are often paired with smaller, higher-pitched coconut drums covered with a fishskin membrane called either *pūniu* or *kilu*, which are beaten with fiber thongs or small wooden sticks called *kā*.

Pahu were made with great care. In pre-European times (pre-1778) each part of the drum's body, especially the sennit, *'aha*, used to lash the sharkskin to the base, required special prayers which were chanted during the processes of making the sennit and lashing the skin to the drum. The power of the prayers became entrapped in the lashing, the wood, the skin and remained with the drum always. The rows of inverted arches carved out of the base, called *hoaka*, are visually symbolic of outstretched hands supporting joined human figures overhead (see Kaeppler 1980) and are poetically symbolic of the shadows of gods (*hoaka* means to cast a shadow). *Pahu* were given proper names and passed down from generation to generation as objects of *mana* (power) and *kapu* (sacredness) producing sounds that carried the knowledge of generations of *ali'i* and *kahuna* (specialists, including priests).

Pahu heiau were beaten by *kahuna* on the *heiau* to signal the activities of complex ceremonies, significant events such as the births of chiefs, and to accompany the prayers and movements of *kahuna* and *ali'i*. *Pahu hula* were beaten for and by the *ali'i* (or their representatives) to accompany the movements of *hula kapu*, which in pre-European times was probably called *ha'a*, a more general term for dance-like movements. After the fall of the traditional religion brought on by the abolishment by Hawaiians of the *kapu* system in 1819 and the adoption of Christianity introduced by New England missionaries in 1820, the role of the *pahu* was

gradually transferred to accompanying *hula 'auana* (free dance). Remnants of the *kapu* surrounding the learning of dance continued. The *pahu heiau* was no longer used (at least openly) after 1820 and by the early twentieth century the musical and dance traditions of the *pahu hula* had all but disappeared.

The Music of the Pahu

Hawaiian musical traditions are essentially vocal. Percussive musical instruments are never played alone, but always to accompany chanting and dancing. The *mele* (chanted poetry) is performed in a variety of named musical styles characterized by named vocal qualities particular to each style, which are chosen by the performer according to their appropriateness to the function of the text (see Tatar 1982). The *mele* is of primary importance and of these, *mele pule* (prayer chants) are of primary importance. *Mele* are addressed to gods and their descendants, *ali'i*. *Mele* belong to the individual addressed in the text and are passed on as heirlooms from generation to generation within an extended family. Both the family and their *mele* are closely associated with a place. Chants addressed to the person of chiefs, particularly high chiefs, that record the genealogy, birth, history, descendants and sacred attributes of the individual, are, like *mele pule*, sacred and powerful. These chant types are performed in one or both of two general styles, *mele oli*, texts chanted usually without instrumental accompaniment and dance, and *mele hula*, texts chanted to the accompaniment of dance and, on occasion, of instruments. Most *mele hula pahu* (chants accompanied by dance and the wooden sharkskin drum) are formal, sacred and address gods and high chiefs. *Mele hula pahu* are often

introduced with a *mele pule* accompanied by a processional dance, *hula ka'i* (perhaps a retention of *heiau* ritual processions), which are chanted in *oli* style in which the text does not regularly coincide with the drum beats. The *hula* proper is chanted in a style that is very similar to *oli*, though the text does coincide regularly with the drum beats. Some *mele hula pahu* are overtly sexual and may retain remnants of an ancient practice called in traditional literature *kilu* and *'ume*, sexual games, usually for *ali'i*, characterized by performances of *mele* and *hula pahu*.

The drum-beat patterns used by *pahu heiau* were probably numerous, but only two patterns used for signalling the births of chiefs in *heiau* have been passed down. These patterns were recorded in 1945 and can be heard on Bishop Museum's record, *Na Leo Hawai'i Kahiko, Voices of Old Hawai'i* (1981). Several drum-beat patterns used for particular *hula pahu* have been passed down and can be heard in this recording. It is very likely that these patterns are related to the patterns of the *pahu hula* used for sacred dance in pre-European times.

The Traditions of Hula Pahu Presented in this Recording

The preservation of the traditions of *hula pahu* was due to a handful of masters, who in the early twentieth century devoted their energies toward perpetuating the drum dance traditions they inherited. The artistry of these masters—Katherine Keakaokalā Kanahele, Keahi Luahine and Samuel Pua Ha'aheo—and the individuals they taught, all acknowledged masters on their own, is presented in this recording.

The *mele hula* are arranged chronologically accord-

ing to a regional tradition identified by the master's name. The first part presents a family of contemporary masters, themselves representing three generations of *hula pahu* expertise descended from Samuel Pua Ha'aheo. The second part presents historic recordings of *hula pahu* performed by the earliest generation of masters known to have established the *hula pahu* traditions perpetuated today. The performances of the first generation, second and, in some cases, third generations of masters are included. Two performances from relatively early contexts of *mele hula* usually designated *hula pahu*, but executed as other kinds of *hula*, are also included. The three *hula pahu* most frequently performed today can be traced through the traditions presented in this recording: "*Kaulitua i ke anu Wai'ale'ale*," "*Au'a 'ia e kama e kona moku*" and "*A Ko'olau au 'ike i ka ua*." The other *hula pahu* are representative of traditions associated with a particular family and island, and some are no longer performed publicly.

The *mele* in this recording are afforded a great deal of respect by the descendants of the traditions to which the *hula* belong. We kindly ask the reader and listener to honor this respect.

Contents

I. A Contemporary Tradition of Hula Pahu

Emily Kau'i-o-Makaweli-ona-lani-o-ka-Mano-o-ka-lani-po-Kukahiwa Zuttermeister (b. 1909), her daughter, Noenoelani Zuttermeister Lewis (b. 1945), and her granddaughter, Hau'olionalani Lewis (b. 1966), of Kāne'ohe, O'ahu, descendants of the *hula pahu* tradition of Samuel Pua Ha'aheo (1886-1953). Recorded in Honolulu, March 4, 1989, by Cine-pic Hawaii.

1. *Mele Pule* (prayer chants) in *oli* style performed by Kau'i Zuttermeister
"Aia nō ke akua lā i uka" and
"Ike iā Kaukini e lawai'a manu" (1:05)
2. *Mele Kāhea* (password to dance area) in *oli* style performed by Hau'oli Lewis
"Li'uli'u wale i ka uka i Koholā lele" (0:26)
3. *Mele Komo* (welcome to dance area) in *oli* style performed by Noenoe Lewis
"E hea i ke kanaka e komo maloko" (0:18)
Hula pahu by chanter and drummer, Noenoe Lewis, and dancer and caller, Hau'oli Lewis. Both a *pahu* and *kilu* are used.
4. "Kau ka hali'a i ka manawa" (*mele ka'i*, prayer chant accompanying processional dance) and "Kaulilua i ke anu Wai'ale'ale" (3:10)
5. "Aloha e ke kai o Kalalau" (1:31)
6. "Hanohano ka uka o Pihanakalani" (1:42)

II. The Traditions of Hula Pahu from the Historical Collections of Bishop Museum

A. Introduction to the *hula pahu*: *Mele Pule No Laka*

(prayer chants to Laka) and *Mele Inoa no Pauahi* (name chant for Pauahi) performed in *oli* style.

- 7 (A.1) "*Noho ana ke akua i ka nāhelehele*" (0:27), *pule pale*, prayer to Laka, goddess of the *hula*, for removing all hindrances. Performed by Brenda Lehua Hulihe'e (b. 1949), student of John Kaha'i Topolinski.
- 8 (A.2) "*Ke ala ke aloha ma ka hikina*" (0:29), *mele ka'i* and *pule ho'onoa*, prayer to Laka for freeing the *hula* of *kapu*. Performed by Anthony La'akapu Lenchanko (b. 1955), student of John Kaha'i Topolinski.
- 9 (A.3) "*Ku'u wahine i ka ua 'Ulalena*" (2:30), *mele inoa*, name chant for Bernice Pauahi Bishop, to whose memory Bishop Museum is dedicated, performed by Charles Albert Manu'aikohanaiki'ilili Boyd (b. 1962), student of Robert Uluwehi Cazimero.

The performers, all prize winners in recent chant competitions, were recorded March 22, 1989, in historic Hawaiian Hall of Bishop Museum. The texts and translations of these chants were prepared by Mary Kawena Pukui, Bishop Museum Collections.

7 (A.1) *Mele Pule No Laka*

1. *Noho ana ke akua i ka nāhelehele*
 2. *I ālai 'ia e ke kī'ohu'ohu, e ka ua kōkō*
 3. *O nā kino malu i ka lani*
 4. *Malu e hoe*
 5. *E ho'ōulu mai ana o Laka i kona kahu o mākou*
 6. *O mākou noa e.*
1. The gods dwell in the woodlands
 2. Hidden away by the mist in the low-hanging, blood-red rainbow
 3. O beings sheltered by the heavens
 4. Clear our path of all hindrance



Noenoelani Lewis, Kau'i Zuttermeister and Hau'oli Lewis photographed by George Tahara, March 4, 1989, after a recording session.

5. Inspire us o Laka and dwell on your altar
6. Free us.

The next prayer chant to Laka was written by Mary Kawena Pukui in 1973 for John Kaha'i Topolinski on the occasion of his graduation from the Hālau Hula o Mā'iki (dance school of Mā'iki). Mā'iki Aiu Lake (1925-1984) trained and graduated the greatest num-

ber of *hula* masters currently performing and teaching traditional *hula*. Mā'iki was a student of Rosalie Lokalia Montgomery, who was a student of Katherine Keaka-okalā Kanahale.

8 (A.2) *Mele Pule No Laka*

1. *E ala ke aloha ma ka hikina*
2. *Ka pi'ina a ka lā i Ha'eha'e*
3. *Ha'eha'e ke aloha ma ka hanohano*
4. *Aia nō ka nani me nā akua*

5. *Me Laka i ka wehi o ke kuahiwi*

6. *Ua noa ke kapu, ua ho'i aku e.*

1. Let love rise in the east

2. Where the sun comes up at Ha'eha'e

3. Love arises in majesty

4. Beauty is with the gods

5. With Laka in the beauty of the mountains

6. The kapu is free, it has gone.

9 (A.3) *Mele Inoa No Pauahi*

1. *Ku'u wahine i ka ua 'Ualena*

2. *Kīhae pua ka mākāhala*

3. *Noho anaina o ke alanui*

4. *Kānaeae pua weuweu i Lanihuli*

5. *Ua huli hewa ku'u wahine*

6. *Ua moe hewa i ke kāwelu*

7. *Ua hūhū aku lā aia i Lele-a-'anae*

8. *'Oia paha kai luna o Waipuhia*

9. *Puhia a'e lā e ke Kī'owao*

10. *Moku ka 'alihi oho o ka 'āhihi*

11. *Waiho i Ka'ana-ka-hinahina*

12. *Wahine ho'oke wai o Kahaukomo*

13. *Kākele wai o Kahua-i-lanawai*

14. *Ua anu wale i ka ua maka lau koa*

15. *Ua kō nō ke aloha ia'u*

16. *Ke pe'e nei iloko o ke kanaka*

17. *Ua kuene i kona hale o ka mana'o*

18. *I kō mākou hale lehua i Kinimakalehua e*

19. *Ku'u hoapili o ka ua Lanipōlua*

20. *Me he pō lā nō ke aumoe o ke Ko'olau*

21. *Ku'u hoa o ka malu kī malu kukui*

22. *I ka malu kukui o Kaho'iwai e*

23. *O ka waiwai iho lā no ia o ke aloha*

24. *O ka'u mea no ia e malama nei*

25. *O hā'ule auane'i paoa ke kū e.*

26. *He inoa, he inoa no Pauahi ke ali'i.*

1. My lady in the 'Ualena rain

2. That tears the blossom of the *mākāhala*

3. The travellers sitting by the trail

4. Chant of the grass blossoms at Lanihuli

5. My lady has turned by mistake

6. To dream, unintentionally of the *kāwelu* grass

7. Being jerked about at Lele-a-'anae

8. Perhaps she stands on Waipuhia

9. Where the Kī'owao wind blows

10. Tearing off the tips of the *āhihi* leaves

11. And leaving them at Ka'ana-ka-hinahina

12. The lady eschews the water of Kahaukomo

13. And goes to the flowing water of Kahua-i-lana-wai

14. Made cold is she by the rain that soaks the *koa* (tree) leaves

15. Love for you has drawn itself to me

16. And is hiding here within the person

17. Settling itself in its house, the mind

18. In our *lehua* (tree blossom) laden house at Kinimakalehua.

19. My constant companion in the dark misty rain

20. The rain that makes Ko'olau almost as dark as night

21. My companion in the shade of the ti and of the *kukui* (tree)

22. The shade of the *kukui* grove of Kaho'iwai

23. Your greatest gift to us is your love

24. And that is a gift I now cherish

25. Let it not be disregarded and treated as naught.

26. A name chant, a name chant for Pauahi the chiefess.

B. The tradition of the court of King Kalākaua: James Kapihe Pālea Kuluwaimaka (1845-1937), Ka'ū,

lawai'i, and Honolulu

10 (B.1) "*Kaulilua i ke anu Wai'ale'ale*" (1:16) performed by Kuluwaimaka in 1933

Kuluwaimaka, a chanter in the court of Kalākaua, performs "*Kaulilua*" in a voice style he calls, "*leo hula*," literally "dance voice." Kalākaua inherited "*Kaulilua*" upon his ascent to the throne in 1874. During his reign "*Kaulilua*" was usually performed as a *mele oli*, chant unaccompanied by instruments. Kuluwaimaka performs the chant in both styles (see *Nā Leo Hawai'i Kahiko, Voices of Old Hawai'i*, 1981, also for text variant). In this rendition as a *mele hula*, Kuluwaimaka's style is most similar to a *hula pā'iumauma*, a dance in a kneeling position characterized by chest (*umauma*) slapping (*pā'i*), usually unaccompanied by an instrument.

Kuluwaimaka was recorded at Bishop Museum in 1933 by Kenneth P. Emory and Theodore Kelsey onto Dictaphone wax cylinder. The cylinder was rerecorded by Walter L. Welch of Belfer Audio Laboratory, Syracuse University, in 1972. The text Kuluwaimaka uses is similar to that presented below in the Kanahale tradition (see E.1), though he performs the first half of the chant only.

C. The Tradition of Samuel Pua Ha'aheo (1886-1953) of Kahana, O'ahu

11 (C.1) "O 'oe 'ia e Wailua'iki" (*mele ka'i*) and "*Kaulilua i ke anu Wai'ale'ale*" (2:40) performed by Ha'aheo in 1940

12 (C.2) "*Kau ka hali'a i ka manawa*" (*mele ka'i*) and "*Au'a 'ia e Kama e kona moku*" (2:25) performed by Ha'aheo c. 1935

"*Kaulilua*" was recorded by Ted Takase of SOS Studio, Honolulu, September 30, 1940, onto acetate

disc (78 rpm). The disc was given to the Daughters of Hawaii, who donated it that same year to Bishop Museum. "*Au'a 'ia*" was recorded commercially onto a disc (78 rpm) by Hawaiian Transcripts (HT-192) c. 1935, probably at Radio KGU, Honolulu, under the direction of Charles E. King. The record label includes the following information, "Mele no Kamapuaa (Song to Kamapuaa), An ancient Hawaiian chant, shark-skin drum and knee drum. Arr. by Charles E. King." The dancer and caller for both *hula pahu* is Ha'aheo's wife, Ahmoe. Both a *pahu* and *kilu* are used.

The text of "*Kaulilua*" is similar to Kanahale's version (E.1). Ha'aheo performs a *mele ka'i*, which is a prayer to Kapo, a goddess of the *hula*. The text and translation are from the museum collections.

11 (C.1) *Mele Ka'i to "Kaulilua"*

1. *O 'oe 'ia e Wailua'iki*

2. *I ka lā uli pali o Wai'oli*

3. *Ua hele 'ia e Li'awahine*

4. *Mai mele ka leo pali [E ka wahine kāhea pali]*

5. *Ku'i lei pua o Hoakalet---e*

6. *E lei a---u*

7. *E lei ho'i au i nā hala i pala i loli i ke kai e*

8. *Kū maka 'ele'ele wale i ke anu*

9. *lā hina 'ia e ke Kīna'u*

10. *E o[la] Mahamoku ma Wai'oli*

11. *Makani lawalawa kū puni*

12. *Kāhea ka luna o Kama'e*

13. *He malihini ka puka [ko] ka hale la*

14. *E ho'i mai.*

1. It is you (whom I seek) o Wailua'iki (another name for Kapo)

2. On the dark, sun-touched hill of Wai'oli

3. Li'awahine came here
4. Her voice chanting on the *pali* [The woman calling on the *pali* (cliff)]
5. Stringing the flower wreaths of Hoakalei
6. A wreath for me
7. A wreath of *hala* (pandanus keys) that has ripened (speckled) by the sea
8. That was darkened (speckled black) by the cold
9. And shaken down by the Kīna'u (breeze)
10. Mahamoku (the blustering wind) renews life at Wa'oli
11. The wind that blows in and about the forests
12. When it calls (to you) from the top of Kama'e
13. For visitors have come to the door of our house
14. O return.

"*Au'a 'ia*" performed by Ha'aheo is of special interest in that it appears to be a combination, at times simultaneous, of at least two texts. The first was published in 1886 in *Na Mele Aimoku*, a collection of chants performed during the celebration of the birthday jubilee (1886) of the last king of Hawai'i, David Kalākaua (1836-1891). The second is a text deposited at the museum in 1940 along with the original recording of "*Kau'ilua*" and the commercial recording of "*Au'a 'ia*." This text is designated, probably by Ha'aheo, a *hula pahu* for Kamapua'a, the pig god. It is possible to follow both texts with the chanting.

The first text, from *Na Mele Aimoku* (1886:3), contains many references to *heiau* ritual (see Kaeppler and Tatar 1989) and is a prophecy of foreign domination in Hawai'i.

12 (C.2) *Mele Hula*

1. *E aua ia e Kama, e Kona Moku*

2. *Kona moku e Kama e aua ia*
3. *O ke Kama, Kama, Kama, i ka huli nuu*
4. *O ke Kama, Kama, Kama, i ka Huliau*
5. *Hulihia ke au ka Papahonua o ka Moku*
6. *Hulihia Papio e ia ilalo ke alo*
7. *E Uli---e, Aui---ia, Hulihia i Munaake---le*
8. *Hulihia i ka Unukaakoa, a Ku*
9. *Ka maka o Ku, ka Aha o Makiilohelohe*
10. *Ka Aha nana i hiki o Hulahula*
11. *Ua kalakala ia Ua wekeweke*
12. *Ua hemo ku la ka piko o ka aina*
13. *Ua kala Kaalihi Pohakuku*
14. *Me ka upena Aku Oihuaniani*
15. *Me ka Ulu Oini, Olaa, O Keawe*
16. *O ka Manu Aiakualahia*
17. *Keiki ehu Kama ehu a Kanaloa.*

The text was translated c. 1895 by Lili'uokalani (1838-1917), the last queen of Hawai'i, with the following note: "Meles or Ancestral Songs composed by Keaulumoku, a historian and prophet [1716-1784 (Andrews 1865)], for my grandfather Aikanaka at the time of his birth" (Lili'uokalani Collection, Hawai'i State Archives).

1. Oh Kama, look, and observe thy lands,
2. Oh thy lands oh, Kama oh, retain them
3. Thou child, child, child of the highest grade
4. Thou child, child, child of the turning tide,
5. Overthrown are the foundations of the land
6. Overthrown, and with its face downward
7. Oh! thou Uli, look, and observe—overthrown is Manuakele
8. Overturned on the coral rocks of Ku
9. For the eyes of Ku, and the cord of Makiilohelohe

10. There the cords that bound Hulahula
11. Are loosened and opened
12. Thus will the centre of the land be moved
13. For the stone weights of the Bonito nets
14. And the Bonito net of Ihuaniani
15. With the stick of Uini, and Laa and Keawe
16. And the bird that ate the sacred Bonito
17. The golden haired child of Kama (Maui) from Kanaloa.

The second text is titled "*Mele no Kamapuaa*" and includes an introductory *mele ka'i*, a prayer to Kamapua'a. The *mele ka'i* performed by Ha'aheo can also be perceived as a combination of two texts, "*Kau ka hali'a i ka manawa*," included on Bishop Museum's record, *Na Leo Hawai'i Kahiko, Voices of Old Hawai'i* (1981) and "*Ka hua nī'oi fū i ka manawa*," a prayer to Kamapua'a. The text of "*Kau ka hali'a*," however, seems to match more closely.

(C.2) *Mele Ka'i*

1. *Ka hua nī'oi fū i ka manawa*
2. *Tu'i i moe to uwā a'e 'oe.*
3. *Tu'u hoa holoholo ua,*
4. *Tu'u hoa i ta hale.*
5. *Tahi hale a'e fū nei.*
6. *I te tuahiwi i te tualono.*
7. *E moe ai tu'u wahi pōti'i.*
8. *Kā āleu*
9. *Iluna a'e ho'i au.*
10. *Īā 'oe a i tai,*
11. *Tā hale lei e noho 'ia i tuahiwi.*
12. *O 'oe ho'i hā'ia,*
13. *O 'oe 'ia e i---*

1. (Like) the fruit of the *nī'oi* [chili pepper] is his temper,
2. It burns in your sleep till you cry out.
3. My companion, who walks in the rain,
4. My companion within the house.
5. The house that is standing here,
6. In the mountain, on the hill top
7. There my little brother sleeps---
8. Among the dry leaves.
9. I shall ascend
10. As you go below,
11. To the wreath decked house in the mountain,
12. Lo, there you are---
13. You are indeed here.

(C.2) *Mele Hula*

1. *'Au mai o Kama i kona moku.*
2. *Iluna ia e,*
3. *O Kama i kona moku.*
4. *Iluna ia tā,*
5. *O Kama 'ia ua 'ike.*
6. *Iluna tā o Pu'ukaua,*
7. *Ua hele tā a uli pū*
8. *A komo i Kamakaua,*
9. *A hihia i ka uluhe,*
10. *Ilihia 'ia ka 'ulu,*
11. *Ho'onu'a ana i ka poli,*
12. *O ka poli 'ia i 'ōpili,*
13. *I ka hao mai a ke anu,*
14. *E huli a'e e, e huli---*
15. *Huli a tā Nu'akea,*
16. *Hulihia i 'ike lihi.*
17. *Nahua i kukae*
18. *Ka manini i holoholo,*

19. *I ka hana a ka manini*
20. *Akilolo i nahua pū,*
21. *Uana 'ala'ihī,*
22. *Kauwēwē ka umaleī.*
23. *Ua hemo e ta pua'a,*
24. *I ka piko o ka 'aina,*
25. *Uē e uē, kō ihu i e 'oni e,*
26. *Kō nuku e 'onia*
27. *O lani a i kō lae*
28. *I ka uē i ka pali,*
29. *Wai hula o Wa'ahī,*
30. *Ka lihi i kau ia*
31. *I 'uwao i kona hou,*
32. *Ua hou ia mai,*
33. *Kona mana ma ka lihi*
34. *I ke ala mani'a*
35. *I luna o ka hale.*

1. Kama stands upon his island.
2. Up he stood,
3. Kama on his island,
4. Up he stood,
5. Kama who saw.
6. Up on Pu'ukaua
7. He fell over,
8. Entered Kamakaua.
9. And was entangled by the *uluhe* (fern)
10. Vexed by the entanglement,
11. That pressed on his chest
12. The chest that was cramped,
13. By the pressure of the cold,
14. He turned, turned,
15. Turned to Nu'akea,
16. Turned to catch a glimpse

17. Of the *manini* (surgeonfish) that swam,
18. As they bit into his excrement,
19. That was done by the *manini*,
20. The 'akilolo fish (wrasse) that bit.
21. The sharp spined 'ala'ihī (squirrelfish)
22. And the coarse *umaleī* (a kind of surgeonfish).
23. The pig had escaped,
24. To the summit of the land.
25. Root, root, let your nose move,
26. Let your snout move.
27. Your forehead has been scraped
28. As you rooted up the cliff,
29. At the tunneled water of Wa'ahī
30. Upon whose edge he stood.
31. He was saved anew,
32. Although he was stabbed at
33. And his hoofs slightly pierced,
34. On the steep ascent
35. Up to his house.

- D. The Tradition of Keahi Luahine (1877-1937),
Kōloa, Kaua'i
- 13 (D.1) "*Eia o Kalani Kamanomano*" (0:34) performed by Keahi Luahine in 1933
 - 14 (D.2) "*Ke akua i ka uwalo i ka la'i e*" (*mele ka'i*) and "*Eia o Kalani Kamanomano*" (1:12) performed by Kawena Pukui in 1935
 - 15 (D.3) "*Ke akua i ka uwalo i ka la'i e*" (*mele ka'i*) and "*A Hāmākua au 'ike i ka pali*" (2:07) performed by Hoakalei Kamau'u in 1980
 - 16 (D.4) "*Ūlei pahu i ka moku*" (0:34) performed by Waiwai Kala in 1923
 - 17 (D.5) "*Ūlei pahu i ka moku*" (1:03) performed by Kawena Pukui in 1935

A Kaua'i tradition of *hula pahu* was taught by Keahi Luahine to Mary Kawena Pukui (1895-1986) of Kāū, Hawai'i, and Honolulu and to Patience Namaka Wiggin Bacon (b. 1920) of Honolulu, who demonstrate it in the performances of the two *mele*, "*Eia o Kalani Kamanomano*" and "*Ūlei pahu i ka moku*." Both Keahi Luahine and Kawena Pukui taught the tradition to Keahi's grandniece, Iolani Luahine (1915-1978), who in turn taught her niece, Hoakalei Kamau'u (b. 1929). The tradition is characterized by a distinctive drum-beat pattern, called by Luahine *ūlilī*, that can be heard in the renditions of "*Eia o Kalani*" and "*A Hāmākua au*," and for which the *pahu* alone is used.

"*Eia o Kalani Kamanomano*" is a Luahine family chant dedicated to an ancestral turtle god. The performance by Keahi Luahine was recorded in 1933 by Kenneth Emory onto a Dictaphone wax cylinder, and rerecorded by him onto magnetic tape in 1951.

Mary Kawena Pukui performs "*Eia o Kalani Kamanomano*" in a 1935 recording made by Mader on acetate disc (78 rpm). The dancer and caller in this recording is Patience Namaka Wiggin Bacon. The full story of the opening prayer chant and dance chant, and alternate translations can be found in Barrere, Pukui and Kelly (1980:85).

13, 14, 15 (D.1, D.2, D.3) *Mele Ka'i*

Kāhea (call):

Ke ouēouē a'e nei
A nākekeke
Pahūpahū!

Kāhea (call) and *Pane* (answer):

Pahūpahū 'owai mawaho?
Ke akua uwalo i ka la'i e.

1. *Ke akua uwalo i ka la'i e*
2. *Hea wale ana i luna o Pua'a-hulu-nui*
3. *Ke akua pe'e i ka lau kī e*
4. *O Hāmākua i kui lei*
5. *E kui no 'oe*
6. *A'e lei no mākou ā.*

Call: Rustling, rustling

It is rattling

Thumping, thumping!

Call and Answer:

Who is thumping, thumping outside?

The god that shouts in the calm.

1. The god that shouts in the calm.
2. Calling from above to the great canoe
3. The god that hides amidst the *ti* leaves
4. In Hāmākua you shall string a wreath
5. You string the wreath
6. A wreath that we too may wear.

13, 14 (D.1, D.2) *Mele Hula*

1. *Eia o Kalani Kamanomano*
2. *Kamanomano heke o ke kapu*
3. *Ka honu pe'ekua wakawaka*
4. *Pipi'i ka unahi ma ke kua*
5. *Hiole ka unahi ma ke alo*
6. *Ma ka maha 'opi o Kalani*
7. *Kalani ka hiapo, kama kapu*
8. *Hānau mua o Hawai'i*
9. *Ka 'ilio nūkea ma ka lani*
10. *Eia la ke 'o nei.*

1. Here is the heavenly one Kamanomano
2. The highest and strictest of the tabus
3. The thick horny shelled turtle

4. With scales up the back
5. And scales that come down the front
6. Along the sides of the heavenly one
7. The first born son, a tabu child
8. First born chief in Hawai'i
9. A snout raised up to the heavens
10. Lo, here he is!

In 1980 Hoakalei Kamau'u studied the old (and badly worn) recordings of Keahi Luahine at the museum to recreate the chant and dance, "*A Hāmākua au 'ike i ka pali*." The dance was performed at a museum reception April 8, 1980, in celebration of the opening of an exhibition of *pahu*. The dance is introduced with the same *mele ka'i* used by Pukui in 1935 for "*Eia o Kalani Kamanomano*" (see D.2). The caller is Kawaiokawaawaa Akim, a student of Hoakalei Kamau'u. The text and translation are from Keahi Luahine.

15 (D.3) *Mele Hula*

1. *A Hāmākua au 'ike i ka pali*
 2. *E kau ana ka wa'a o Kamo'okalā*
 3. *E pi'i ana ke kai i ke kumu pali*
 4. *E momoku ana i ke oho kai hinahina*
 5. *Ho'omāui ana i luna o ka pali*
 6. *Ho'olele lele kohoā*
 7. *Lele kaha i ke ala*
 8. *Kaha i ka pali*
 9. *Ho'omanawale'a ana Kaū*
 10. *Pale ka 'ula ho'i Hāmākua.*
1. At Hāmākua I see the cliffs
2. The canoe of Kamo'okalā lands
3. The sea rises against the cliff's base
4. Breaking down the leaves of the *hinahina* (heliotrope)

5. As it breaks against the cliff
6. Leaping, lifting the whale on its crest
7. Leaping sidelong by the way
8. Ending at the cliff
9. Giving blessings to the land Kaū
10. Warding off evil as it returns to Hāmākua.

"*Ūlei pahu i ka moku*" performed by Waiwaiiole Kala of Kapa'a, Kaua'i, was recorded by Helen Roberts onto Edison wax cylinder in 1923 and rerecorded by Walter L. Welch of Syracuse University in 1972. Waiwaiiole Kala, though aware of the use of the chant as a *hula pahu* and of Keahi Luahine's tradition, performs it without instrumental accompaniment as a *hula pua'a* (pig dance chant). The text is very similar to that performed by Pukui (see D.4, D.5).

"*Ūlei pahu i ka moku*," performed by Pukui and Bacon, was also recorded by Mader in 1935 on acetate disc (78 rpm). The texts and translations of both chants are from Keahi Luahine and Kawena Pukui. The drum-beat pattern is similar to the one used in the Kaua'i version of "*Kaulilua*," included on the museum record, *Nā Leo Hawai'i Kahiko* . . . (1981) and is played on both the *pahu* and *kilu*.

16, 17 (D.4, D.5) *Mele Hula*

1. *Ūlei pahu i ka moku*
2. *'Unu i keke ala*
3. *A'e pahu i ka moku*
4. *Ua ho'ohiolo ka 'aha*
5. *E kū wale nā ki'i*
6. *E kau mai nā hailo*
7. *E mana'o holo i ka moku*
8. *Ūtiti a ka haole*
9. *E kū i ka hoe uli*

10. *A'e kōhi i ka pale kai*
11. *E pō'ai i ke ko'a*
12. *Ahe kū a ko'ai wai*
13. *Ahe mea ahe mea 'oe*
14. *Ahe mea ahe mea 'oe.*

1. Fetch the *Ūlei* (hard wood) pole
2. Pole out off the mud flats into the deep
3. Put out to the ship
4. Whose sails have been let down
5. Behind stands the images
6. That fill me with terror
7. I yearn to flee to the ship
8. The tall masted ship of the *haole* (white man, foreigner)
9. I stop the boat with the *hoe 'uli* (steering paddle)
10. And press it against the side of the boat
11. I make fast the rope to the coral
12. And circle (wind) my rope round and round
13. Aye, you're someone now (in getting away from the terror he was fleeing)
14. Aye, you're someone now.

In an alternate translation, Pukui translates the last two lines as "You are as nothing." Like "*Au'a 'ia*," this chant is prophetic of the coming of foreigners to Hawai'i and of their overwhelming influence on the Hawaiian.

E. The tradition of Katherine Keakaokalā Kanahele (1881-1940), Lā'ie, O'ahu

- 18 (E.1) "*Kaulilua i ke anu Wai'ale'ale*" (2:25) performed by Keaka Kanahele in 1935
- 19 (E.2) "*Au'a 'ia e kama e kona moku*" (1:25) performed by Keaka Kanahele in 1935
- 20 (E.3) "*Kaulilua i ke anu Wai'ale'ale*" (1:51) per-

formed by Kawena Pukui in 1935

21 (E.4) "*Au'a 'ia e kama e kona moku*" (0:36)

performed by Kawena Pukui in 1935

22 (E.5) "*Kaulilua i ke anu Wai'ale'ale*" (1:55) performed by Kawena Pukui in 1952

23 (E.6) "*A Ko'olau au 'ike i ka ua*" (2:23) performed by Ka'upena Wong in 1965

24 (E.7) "*A Ko'olau au 'ike i ka ua*" (1:35) performed by Hoakalei Kamau'u in 1980

25 (E.8) "*Kū 'oe i ka'u wahi 'Ōhelo*" (1:54) performed by Tom Hiona in 1960

"*Kaulilua*" and "*Au'a 'ia*" were performed by Keakaokalā Kanahele together with Katherine Nakaula in July 1935 at Andrews Amphitheater, University of Hawaii at Manoa using both the *pahu* and *pūniu* (the term used for the smaller coconut knee drum in the Kanahele tradition). Their performance was recorded by Ted Takase of SOS Studio, Honolulu, onto aluminum discs (78 rpm). Takase gave the originals to Charles W. Kenn (1907-1988), Director of Hawaiian Activities for the Honolulu Recreation Commission. Kenn subsequently permitted Kenneth P. Emory to make tape copies of the aluminum discs in 1951 for Bishop Museum, while he retained the original discs. A short segment of the *hula* and scenes from the exhibition of traditional sports staged by Kenn at the same occasion were filmed by Vivienne Huapala Mader (1901-1972) and included in Bishop Museum's film, *Ka Po'e Hula Hawai'i Kahiko, The Hula People of Old Hawai'i* (1984). The texts of the *hula pahu* performed at this occasion were given to Mader by Kanahele to document her film. Two translations were provided by Pukui, one in 1935 and another in 1952 [in brackets].

According to Pukui, the chant was composed by Kaumealani, a chiefess of Kaua'i, in the late eighteenth century to chronicle the love of a chiefly suitor, whose initial difficulties are rewarded by his partner's constancy and a happy home life. The many place names in the chant refer to persons rather than the places themselves. During Kalākaua's era, the chant became Kalākaua's name chant, and he was often addressed as Kaulilua.

10, 11, 18, 20, 22 (B.1, C.1, E.1, E.3, E.5) *Mele Hula*

1. *Kaulilua i ke anu Wai'ale'ale*
 2. *O ka maka hālalo ka lehua makanoe*
 3. *O ka lilihihi kukū iā no Aipō*
 4. *O ka hulu a'a 'ia o Haua'iliki*
 5. *A i pēhia e ua 'eha ka nāhele*
 6. *O māui e ka pua 'uwē 'eha i ke anu*
 7. *O ke kūkuna wai lehua a'o Mokihana*
 8. *Ua hana 'ia e ka pono a ua pololei*
 9. *Ua hā'ina 'ia aku nō iā 'oe*
 10. *O ke ola no 'ia o kia'i loko.*
 11. *Ki'ei Ka'ula nānā i ka makani*
 12. *Ho'olono ka halulu o ka Mālua Kele*
 13. *Ki'ei hālō Maka'iki'ole*
 14. *Kāmau ka 'ea i ka Hālauaola*
 15. *He kula lima 'ia no Wāwaenoho*
 16. *Ma he pūko'a hakahaka iā i Wa'ahila*
 17. *Ka momoku a ka unu Unulau o Lehua*
 18. *A lehulehu ke ka pono le'a ka ha'awina*
 19. *Ke ala [Ka hauna] mai nei o ka puka o ka hale.*
1. Doubly cold it is at Wai'ale'ale
[Doubly cold is Mount Wai'ale'ale]
 2. Where the stunted *lehua* blossoms grow

- [Her *lehua* blossoms droop in cold]
3. They are the fringed flowers of Aipō
[Leafless bushes surround Aipō swamp]
 4. Like the bright feathers that cover Haua'iliki
[They flock themselves to Haua'iliki]
 5. Pelted by the rain, the forest is bruised
[Pelted by the rain, the forest is bruised]
 6. Crushed are the flowers, they weep with the cold
[The blossoms are crushed and they weep in the cold]
 7. In the sunshine that shines on the waters of Mokihana
[The sun shines through the hazy mist of Mokihana]
 8. All things are done and done well
[All has been done honestly and right]
 9. I have told you before
[As it has been told to you]
 10. This is the way that the keeper of the pond made his livelihood.
[The guardian of the pond depends on it for his livelihood.]
 11. Best watch within and toward Ka'ula
[Ka'ula watches, it looks for the wind]
 12. Question each breeze, note each rumor, even the whisper of Mālua Kele (wind name)
[It listens to the roar of the Mālua Kele]
 13. Search high, search low unobserved
[It peers and peeps at Maka'iki'ole]
 14. Here is life, it is breath from the body
[There it finds that Hālauaola still lives]
 15. A fond caress by a hand most constant
[And fondly carresses Wāwaenoho]
 16. Like fissured groves of coral
[Like a fissured clump of coral at Wa'ahila]

17. Stand the ragged clumps of *lehua*
[Stands the ragged *lehua* tree torn by the Unulau of Lehua]
 18. Many are the houses, easy the life, you have your share of love
[When there is prosperity at home, giving is a pleasure]
 19. Humanity stands at your door, yes, indeed.
[The odors of a home life linger about the door.]
 - 19, 21 (E.2, E.4) *Mele Hula*
 1. *Au'a 'ia e kama e kona moku*
 2. *E kona moku e kama e 'au'a 'ia*
 3. *Ke kama kama kama kama i ka huli nū*
 4. *Ke kama kama kama kama i ka huli au*
 5. *Huli hia pāpio a ilalo i ke alo*
 6. *Huli hia i ka 'imu o kū kamaki'i lohelohē*
 7. *O ka hana ana i hiki 'ōhulehule*
 8. *Ka'a 'ia ka 'alihi a'o pōhaku*
 9. *Me ka 'upena aku a'o ihu aniani*
 10. *O ka unu o niu o lani o la'a*
 11. *O keawe 'ai kū 'ai ala'a hia*
 12. *Nana i hala pepe ka honua o ka moku*
 13. *I ha'alē 'ia i ke kiu welo kā i ka pu'u*
 14. *Kōwelo lohi a'o Kanaloa.*
- A translation of Kanahēle's "Au'a 'ia" was prepared by Pukui for Mader in 1935.
1. Kama (the chief) refused to part with his island (Maui)
 2. This is the land held back by Kama
 3. The son Kama, Kama, Kama, the highest born
 4. The son Kama, Kama, Kama, who reigns
 5. He turns his foes face down (kills them)
 6. He turns them into the *imus* (earth ovens), then lays

- them before his idols
7. He rids the land (of his foes) till none exist
 8. He rolls them aside as he does stones
 9. He draws them in as he does his nets
 10. To his temple Niu-olani-o-La'a
 11. (Built) by Keawe the most sacred one
 12. He who ruled and made the island subject to him
 13. His power arose to the summit of the hills
 14. This (Kama) is the powerful descendant of Kanaloa.
- Mary Kawena Pukui and Patience Namaka Bacon learned these *hula pahu* in the Kanahēle tradition from Hattie MacFarland in the 1930s. Pukui, an influential scholar and teacher, faithfully perpetuated the "classical tradition" of Kanahēle's *hula pahu*, the most widely practiced tradition today. "*Kaulilua*" and "*Au'a 'ia*" were recorded in 1935 in Honolulu by Mader on acetate discs (78 rpm). A later rendition of "*Kaulilua*" by Pukui was recorded by George Bacon in Honolulu on June 23, 1952, also on acetate disc (78 rpm). The 1952 rendition is especially interesting because it demonstrates the overriding importance placed on the text at the expense of the drumming. Pukui plays both the *pahu* and the *pūniu* in these performances.

"A *Ko'olau au 'ike i ka ua*," a *hula pahu* in the Kanahēle tradition, was taught by Keakaokālā Kanahēle and her granddaughter, Eleanor Hiram (1918-1983), to Tom Hiona, who taught it to Ka'upena Wong (b. 1929). Hoakalei Kamau'u learned the dance in the Kanahēle tradition from her aunt, Iolani Luahine and Lokalia Montgomery (1903-1978), both of whom learned it from Keakaokālā Kanahēle and Eleanor Hiram. Both Ka'upena Wong and Hoakalei Kamau'u play only the *pahu* to accompany the dance chant.

20. *He a'e la, a'e nei, a'e la.*
21. *Kū 'oe i ka'u wahi 'Ōhelo nei la*
22. *Naue e, naue e, naue e*
23. *Kū 'oe i ka'u wahi 'Ōhelo la*
24. *Naue e, naue e, naue e.*

1. Arise, 'Ōhelo (a red berry), my very own
2. Move to and fro, to and fro, toward me
3. Arise, 'Ōhelo, my very own
4. Move to and fro, to and fro, toward me.
5. I am fearful of your greatness
6. Be kind, gentle, tender, soft, gentle and kind
7. I am fearful of your greatness
8. Be kind, gentle, tender, soft, gentle and kind.
- 9-12. The budding shoot, budding shoot, budding.
13. The expansion of your vines like a green carpet
14. Here at Kona, there at Kona, in Kona everywhere.
15. The expansion of your vines like a green carpet
16. Here at Kona, there at Kona, in Kona everywhere.
17. The prick of this red berry
18. Is felt here, there and all about
19. The prick of this red berry,
20. Is felt here, there and all about.
21. Arise, 'Ōhelo, my only one,
22. Inspire me, inspire me, inspire me.
23. Arise, 'Ōhelo, my only one,
24. Inspire me, inspire me, inspire me.

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Technical Notes

These recordings were originally made between 1923 and 1989, many of them on equipment that was primitive by today's standards. Some of these early recordings were made on Edison type wax cylinders, while others were made directly to acetate. Both of these media pre-date tape. The equipment available and the ravages of time have left us master discs and tapes that are marred by clicks, pops, hiss, distortion and other problems of signal loss.

In remastering the recordings for the present release, an attempt was made to clean the masters while preserving the original sonic qualities of the historic performances. This was accomplished by transferring the original recordings to Sony 1630 digital format without signal processing. Then the digital tapes were brought to Ocean View Digital, where the material was analyzed on a computer to pinpoint the specific frequency bands in which the most serious problems are located. Only then could precise digital filters be designed, and computers used to eliminate hiss, clicks, and pops as completely as possible without interfering with the original musical signal. The newly-cleaned digital tape was returned to the mastering lab, and processed through a Neve Digital DTC mastering console, equalizing the tape to bring out the musical material to best effect. The equalized final tape was produced again on a Sony 1630 for digital transfer to compact disc, LP, and cassette.

Mickey Hart
5/17/89

Digitally remastered by Mickey Hart, technical director, and Joe Gastwirt, digital consultant and recording engineer.

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