VIEWS OF AUTHENTICITY OF THE HAWAIIAN HULA

WITHIN HAWAIʻI AND JAPAN

The traditional root of the hula should be maintained and should be passed down to
the next generation ~ Kumu hula in Hawaiʻi

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAIʻI IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

IN

COMMUNICATION

MAY 2008

By

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ACKNOWLEDGEMENT

I would like to offer my sincerest appreciation to Dr. Dan Wedemeyer, Dr. Jenifer Winter, and Dr. Tom Kelleher who have been my supervisors, instructors, and committee members. They have guided me through this challenging process of discovery and research. It is necessary to say, without the efforts of these accomplished individuals, the subjects interviewed, and the illustrious culture of the Hawaiian Islands this Master’s Thesis in the realm of Communication at the University of Hawai`i at Mānoa would not be possible. Thank you.

The following people are the respective kumu hula who gave of their time to participate in this study. It is through their insightful knowledge, passion, and love for the hula that helped provide the richness of information and importance that respects this cultural practice.

Kumu Hula in Japan:

Aguilar, Reiko is a hula instructor who has a hālau called Hula Pō`ai Moana in Tokyo, Japan. She rather calls herself as an instructor than a kumu hula since her idea of a true kumu hula means that someone who has extensive knowledge about the Hawaiian language, who can chant and play musical instruments after going through several ceremonies and also after going through the steps such as `ōlapa, ho`opa`a, etc. She has been involved in hula for ten years (entering eleventh year) ever since she saw her first hula performed at the culture center where hula was a part of the programs. When she was in school, her academic area of focus was English Literature. She is continually learning from Ehulani Stephany.
Aketa, Masako is a kumu hula who has a hālau called Hauʻoli’s Masako Aketa Hula Studio in Okayama, Japan. She has been involved in hula for thirteen years. She enrolled in Osaka Mode Gakuen where she learned Engineering and Tokyo Bunka Fashion College where she learned Fashion Designing. She learned her hula from Masami Satoh, Leimomi Ho, Tony Tauvela, and Jayjay Ahulau Akiona.

Itoh, Noriko is a kumu hula who has a hālau called Hula Dance Studio Hula Pō’ai Nalei in Tokyo, Japan. She has been teaching hula for twenty years. When she was in school, she focused on learning Translation Theory at the Department of English. She has traveled between Japan and Hawai‘i to study the hula. Her main hula teacher was Kamalei Sataraka.

Kitajima, Shizue is a kumu hula who has a hālau called Na Puakea Kitajima Hula Studio in Tokyo, Japan. She has been involved in hula for nearly thirty years. When she was enrolled in school, she experienced dispersal and it was in the middle of WWII. During the school time, she has focused in the area of Singing. She has learned hula from respective Japanese kumu hulas such as Kimie Ozaki (who learned from Auntie Ma‘iki Aiu), Michiko Homma, and Kazue Hayakawa. She has received a graduation certificate from Kimie Ozaki and with George Naope’s designation enclosed.

Ohashi, Kazuko is a kumu hula who created her hālau called Purotsu Ohashi Polynesian Dance Studio in Tokyo, Japan. She has been involved in hula for nineteen years. When she was studying in school, her focused area of learning was the study of housework which is called “Kaseigakka”. One of her learned skills the
sewing of clothes later helped her *hula* in the making of costumes. She learned her *hula* from Tsubata Clarita.

**Ohtaki, Yumi** is a *kumu hula* who has a *hālau* called Aloha Anuenue in Tokyo, Japan. She has been involved in *hula* for fifteen years. When she studied in school, her focused area of learning was Architecture which is called Kenchikugaku. Her journey of *hula* began when she saw an NHK TV documentary on Hawaiian Renaissance. She has been learning under Leatonaugaatuitoga Siali’inofo Savini.

**Tsuda, Asako** is a *kumu hula* who has a *hālau* called Pohai Ke Aloha in Kyoto, Japan. She has been involved in *hula* for twenty years. She studied at the Department of Life and Science which is called Seikatsu Kagaku-bu in which she belonged to Yacht Club where she enjoyed sailing. She learned her *hula* from Yoshiko Misaki, Tony Tauvela and Kapiolani Hao through some workshops.

**Yabe, Isuzu** is a *kumu hula* who has a *hālau* called Laule’a Hula Club in Saitama, Japan. She has been involved in *hula* for seventeen years. When she was at Meitokuin University in Tokyo, she studied in the areas of commerce and economy at the Department of Commerce. She learned her *hula* from a respected Japanese *kumu hula*, Kazue Hayakawa. Every time when Nalani Keale opens workshops in Japan, she often goes to take lessons from him.

**Kumu Hula in Hawai‘i:**

**Bento, Snowbird Puananiopaoakalani** is a *kumu hula* who has a *hālau* called Ka Pa *Hula O Ka Lei Lehua*. She has been involved in *hula* for thirty years. In the early age, she was trained in *hula* by her family especially by her paternal grandmother who taught her first *hula*. When she was at the age of nine, she learned
hula under Leimomi Ho. During her study at Kamehameha School, she has learned about hula, cultural learning, and singing at the Concert Glee Club. She was influenced by her mentors: Randie Fong, Wayne Chang, and Holoua Stender. Holoua Stender also became her kumu hula.

Keale, Scott Nalani is a kumu hula who has a hālau called Hālau Kaulakahi. His involvement in the hula began when he was very young. His dedication to hula has been for thirty three years. He studied Theater in which he was also trained in various areas such as Jazz, Ballet, Tab, and modern dances at Carnegie Mellon University in Pittsburgh, Pennsylvania. In his early years he learned hula from his parents: Moe Keale and Patricia Andrade Keale. Later on, he learned hula from Chinky Mahoe, Lydia Kauakahi, and Darrell Lupenui.

Kia, Blaine Kamalani is a kumu hula who has a hālau called Ka Waikahe Lani Malie and The Men of Kahulaliwai. His first contact with hula was at the age of five. Later in 1979, his interest in hula got bolder while he was in high school. While he was studying at Leeward Community College and University of Hawai‘i at Mānoa, his interest of learning was writing and composing music from which he later accomplished the certificate of Music Theory. He learned his hula from Darrell Lupenui, John Kaimikaua, and Frank Kawaikapu Hewett.

Karch, Kaipoholalani M.S. is a kumu hula who currently teaches hula courses at TransPacific Hawaii College. He is also an instructor at Remington College. He has been involved in hula for thirty plus years. He is presently a PhD. candidate studying in the area of Leadership and Corporate Psychology. He learned hula from various kumu hula since the age of five, that include: Momi Jones, Iolani

Lopes, Robert Keawe is a kumu hula who has a hālau called Ka La Onihi Mai O Haehae which he shares responsibilities with his wife, kumu hula Tracie Farias. He has been involved in hula since the age of nine. He is also an instructor of Hawaiian language at Kawaihuelani Center for Hawaiian Language at the University of Hawai'i at Mānoa. He is presently a PhD. candidate in Education and obtained his Master's degree in Educational Teaching. He has learned hula from Kimo Alama Keaulana and O'Brian Eselu.

Takamine, Victoria Holt is a kumu hula who has a hālau called Pua Ali'i 'Ilima. She also teaches two classes of Hula/Chant Ensemble I (Music 312) and one III (Music 413) at the University of Hawai'i at Mānoa. She has been teaching hula at the hālau for thirty one years. When she was a student at the University of Hawai'i at Mānoa, she has studied in the area of Theater and Dance from which she obtained her Master's degree. At Kamehameha School, she learned hula from Nona Beamer. At the age of eleven to twelve years old, she met her kumu hula, Ma'iiki Aiu Lake from whom she 'unikied in 1975.

Tiger, Mary Kehaulani is a kumu hula who teaches hula at the University of Hawai'i at Mānoa. She began teaching Hula I and Hula II classes in 2000 at the Leisure Center of the University of Hawai'i at Mānoa. Her long dedication to the hula spans some fifty years. She grew up on the Island of Maui. She has seen the
change in society when Hawai‘i became a State while she was a student back then. She has experienced being accepted into Kamehameha School when she was in fifth grade. She has learned her hula under one teacher, Puanani Alama between 1959 and 1999.

Zuttermeister, Noenoelani Lewis is a kumu hula who has a hālau called Zuttermeister Hula Studio. She has also been teaching Hawaiian chants and classes called Hula/Chant Ensemble I (Music 312), II (Music 412), and III (Music 413) at the University of Hawai‘i at Mānoa. She has been involved in hula all her life and her knowledge of hula was passed down by her mother, Kau‘i Zuttermeister. Her mother was the hula teacher in her home. There were many things she learned through hula like Hawaiian language, culture, and business.
ABSTRACT

Although research has generated a wealth of information on the indigenous Hawaiian cultural practice, hula, the information does not generally reflect perceptions from our current hula instructors in the most updated manners. This study is expected to extend our existing literatures from both the realm of Communication and the hula in two ways; first by discovering current kumu hula’s insightful knowledge, devotion, passion, and love for the Hawaiian hula, second by exploring similarities and differences in the hula perceptions between kumu hula in Hawai’i and Japan, and third by investigating the relationship between authentic performance from the study of Communication and the hula. Each instructor has separately been asked to participate in a face-to-face interview session; the most significant finding was that the root of the hula is the Hawaiian language which is the most important part of the hula. Furthermore, the knowledge of the language significantly differed among the interviewees between Hawai’i and Japan. Another important finding was that kumu hula from Hawai’i perceive the hula as their cultural practice whereas kumu hula from Japan perceive the hula as the foreign cultural practice; and yet their devotion, passion, and love for the hula are the indications of how their knowledge has been passed down through generations.
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CHAPTER 1. INTRODUCTION

Statement of the Research Problem

According to the Communication textbook, The Media of Mass Communication, Vivian (2007), it introduces that “authentic performance is live and eyeball-to-eyeball with the audience” (p. 308). When practitioners of early music participate in a play, theatre, etc., both performers and audiences communicate to one another who share authentic performances in its rich and deep antique music revitalization. Young (1988) notes that knowledgeable music experts seek for authenticity in early music. Their efforts in reproducing the old form provide music in much richer form artistically. Shull (2006) comments on difficulties in language barriers when one seeks for learning another cultural practice other than their own. Moreover, in the current global society, it is obvious to note that more and more people are becoming interested in being aware of what kind of music another culture can offer them.

The purpose of this proposed study is to explore how the indigenous custom, the Hawaiian hula or a unique cultural dance in Hawai‘i, is perceived similarly and/or differently by kumu hula or hula instructors both in Hawai‘i and in Japan. During the exploration, a concept from Communication, authentic performance, will be applied to investigate how each kumu hula has been able to preserve their hula as authentic as possible to some degree. Since this concept has never been applied to the Hawaiian hula, it is sought to be one of the challenges for a researcher to apply its openness in a further manner. In terms of finding some possible explanations to the issue, the kumu hula who are also knowledgeable hula experts and are the reflection of the depth of the cultural practice, will be asked to individually participate in a face-to-face interview session.
Their rich understanding and interpretation about the *hula* become an important key component for this particular study (Kuamo’o, 2004; Young, 1988).
CHAPTER 2. REVIEW OF LITERATURE

Authentic Performance

In the recent years, more and more attentions have been provided toward reproducing early music back to life. It is widely seen that there are numbers of written record such as books, journals, papers, electronic recording devices, etc. as well as performed records such as concerts, conventions, workshops, etc. to retain the early music alive. People are becoming more aware of early music and becoming more excited about getting opportunities of being engaged in the “early music movement”\(^1\). Shull sees the ‘early music’ as it “presents an opportunity to explore Early Music as a creative living tradition rather than as an inevitably imperfect mirror of lost cultures” (Shull, 2006, p. 88). Authenticity is, therefore, a valuable goal for both performers and audiences. There is more and more diverse cultural music that is being introduced today where people are now able to learn, feel, and touch the beauty of the music that brings the importance of traditions and respects from the early music performances. They are also able to gain more basic knowledge and techniques about them. One must realize that it is an important opportunity and challenge to participate in the early music movement; however, when one argues about the early music, he/she is concerned about seeking for authentic performance (Reed, 2006; Shull, 2006; Young, 1988, 2001).

The early music movement is then to practice antique period performances. People who are involved in the movement tend to misinterpret the concept of what authentic performance in fact is. These people often believe that early music performances can truly be realized authentically. They usually have more attentions to

\(^1\) James Young (2001) refers ‘early music movement’ as a group of people who engages in practicing the early music and who keeps track of any influences on how an original form of music to be performed at a present time.
what and how they attempt than just practice the olds. Furthermore, they are the ones who seek for reviving lost traditions by attempting to gather remaining pieces that are available to them (Shull, 2006). According to Young (1988), he comments that “authentic performance is supposed to represent an attractive artistic ideal. That is, an authentic performance is an artistically successful interpretation of a composition” (p. 228).

The members of such early music movement primarily look at authentic performance as a guideline for minimizing natural difficulties of practicing the old music. There are four different indicators to music that they are particularly concerned about; such as score, instrumentation, tuning, and performing technique. They are usually very particular about scores or recorded vocal and/or instrumental parts of the old music. It is important for them to truly be honest about the information they gather are actually from the original composers. Thus, they begin by collecting such types of records and examine them with a careful mind. The selection of the authentic instrument needs to be done in a way that it reflects the “original authenticity” of shape and volume (Young, 1988; 2007). Reed (2006) also suggests to use an authentic instrument if it is available to the performer. After the first two components are met, they check to see if the instrument can produce “compatible sounds” by tuning well. Finally, “authentic performance technique” or the method will be used by vigilantly examining every piece

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2 The term, original authenticity, has been developed in order to reflect how one should carefully select a particular instrument that provides true root of how it was the way it was upon practicing an old performance of one’s choice.
3 The term, compatible sound, is referred to as how a particular instrument is able to produce as similar sound as it should sound compared to that of authentic instrument.
4 The term, authentic performance technique is referred to as practice of the old music based on its root.
of the music as an important component. They proceed in “executing” to conduct a performance by reflecting how the old music used to be performed. Furthermore, when we talk about such art that associates with both music and dance, we are, then, concerned about both sound and appearance. This is how the members of the early music believe that authentic performance can truly be achieved when such components are altogether in set (Young, 1988, 2001).

However, in fact, there are some practical obstacles that the level of authentic performance is and will always be something that it can never be overcome. For instance, some of the early music lacks of precise information on how a past performer used a particular instrument for a certain occasion. If the information is unclear, then, the uncertainty leads to the authentically-used-instrumental-information to be remained unidentifiable. However, it is argued that the concept of authentic performance would not so much become a problem when authentic performance is practiced by an “omniscient musicologist”. The omniscient musicologist understands how scoring, instrumentation, tuning, and performing technique should be done accordingly. Most importantly, there are mainly four obstacles of the authentic performance that we need to take into consideration when one actually proceeds in practicing the old art form even when the indicators to music can be overcome by the experts (Young, 1988, 2001).

1. “An authentic performance is a performance which reproduces music as it was heard at the time of its composition” (Young, 1988, p. 229).

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5 Executing is done after successfully gathering types of records, finding original authenticity of instrument which produces compatible sound, and conducting authentic performance technique.
6 James Young (1988) referred the term, omniscient musicologist, as someone who has extensively unlimited knowledge of a particular music.
There is a high probability to note that an authentic performance cannot perfectly be achieved due to the lack of accurate information that can never be retrieved from the past especially for if the music which was lost long ago. When it is seen in this manner, the authentic performance does not demonstrate an artistic ideal; this means that there are moral difficulties for any kinds of music that makes its true authentic performance hard to accomplish. However, there are also some forms of music composition in the world that do not necessarily face the moral difficulties such as when the music can be heard at the time of performance. Nevertheless, this raises another set of problem; even if the first characteristic of the authentic performance can be achieved; however, some of the pieces of composition were rarely heard. For example, when music is produced and performed in a short period of time, there are always some pieces of the music that have almost or never been performed. Simply speaking, it means that these pieces can never truly be performed by members of current society since such pieces are obviously missing. This makes the certain part of music impossible to be reproduced. It can be said for the same when it was played with live performance. If such pieces are missing, they can never be retrieved (Young, 1988, 2001).

Another point is that there is a downside characteristic of authentic performance. For instance, there are always some kinds of music that were poorly sounded which were affected by the environment they played in and were affected by a variety of their instrument’s condition (Young, 1988). This can also be applied for any performing art that associates with any visual presentation; therefore, it is also important to scope into how the performances were presented in such environment they participated (Young, 2001). If the idea of authentic performance is to truly reproduce music as it was heard
and was presented at the time of its composition, then the members of early music would perform the music with similar to that of poorly sounded instruments and with similar to that of poorly presented outfits. This idea can also be said in a case of early musicians themselves. There is no guarantee that some of the early musicians were able to play instruments as similar to how the recent musicians play today. Some of the examples are that some early musicians such as Wolfgang Amadeus Mozart (1756-1791) had his musicians to whom he gave only a small amount of time to practice his music before performing. In some of the occasions, he gave his musicians a few hours of practice with little or no rehearsal opportunity prior to the actual start of his show. Again, if the authentic performance is to truly perform music true to how it sounded and looked; such methods may not always be the best way to perform the same way (1988).

There is also an argument to whether an old art form should be practiced based on "personal interpretation"\(^7\) or "historical interpretation"\(^8\). The two different kinds of interpretation can be used totally separately depending on how an art demands one over the other. However, it does not mean to state that they do not overlap at all. This is because even for the most recent personally flavored art must have some degree of historical aspect since it is required to have some connections to the past. However, the two aspects can only be incompatible when the historical interpretation requires total fidelity to the old. However, people who heavily rely on the historical interpretation admit that any performers have their own insights to their personal creativity. This is, therefore, such artists do not insist to claim total faithfulness to the old since creativity can be looked as artistically appealing to both performers and audiences. Thus, a

\(^7\) The term, personal interpretation, is referred to as one’s way of practicing an art form based on one’s intellect.

\(^8\) The term, historical interpretation, is referred to as one’s way of practicing an art form based on the past.
practitioner should try to practice an old art form with their best ability of weighing what it demands to whether he/she should rely on personal interpretation or historical interpretation. Furthermore, the practitioner should faithfully practice it by reflecting how it should have sounded and how it should have looked. Finally, the practitioners should discuss and decide how the art form must have sounded and how the art form must have looked. This makes authentic performance worth seeking for pushing into another level of how to practice the art form in a way that it should sound and should look similar to the antique period when it was practiced. Thus, an omniscient musicologist's knowledge becomes a core source for us to understand how the art form should be practiced (Csikszentmihalyi, 1996; Young, 1988, 2001).

2. "An authentic performance is one in which a composition sounds the way its composer intended it to sound" (Young, 1988, p. 231).

This second obstacle of authentic performance should then be investigated because the early music practitioners may face a problem with creating a true authentic instrument or the instrument that is believed to produce the same sound. This is because some of the recent ways in making the old instrument may often be different from the way of the antique period. Therefore, they may argue that they have sufficient knowledge on locating an intention of a composer of a particular art (Young, 1988).

This part of characteristic falls short due to people's inability in truly locating all aspects of a composer's intention. They may try to determine how the composer intended his/her work to sound and to appear, to some degrees based on their knowledge. Moreover, there is no suspicion that the composer produced the work accordingly. It may also be argued that he/she tuned and adjusted the instrument well to the best
condition that one can be so that their work was able to sound or was able to appear the way they wanted. However, it becomes impossible for the members of early music movement to reproduce the work by reflecting all aspects of the composer’s intension unless there is a way to become that composer which is, unquestionably, impossible to realize. Young (1988) then comments that omniscient musicologists have great knowledge to reasonably determine how the old composer intended the work to sound and to appear. The totality or many of omniscient musicologists’ agreement or conformity may help make the work become close to as authentic as possible. Furthermore, the musicologists would be able to locate the composer’s instruction on how the work was performed. Such efforts can be extremely helpful; however, even such useful instruction may not always be obtainable. Furthermore, even if there is a complete instruction on the composer’s own music in a solo basis, the remaining work does not fully deliver full intension of the composer. At the bottom line, the composer may not fully aware of or may not fully describe his/her full intension to reflect on the sound and appearance of the work. Therefore, if we cannot know the true intension of the composer, we would never be able to decide which performance is authentic; therefore, the second characteristic can be looked as a huge obstacle for the early music performers. Furthermore, it is not clear to determine that the work can perfectly be appealed as artistically as ideal even if all of the intentions of the composer can truly be reflected. There is also no evidence that the composer will even be the best interpreter of their own music. When a work is produced, other qualified practitioners would have similar levels of interpretation on how the work can be played as best ideal as possible. In a worse scenario, an initial composer’s interpretation may be poorer than other musicians. For
example, Girolamo Frescobaldi (1583-1643) was an Italian musician in the past whose
detailed instruction of how-to-play his keyboard music still remains to this day. Such
remaining information does not still mean that one can produce an authentic performance
based on the material. Even if it did, many qualified musicians do not decide to use it
because simply speaking; the material is not a successful way to interpret the music
effectively (1988, 2001). Therefore, a qualitative research will be able to help explore
richer and deeper knowledge and belief of each musician. When it is focused in such a
manner, the research finding will guide into the scope of how they view a certain cultural
practice and why they particularly decide to maintain practicing it, and what they
perceive it to be true for them (Keyton, 2006).

However, there are other significant elements to be discussed; firstly, it is the
morality in respecting an original composer’s intention. This is because there are some
old works that strongly demand high fidelity when current performers practice such
works. It is so-called the moral obligation. For example, when some of the qualified
performers figure out a way to practice a particular old work that seems to appeal more
artistic than that of the original work, the act itself may be viewed as a violation of
morality. It particularly applies when the original work is produced by a composer who
has already passed away. Even if the person is no longer physically present, it does not
mean that others can do anything they want to the deceased person’s work in any
direction they feel like taking it to. In some cases, such moral obligation is extremely
important even if it means to follow the way how the work was performed may seem less
artistically appealing (Young, 2001).
Secondly, it is the immorality in respecting an original composer’s intention.

Even though some original composer’s intention should be respected, it may not always be a moral obligation to do so. Here is an example; when there was a composer’s original intention that aria (an expressive melody such as seen in opera) should be sung by castrati (males who were purposely castrated) to make the person sing with high voice. This happened during Middle Age in Europe when a boy was castrated so that he could produce and maintain a high voice in opera. Generally speaking, it is obvious to mention that realization of such immorality should not be respected. In addition, there may be an argument to whether there should be a freedom towards how a work is individually interpreted differently. There is another moral issue associated with audiences; “they might reason that any harm to a composer is more than outweighed by harm to audiences denied access to the best possible performances” (Young, 2001, p. 389).

Thus, it can be said that a practitioner should practice an old work by being circumspectly faithful to the initial intention of the composer. In order to re-establish how the work should sound and should appear the members of early music movement may be able to practice the work as it should be artistically appealing. They should be well trained and should be able to locate well tuned instruments (Young, 1988, 2001). Reed (2006) also argues from a cultural perspective, “the challenge arises when we cross cultural boundaries and find that we need to step outside of what may have been a stringent demeanor and just ‘let go’ and really experience the music in the way that it was intended” (p. 64).

3. “An authentic performance makes a piece sound as it would have sounded at the period of its composition, had conditions been ideal” (Young, 1988, p. 232).
When listeners engage in a play or other types of acting, they engage in an authentic performance or on-site live music in which they experience total engagement and; therefore, the music provides full nuances to the listeners. At the same time, the listeners also give reactions to the performers at a site (Vivian, 2007).

We need to, then, ask a question; if the members of early music movement aim to fairly revive the style of the period, we need to realize that even if there is an ideal condition given, the listeners of a particular time might have heard the same music that the modern people hear today differently. Furthermore, we cannot perfectly be sure that people want to hear the music sound exactly the same from the antique time (Young, 1988).

It is important to note that there are two sides to a live performance; not only a group of people who actually perform the old work but also people who are called audience. All of the people who engage in a performance environment are actually human beings who have opinions and views of particular individual’s preferences to how they want to be inspired. Furthermore, every individual sees and hears an art form differently from period to period. “The transhistorical humanness inheres in the fact that both modern day and past listeners have aesthetic preferences; it by no means implies that these preferences were the same, or even similar” (Burstyn, 1997, p. 694). It is said that all human beings live with time; time moves on so as human beings, and so as the world. Every influence a particular given period has different levels of impact on every individual; for example, one’s cognitive side of how he/she sees and hears an art form really depends on individual at a particular point in time (1997).
Every individual sees things differently. For example, there is a duck-rabbit picture produced by Ludwig Wittgenstein (1889-1951). A person who has no knowledge about what a duck looks like sees it as only a rabbit and vise versa. However, all individuals who are given this picture would see the same picture; however, how they see it as would be different from one another. In a real life, people are constantly exposed in a same performance; nevertheless, their perspective towards the performance would be different from one another and can be interpreted in a thousand s of ways. This can also be said about hearing. For example, during the Second World War, Ernst Gombrich (1909-2001) spent most of his time doing broadcast monitoring which he experienced in audio hearing difficulties due to its poor sound transmission. When two or more solders heard the same announcements, they heard the messages differently. Each individual’s belief on what they wanted to hear, what they expected to hear, what they trusted to hear, etc. influenced the way they heard the broadcast differently from one another. “There is no more an innocent ear than there is an innocent eye” (Young, 1988, p. 233). Being said, even if a perfect condition is given to present listeners to be able to hear the same or similar music piece that the early listeners were able to hear, each of the listeners of both the present and the past would not hear it the same due to individual’s differences in interpretation. It is important to note that in order to have a same interpretation; one must have the same experiences and beliefs. This is why the people who lived in the antique period experienced things and believed in different things. Even though the more one hears early music, the more understandings and interpretations one can experience, one would not perfectly be able to achieve the same experiences and beliefs (1988).
The third characteristic of authentic performance as introduced earlier indicates that it also needs to have authentic listeners who can see and hear music as during the time it was performed. However, as it is noted, it is impossible to perfectly reproduce music sound that authentic listeners heard; therefore, the third characteristic will be unable to be achieved. When there are two people who have similar knowledge, education, experience, and beliefs in the twentieth century, they may be able to hear the music sound similarly. However, even so, the two would hear the sound differently from each other or in some cases; it can result in even worse. For example, Western people may interpret an oriental song like a foreign language or unknown to even simply interpret, and vice versa. They may not even be able to tell if the song portrays as simple as happiness or sadness; however, the oriental people would be able to tell what the song portrays, and vice versa (Young, 1988).

According to Shull (2006), it is important to note that even though there is more body of texts, lyrics, etc. available than that of music itself, there are large percentage of information will largely be accessible via pieces of chant. However, this becomes a bigger problem when a person wishes to reach the information. Furthermore, in such cases, language barriers are also concerned from one to another culture. “It is true that classically trained singers frequently perform in languages other than their own and in which they often have negligible fluency” (p. 92).

There is also an important question about how a person is able to experience authentic engagement in multicultural settings. For example, there is a Japanese song called ‘Sakura’. Sakura is a folk song which is known to all over the world. When people engage in another cultural practice, they engage in multicultural experience. In
the case of Sakura, the song can be accompanied by particular instruments, which certain
trained Japanese natives use to practice it in Japan. In order for a person from another
culture to experience authenticity of such music, one of the recommended ways to meet
the goal is to actually travel to Japan and learn why certain things are done in a way they
are done. By physically being there, one may be able to experience higher authenticity
when it is practiced by the natives who understand, speak the language, and by whom are
trained well on how to use certain kinds of instruments that are particularly useful for the
song traditionally. Furthermore, it is becoming much more tread that musicians all over
the world have actually started practicing a foreign cultural practice for centuries (Reed, 2006)

Shull (2006) continues to comment about how subject unfamiliarity leads to
failure of further engagement in music. “Many performers of Early Music - both singers
and instrumentalists - feel that they cannot meaningfully engage the music of another
culture, whether past or present, without at least a basic facility or familiarity with the
language” (p. 92). The thoughtful point of it is that Western people would be trained to
make them be able to hear how oriental people do, and vise versa (Young, 1988). It is
important to note that people who receive training sessions, they need to ask questions to
gain more knowledge about history, tradition, and performance practice so that their
understandings of the importance of how a piece in music would be performed in an
appropriate manner. Thus, a practitioner should have some basic familiarity of the
language used in the old work and should know how to appropriately practice with
respect (Reed, 2007; Shull, 2006; Young, 1998, 2001).
Simply put, one may argue that even though one cannot hear the exact same sound of early music, the mind's ear or the mental images in one's mind may be able to catch the same sound which early listeners caught the sound in such mind's ear. There are mental images that are sometimes more important and are more interpreting; they come from deep belief of an individual. However, again, it can be said the same way that one cannot physically nor psychologically hear the same as another individual (Young, 1988).

4. “An authentic performance is one which, by means of authentic instruments, causes air to vibrate as it would have vibrated at the time of its composition, under ideal condition” (Young, 1988, p. 235).

The last characteristic of authentic performance is an objective way of looking at how music sounds using an authentic instrument that would vibrate to travel in the air exactly the same as at the time of its composition. It is to say that even an omniscient musicologist cannot tell performers how to perfectly make the early music travel air exactly the same in the present day. The music will vibrate to travel in the air exactly the same only if every piece of music is constantly played in the exact same manner. The musicologist can provide enormous amounts of knowledge on how to perform things as close as it used to sound in the past. They would also know that 'how to play the pieces' greatly depends on their beliefs and interpretations. Thus, it is true to say that when musicologists and the members of early music movement do not completely have the same beliefs and interpretations, they fail to produce the exact vibration of sound in the past. This is the reason why the fourth characteristic of authentic performance is impossible to achieve (Young, 1988).
However, Young (1988) notes that even if such music can exactly vibrate the same as the time of its composition, the fourth concept still remains denied. People who believe in the concept lack of understanding of the importance of how the work was performed. It means that when they lose the significance of how it was performed, the artistically ideal side of music is simply lost. The music needs to be artistically attractive so that it is worth producing and performing. Even though some musicians’ perception about an attractive art to be aesthetically attainable while other sees it as to convey emotions and feelings, etc., the important point about making an art attractive is naturally worth seeking for than how air vibrates to communicate via human ears. Reed (2006) also comments that music moves people in a way that people become both physically and psychologically active. Music art conveys a form of expression that brings meanings and messages that people make response to. People’s love of the music art simply delivers memorable moments.

Young (1988) also notes that the vibration of air changes based on a performance’s environment. In some cases, the performance was done in a smaller area whereas in other cases, they were played in a larger area. The vibration of air, then, needs to be thought to travel differently so that the same music will be similarly performed on how it should sound. This also, therefore, tells us that an authentic performance cannot be realized by the vibration of air travel. Rather, a practitioner should learn the attractive style of performance under given atmosphere conditions. The practitioners should also be familiar with why certain styles are the way they are (1988, 2001).
All in all, one must understand that efforts of early music movement are very valuable and yet, such practitioners provide music in much richer form. Furthermore, the practices of early music will not only make connections to the past but also will provide great deal of artistic values (Young, 1988). As a listener’s point of view, one does not have to be a particular person to practice a particular cultural music. However, it is important to remember that one must be proper to the introduced old art as true to the form as it should be originally (Reed, 2006). It is also important to note that one should not seek for perfect authentic performance but rather, one should make the music come to be alive in a successful manner to fit in the time and people of today (1988).

It can now be said that the concepts of authentic performance have somewhat been misguided in a way that many of early music performers tend to believe that the best authentic performance should come from only one interpretation of pieces of compositions. Rather, both listeners and performers need to realize that there are thousands of ways in interpreting one composition based on their best knowledge of how the work form should sound and should look. Young (1988) suggests that “there is no ideal performance of a composition but, rather, many” (p. 236). Now we will look into the indigenous cultural practice, the Hawaiian hula in the next section. Before going to the topic, let’s keep in mind of what Uchiyama (1999) comments on which has a significant connection to what Young suggested earlier. “‘Aʻohe pau ka ʻike i ka hālau hoʻokahi, All knowledge does not come from one school alone” (p. 42).

The Hawaiian Hula

In the memory of Polynesia, the indigenous custom, the Hawaiian hula, is a unique cultural dance which has been passed on through generations to generations over
1,700 years by its preservers (Seiden, 2001). The *hula*, which is in a Hawaiian term, means to dance (Kuamo’o, 2004). It was primarily practiced by native Hawaiians; they played an important role in the integration of social, religious, and artistic components (Volland, 1980). Hamrin (1994) comments that the legends, traditions, and teachings are very important elements for Hawaiian culture; it is the *hula* that plays a role as a bridge for those.

The *hula* is done together with ‘*oli* (a chant; *mele* or song) and ‘*ōlapa* (a graduate dancer) through facial expression, body gestures, and feet movement. For the Hawaiian’s mind, if there is no chant, there is no dance; it indicates that chanting is the significant part in the *hula* tradition (Hoefer, Lueras, Hopkins, & Crockett-hopkins, 1982).

Within the dancer’s body gestures, hand motions become especially important because their messages convey visual interpretation of the story in *mele*. Therefore, their hand gestures are required to be precise and complete. In a story, there is usually a hidden meaning called *kaona*; therefore, it produces “multiple meanings”\(^9\) that ‘*ōlapa* or dancers should also be aware of upon telling a story. The messages will first communicate from dancers and chanters to the audiences, then, the performers are inspired by their audiences; it is a form of circular communication feedbacks (Littlejohn & Foss, 2005; Webster, 1977).

**Hālau:**

Hoefer et al. (1982) in addition to Uchiyama (1999) noted that there was a traditional hierarchy in *hālau* or *hula* school although each of our current *hālau* has

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\(^9\) The term, multiple meanings, is referred to as different layers of meanings from a word, a phrase, or an entire song in the Hawaiian hula. It may sometimes have surface meaning (obvious meaning) and hidden meaning (*kaona*) that a Hawaiian poetry portrays. In the hula world, such hidden meaning is reserved for people who have extensive knowledge and understanding. Most of the time, people with limited knowledge and understanding will only see the surface meaning of the poetry.
adapted to this order to some degree. It consists of kumu hula, kahu, kokua kumu, ho 'opa'a, alaka'i (po 'opua'a, paepae and ho 'oulu), 'ōlapa, and haumana. Kumu hula was a teacher of the school (it is explained further in the next section). Kahu or a caretaker took a role in spiritual aspect and advised the kumu hula. Kokua kumu was ranked as second highest right below the kumu hula who took a role of the kumu hula during his/her absence. Ho 'opa'a was a graduate member who assisted chanting and drumming. Alaka'i was generally a senior dancer who assisted the kumu hula by taking some responsibilities in assisting the kumu hula when he/she taught the hula to junior dancers. There are three different types of alaka'i; the first one is po 'opua'a (chosen from haumana or students) who made a notice of kumu hula's implementation of rules in hālau and collected fines upon violation as well as ho 'okupu or gifts; the second one is paepae who was the helper of po 'opua'a; and the third one is ho 'oulu who put turmeric mixed with sea water onto whoever entered a hālau. This person also made sure that the order of the hālau was to be maintained. 'Ōlapa was a graduate dancer who was only permitted to perform in public. This 'ōlapa had three major responsibilities; firstly, it was to make sure that an order of dance numbers was all memorized accordingly and to also provide kāhea or calling out when a dance was about to be introduced; secondly, it was to make sure that they were able to perform correctly; and thirdly, it was to make sure that they were familiar with spiritual aspects of the poetry. As in the last one at the bottom of the hierarchy, there was a group of people called haumana, the student bodies. It usually meant to include people who were fairly new to the organization. When one was well recognized by kumu hula, he/she entered 'ūniki or graduation ceremony to proceed in advancement.
In the ancient time, there was also a person called *kahuna* or priest (or a witch doctor) who took a lead in religious activities and was simply referred to someone who was specialized in a particular profession. During the time, if one wants to join a *hālau*, it meant similar meaning to become like a nun under a temple in Asian culture. Each *hālau* also had its own god or *kuahu*. Therefore, one learned to follow certain rules and taboos which were called *kapu* system to increase proper manner and discipline (Hoefer et al., 1982; Uchiyama, 1999).

**Kumu Hula:**

In the Hawaiian society, “the art of *hula* perpetuates an old Hawaiian tradition passed on from generation to generation” (Itagaki & Lependu, 1997, p. 6). According to Hamrin (1994), revitalization was the Hawaiians’ achievement in attempting to preserve the Hawaiian culture and tradition through the *hula* and they continued to maintain it for the culture with some form of changes. There is a number of knowledgeable *hula* experts that and their knowledge of *hula* portrays their understandings of Hawaiian history and culture and for the respect of being part of it. The term, *kumu*, means teacher in Hawaiian (Kuamo‘o, 2004). They are considered as knowledgeable and important “preserver”\(^{10}\) of the Hawaiian culture; furthermore, they are the ones that flourish hundreds of *hula hālau* or *hula* schools to maintain the cultural art form, *hula*. It is through the *kumu hula* that their education to the students will be maintained; “their teachings will continue to live on and enrich the generations to come” (1997, p. 6). Uchiyama (1999) notes that someone can be called as *kumu hula* in a traditional sense only if he/she has been appropriately trained in a traditional way and went through a

\(^{10}\) The term, preserver, is referred to kumu hula who pass on what they learned from their ancestors to their fellow students.
formal graduation ceremony called 'ūniki. The kumu hula’s important duties are; firstly, one must carry over hula kapu or discipline exactly the way he/she learned; secondly, one must go about composing and producing a new hula. There is also a word, kuhilalau, which indicates wrong interpretations of a hula. A kumu hula should be able to tell the difference between correct interpretation and misinterpretation from the dance. Even though it is not a requirement for our current kumu hula to believe in a hula deity, he/she needs to understand its importance that brings manners and discipline of the being when they practice the hula. Lastly, a kumu hula is supposed to be able to speak Hawaiian.

History of the Hula:

In the antique era over 1,700 years, the Hawaiian culture evolved mostly in isolation due to its geographic location in the middle of the Pacific Ocean even though there were some contacts by other Polynesians who voyaged between islands including the Hawaiian Islands throughout the years. There are several studies that indicate the hula was originally from India or China and was brought by immigrants or navigators before the Christian era (Seiden, 2001). According to Seiden (2001), as some of the recordings show, the hula was passed on from island to island from northern countries such as India or China to southern countries through the Malay Peninsula into the Islands of Indonesia. Finally, it was brought to Polynesian islands. There is still discussion as to whether the hula, as we know it today, is a descendant from Tahitian dancing or whether it was created uniquely by itself from the homeland which consisted of its distinctive individuality.

The hula was primarily practiced for religious purposes; it was danced amongst the native Hawaiians in temples to communicate myths with chants through the centuries.
This was; therefore, why the hula was purposely practiced for the people of Hawai‘i. The Hawai‘i was purely in oral tradition which continued until the introduction to a written form of preserving stories by British missionaries (Hoefer et al., 1982; Seiden, 2001).

Hawai‘i experienced missionary contacts during the first half of the nineteenth century. The ancient Hawai‘i ended when Captain Cook’s ships, the ‘Resolution’ and the ‘Discovery’, reached at the Islands of Kaua‘i and Ni‘ihau on January, 1778. Since Hawai‘i did not have a written form of language, the arrival of Captain Cook’s ships marked the beginning to record the Hawaiian history. The records described that hula was done by a group of stripped females who were trained to dance as a group and was somewhat inappropriate with sexual messages for the missionaries (Barrere, Pukui & Marion, 1980). Through these contacts, the hula started to be persecuted due to the missionaries’ view of it as being sexually unsuitable to their European culture and Christianity. Even though the hula was banned, it continued to be passed on by the native Hawaiians since such traditional practice was intended for their religion and was a way to pass their stories to the next generations (Klarr, 1996). The influence of the missionary also affected Hawaiian way of dressing. Their traditional clothing, kapa, was started to replace with western clothings (Arthur, 2000).

At the death of Kamehameha V in 1872, there was an election for the Hawai‘i’s throne in which David Kalākaua ran as one of four candidates. Even though he lost the election to Prince William Charles Lunalilo, David Kalākaua was popularly elected thirteen months later in 1874 after Lunalilo’s death. When David Kalākaua became a king of Hawai‘i, hula started flourishing again. In fact, one of the major hula events that
was held at the time was to celebrate king’s coronation with his wife, Queen Esther Julia Kapi‘olani, in 1883. The other event was held in 1886 when the king made a safe world round trip. He became a bicultural upbringing for the people of Hawai‘i who also learned traditional kahiko as well as modern hula, ‘auwana which is the integration of traditional and western musical style, from his teachers at the Royal School. This is when a lot of composed songs or mele to honor kings and queens were born which are also popular numbers today. The annual Merrie Monarch Festival in Hilo, Hawai‘i, has been the famous hula competition since 1964, which Merrie Monarch is a nickname given after the King Kalākaua (Klarr, 1996). The people of Hawai‘i tried to remedy their social situations or in this case the King Kālākaua’s revitalization and introduction to the festival as their way to restore their culture, the hula (Alexander, 1991; Boje, 2003; 1996; Turner, V. & Turner, E., 1987). From the early to mid 1900’s, there were a lot of influences toward a form of hula that eventually started to be called as hapa haole music. The phrase, hapa haole, translates as part white and part Hawaiian. This kind of music was either written in English or translated into English. Prior to this period, most of the songs were done in Hawaiian. The Hapa haole music was often played and was advertised to attract more English speaking people to come to visit the islands of Hawai‘i. During the time of World War, it was this music that mostly entertained military personnel in Hawai‘i. It also had great influences from American Hollywood. For example, Elvis Presley is one of the many singers who produced popular numbers. Most of his recorded songs such as Blue Hawai‘i, Aloha from Hawai‘i, etc. fall into this type of Hawaiian music category, hapa haole music (Hoefer et al., 1982).
In times we live in, hula is passed on through families, friends, universities, hālau or hula schools or hula academies. One of the biggest competitions is still the annual Merrie Monarch Festival held every March. However, there are many other competitions in the world found not only on the other islands of Hawai‘i but also on the U.S. mainland and Japan. They are also created for trained hula individuals and groups to compete with one another presenting their hulas. Such different schools began to introduce different styles to the competitions (Staffort, 2003). Since ancient times, it is said that each hālau carried its unique teaching and discipline to the students; Lorrin (1997) argues that all knowledge is not found in one hālau. The hula hālaus today exist in all over the world. According to Hoppough (2007), for example, there are twenty certified hula hālau in Tokyo, Japan, out of 800 traditional certified hula schools worldwide. There are 400,000 dancers in throughout Japan which number outweighs that of Hawai‘i. According to a kumu hula, Nani Lim Yap, who has instructed her hula in many countries worldwide such as Spain, Taiwan, and the U.S. mainland, she has noted that the Japanese people would not be shamed to pay for what they receive as a return of teaching. They would provide best hotels with best restaurants to treat their guests nicely. They are seeking to become like a Hawaiian and are looking for an authentic hula. Another kumu hula called Sig Zane on the Big Island has noted that people love the hula because they seek for the concept of paradise. Not only in the Japanese society but also in the world, the hula is more acceptable for women who dance the hula as a way to express themselves. Furthermore, it is also seen as a way to build a stronger tie between the mothers and the daughters as they both engage in the same activity. Such female dancers account for seventy-percent out of all dancers worldwide.
Lorrin (1997) continues to note that performing the *hula* can be done at common gatherings such as birthday parties, conventions, and other special events. It has also become the important trademark and the symbol for the tourists who go to visit Waikiki or gather for a *lua* ‘au, feast. However, under the contemporary context of *hula*, it means to be done for their cultural identity as being Hawaiian with great pride despite experiencing inevitable influences from other cultures that led to Hawai‘i’s acculturation and modernization (Klarr, 1996).

**Hawaiian Religion:**

In the ancient time in Polynesia, even though the people within the region spread out throughout the Pacific Ocean, they considered themselves as one entity. Despite their language, customs, exterior of body, and religions varied regionally. In the unique society of Hawai‘i, there were various gods and spirit beings. It is believed that such deities can be found in the heaven as well as on the earth or other forms. They also varied with their functions and hierarchy of importance. Such perceptions were the Hawaiian people’s theories of their islands’ creation in oral tradition. Therefore, it is important to learn about such tradition when one goes to learn the *hula*. The first or the most important category is called *Akua* or supreme gods. The second category is called *Kupua* or lesser gods who are primarily associated with particular acts and places. The third category is called *Aumakua* or personal family gods (Uchiyama, 1999).

**Akua: Kū**

There were four *Akua* gods such as *Kū*, *Kāne*, *Kanaloa*, and *Lono* for the Hawaiian people. *Kū* was the first supreme god that arrived in Hawai‘i from Tahiti. It marked a significant perspective of powerful natural forces to the people of Hawai‘i
(Uchiyama, 1999). Tahiti is also referred as a foreign place in a certain context (Kurch. K, personal communication, July 25, 2007). The god, Kū, has many forms; he functions as the protector of the Hawaiian people and corresponds to a war god for ruling chiefs. Kū ka ʻili moku or Kū seizer of the land was worshiped by King Kamehameha the Great as his guardian of the kingdom and personal war god. Kū was also perceived as a god of sorcery and farming for the people who are specialized in medicine, hula, canoe-building, and feather-gathering whose such practices were usually done in upper forests (Uchiyama, 1999).

_Akua: Kāne_

He is the water god who followed after the god, Kū, and arrived together with another god called Kanaloa from Tahiti. Those two gods followed after Kū and traveled all over the islands of Hawai‘i with celebration of pleasures of life and consumption of ʻawa or a narcotic drink in which he indulged. He used his stick called kauila to strike the ground to obtain fresh water springs that he used it to mix with the ʻawa. His manifestations applied to fresh water, sunlight, kalo or sugar cane, and other harvests and crops (Uchiyama, 1999).

_Akua: Kanaloa_

The constant accompanying god with Kāne is Kanaloa who is the protector of ocean and ocean winds. Thus, both Kanaloa and Kāne are associated with canoe. It is also said that he also has some association in the area of medicines along his companion, Kāne (Uchiyama, 1999).
Akua: Lono

The god, Lono, is the protector of agriculture. It was believed that he brought farming techniques from Tahiti just like other introduced gods. His manifestation includes gourds, pigs, rain, and sweet potatoes. He is also a main god that associates with kahuna la‘au lapa‘au or herbal doctors. The form of the god, Lono, was kept by showing gourds with lots of food, ‘awa and fish inside which were hang in front of houses to honor him. Furthermore, masks made of gourds were worn by cults of Lono and canoe paddlers in Makahiki periods. Makahiki is an ancient four months festival which starts from the middle of October to celebrate sports, religious festivities and taboo on war. The Makahiki was the period when adequate tributes included mats, poi, feathers, implements, dogs, kalo (taro), sweet potatoes, kapa (clothes), bananas, and other creations were collected by the people of Hawai‘i and when their ali‘i or chief and kahuna or priests decided an adequacy of the tribute amount gathered, their people were free to relax, participate in religious acts, enjoy sports activities, etc. for four months (Kuamo‘o, 2004; Uchiyama, 1999).

Kupua: Pele

The gods of Kupua were considered as lesser gods mainly represent natures in acts or places as a form of human being or nature. Even though there were four hundred of them and many of them are now unknown, there are two famous recognized ones still live within the modern Hawaiian people such as Pele and Kamapua‘a (Uchiyama, 1999).

Pele is the volcano or fire goddess who associates with the active volcanic mountains especially the volcanic lava on the Big Island of Hawai‘i (Uchiyama, 1999). She was born as a frame from a mouth of her mother, Haumea, whose husband was
Wakea. It is believed that she was once a human who came to Hawai‘i by a canoe 600 A.D. She first arrived at a tiny island called Nihoa. She traveled southeast down the islands and finally rested in the Halema‘uma‘u crater in the Kīlauea Mountain on the Big Island. This was where she was raised to obtain godlike status that eventually gave her power to burn and destroy things. Some people say till today that they meet either a young or old figure of Pele in a human form on a side of rode on the island. She often asks for a ride or cigarette which should be complied with. Also, it is believed that taking her precious lava rocks out of her property will anger her and cause misfortune. This, in fact, is the reason why there are hundreds of rocks mailed from visitors who learn the unlucky tale after they take them from the Big Island (Hoefer, et al., 1982).

Pele had eight sisters named Hi‘iaka with each of them with a distinctive name goes along who were also goddesses with less power. They all feared Pele and avoided displeasing her. One of Pele’s favorite sisters was Hi‘iaka i ka poli o Pele or Hi‘iaka in the bosom of Pele who had opposite-like characteristics such as calm, open, sophistication of dance, and love for poetry. She was the composer of most of the old chants which enclosed stories about Pele and her relation to Hi‘iaka in the Hawaiian myths (Hoefer, et al., 1982).

Kupua: Kamanua‘a

This god was thought to appear in the form of a young male or a hog depending on the occasion. He was a thief who swam between islands who especially preferred greenish coastal regions (Uchiyama, 1999). In the Hawaiian myth, it is said that he attempted to seduce Pele and often was able to succeed. He often invaded in to her territory around Kīlauea, Pele’s home, and called out and teased her by chants. As a
result, she burst out or the Halema‘uma‘u erupted. Kamapua‘a escaped from crossing
Wailuku River into the greenish coast where waters were preserved well. The scene was
believed to be a battle between Kamapua‘a and Pele at the Kilauea Mountain which had
never ended even though they had a history of spending life together as a husband and a
wife. Later, the districts on Big Island were divided into two sections where either
Kamapua‘a or Pele started to claim as their domain. Kamapua‘a took over Kohala,
Hāmākua, and Hilo districts whereas Pele took over three districts such as Puna, Ka‘ū,
and Kona. The proof of the battle still remains till today with the presence of cinder
cones; moreover, there is a hill called Ka‘uku which was believed to rise due to the battle
(1999).

‘Aumakua

The gods of ‘Aumakua were considered as lesser gods compared to Akua and
Kupua; however, they were important personal gods and guardians of each family. Each
‘Aumakua was believed to be the personal ancient ancestral god; therefore, there are
many forms of it for different individuals; there are more common forms such as owls or
other birds, sharks, lizards, and eels or other sea species. They were treated with a lot of
respect by the family members whose gods’ presence appeals to the time of celebrations
or crisis. It was often believed that such gods will appear in a person’s dream or as in
other form of visions, or appear as a member of his or her family to warn with advices
and appropriate direction for problem-solving (Uchiyama, 1999).

Kahiko & ‘Auwana:

There are two main dance styles in the Hawaiian culture; one is called kahiko
means old, ancient, or antique in Hawaiian; and another is called ‘auwana means to
wander in Hawaiian. *Kahiko* is done primarily with any traditional instruments; such as *ipu heke `ole* or single gourd (or it also referred to as *ipu heke* or a combination of two gourds) was used by chanters, *pahu* or a sharkskin drum was used for more sacred songs, *`ili `ili* or smooth stone castanet, *pū `ili* or split bamboo sticks, *kā `ekē `ēke* or long bamboo tubes, *kāla `au* or long to short wooden sticks, *`ulī `ulī* or feathered gourd instrument (Hoefer et al., 1982). *Kahiko* is less musical; however, it requires chants with more vocal technique. On the other hand, *`auwana* is done with more melodically and musically with the uses of introduced instruments by Westerners. However, a lot of *mele* or songs can be performed via both *kahiko* and *`auwana* (Kaeppler & Love, 1998). Here are three of the examples based on chronological order. The first *mele* is called *Aia lā `o Pele i Hawai`i*, which was originally and orally passed on by ancient Hawaiians through generations and is dedicated to *Pele* or the fire goddess. It tells a story of her relation to her sister, *Hi`iaka*, her presence, and strength as a *Kupua* god. The second *mele* is called *Kalākaua he inoa*, which is dedicated to honor the last king of Hawai`i, King David Kalākaua, who was known as a popular and a favored king of Hawai`i after his election in 1874. *Hapa Hoolie* music started to be produced and become popular from the early to mid 1900’s. The last *mele* is called *Lei Hana i ka makani Ualau `awa* which song was written by Keali`i Reichel in 1995 who is a well-known *kumu hula* as well as a recognized artist today. This creative and original work talks about his personal life and the joy of lovemaking and yet it portrays King Kalākaua’s presence (Hoefer, et al., 1982; Klarr, 1996; Kurch, K. Workshop, July 25, 2007; Uchiyama, 1999)
Antique Era to Pre-Contact with Missionaries (e.g.):

**Aia lā 'o Pele i Hawai'i**

Aia lā 'o Pele I Hawai'i i, 'ēā
Ke ha'a mai la i Maukele, 'ēā
Pele is at Hawai'i oh
She is dancing at Maukele oh

'Ūhi 'ūhā mai ana, 'ēā
Ke nome a'e la i'ā Puna, 'ēā
Surging and puffing forth oh
Consuming all of the land of Puna oh

Ka mea nani ka i Pali'uli, 'ēā
Ke pulelo a'e la i nā pali, 'ēā
Her beauty advances towards Pali'uli oh
Tongues of fire leap at the cliffs oh

Aia ka palena i Maui, 'ēā
'Āina o Kaululā'au, 'ēā
Her boundaries extend to Maui oh
Land of the chief, Kaulula'au oh

I hea kaua e la'i ai, 'ēā
I ke alanui a'e li'a nei, 'ēā
Where can we find peace oh
Within this burnt and charred land oh

Ha'ina 'ia mai ka puana, 'ēā
No Hi'iaka nō he inoa, 'ēā
Tell the refrain
In the name of Hi'iaka

He inoa no Hi'iaka i ka poli o Pele
In the name of Hi'iaka i ka poli o Pele

Post-Contact with Missionaries (e.g.):

**Kalākaua he inoa**

Kalākaua he inoa
Ka pua mae'ole i ka la
Kalākaua is his name
A flower that wilts not in the sun

Ke pua maila ika mauna
Ke kuahiwi o Mauna Kea
Blooming on the summit
Of the mountain, Mauna Kea

Ke 'a maila i Kilauea
Malamalama o wahine kapu
Burning there at Kilauea
The light of the sacred woman

A luna o Uwe Kahuna
Ka pali kapu o Ka'au
Above UweKahuna
The sacred cliff of Ka'au

Ea mai ke ali'i i kia manu
Ua wehi i ka hulu o ka mamo
The bird catching chief rises
Adorned with feathers of the mamo bird
Ka pua nani `a`o Hawai`i
Kalākaua he inoa

The beautiful flower of Hawai`i
Kalākaua is his name

He inoa no Kalālaua

In the name of King David Kalākaua

Present (e.g.):

Lei Hana i ka makani Ualau`awa

Lei Hana i ka makani Ualau`awa
Ke mahalo `ia maila e Kapaiolopawa
Ma`ema`e aloha ko hala `o ka liko
Pua ka lehua o Kualihau, e
I laila e

Hana wears the Ualau`awa rain as a wreath
It is being admired by Kapaiolopawa hill
Pure affection for your pandanus, the liko
The lehua of Kualihau blooms
There

`O ka mapuna wai a ka makani
E ho`opapa`ono `ia e ka Malua
Pa`a maika`i iho i Namolokama
Ho`onu`ana`i ka alo o ka malie
I laila e

The windy surges, like a bubbling spring
Are held fast by the Malua rain
Held firmly there below Namolokama
Building up in the face of the calm
There

E ho`opihana ana i hui ka `ama`u
Kehu wai hu`akea o Lanakila
Nani Ka`uiki `ole`a i ka makani
Kani ka`u `aka le`ale`a ka noho e
I laila e

Filling, such that the `ama`u ferns coverage
In the mists of Lanakila’s frothy white waters
Beautiful is Ka`uiki standing rigid in the wind
My laughter resounds, joyous is this existence
There

Maika`i hemolele ka liko `ohi`a
Ka lau likoliko `ohi`a o Hina`i
Ke oho palaha lena uli o ke ki
I hoa `ia e ka ua `Elemalino, e
I laila, e

Splendidly unblemished are the `ohi`a leaf buds
The glistening `ohi`a leaf buds of Hina`i
The smooth, dark gold of the ti leaf
Held fast by the `Elemalino rain
There

`O ka Uakea ho`onani pua
Pua`i a`ela I ke kai
Ka`i pua `oliki pua I ka la`l
Ka pohu la`i a`o ke kanaka, e
I laila, e `oe anei e

The blossom beautifying White rain
Pours forth down to the sea
Touching and freshening blossoms in the calm
The peaceful calm of the people
There, is it really you?

`O ke kumu i ai maika`i ai ka mana`o
I laila e, `oe anei e

It is the reason that the thoughts are good
There, is it really you?

He Mele no Kalakaua

The song dedicated to King David Kalakaua
CHAPTER 3. RESEARCH QUESTIONS

As introduced earlier by Young (1988) and Csikszentmihalyi (1996), the first desirable characteristic of authentic performance is; a practitioner should try to practice an old work form with their best ability of weighing what it demands to whether he/she should rely on personal interpretation or historical interpretation. Furthermore, the practitioner should faithfully practice it by reflecting how it should have sounded and how it should have looked. Finally, the practitioners should discuss and decide how the art form must have sounded and how the art form must have looked. This is a subject way of looking at how sound and look appearance of early music may be perceived by people in the modern period. This particular way honors to include both personal creativity and historical fidelity depending on a degree to which it is or is not accepted to be changed from the original form.

We then moved on to the second desirable characteristic; a practitioner should practice an old work by being circumspectly faithful to the initial intention of the composer. This, again, is a subjective way of looking at the attainable authentic performance; it is the properly accepted view when an individual goes to practice something old from the old material by being faithful to the original intention of the composer. Therefore, one must have a great knowledge in the area of the work and must be able to locate the most appropriate manner in practicing it (Reed 2006; Young, 1988, 2001).

The third desirable characteristic is; a practitioner should have basic familiarity of the language used in the old work and should know how to appropriately practice it with respect. This view is also perceived as a subjective way since one goes to practice it by
exasmining carefully of the old performance. An omniscient musicologist should be familiar with a particular language that is used in the work because when one looks at the work’s sound and look of it, he/she is looking for its higher authenticity. The musicologist should have a level of respect when they go about appropriately practice the old work (Reed, 2007; Shull, 2006; Young, 1998, 2001).

The last desirable characteristic is said that a practitioner should learn the attractive style of performance under given atmosphere conditions. The practitioners should also be familiar with why certain styles are the way they are. This particular aspect of how the sound vibrates in the air is not artistically ideal, which was introduced earlier, is based on an objective way of looking at how early music can be attained by reflecting artistically ideal form. When the practitioners are asked to perform the old work in public, the condition of the atmosphere may change from one to the other. Furthermore, their familiarity of certain style of a performance is also an important aspect here (Young, 1998, 2001).

According to Young (1988, 2001), through these concepts of authentic performance, the musicologist is believed to be someone who is knowledgeable and may be able to locate how the work should ideally and artistically be. It is said that the concepts of authentic performance are not desirable ones to achieve since the true concepts are impossible to be attained; however, the basic component of the concepts may be seen as a guide so that the attractive sides of it become worth attaining and worth challenging attainment. The purpose of this study is, then, to discover how the Hawaiian hula is similarly and differently viewed by kumu hula in Hawai‘i and Japan with the
guidance of the concepts from the “attractive authentic performance”\textsuperscript{11}. It is believed that their contribution will help us guide their understanding and interpretation of their *hula*. Their extensively unlimited knowledge of what the *hula* should be may help us discover the deepness of the art form of the Hawaiian culture. Therefore, the research questions are prepared in a way for us to explore what the Hawaiian *hula* is and what it means to them both individually and culturally.

*RQ1*: How do kumu hula residing in Hawai’i and in Japan similarly view the Hawaiian indigenous cultural practice, *hula*?

*RQ2*: How do kumu hula residing in Hawai’i and in Japan differently view the Hawaiian indigenous cultural practice, *hula*?

\textsuperscript{11} The term, attractive authentic performance, is referred to as “the fact that authenticity is not always achievable should not be taken to establish that the concept of authentic performance has no application. Authenticity should, however, be defined in such a way that it is a goal performers can reasonably hope to achieve on a regular basis” (Young, 2001, p. 384).
CHAPTER 4. METHODOLOGY

The purpose of this paper is to explore how the Hawaiian hula is perceived similarly and/or differently by kumu hula in Japan and kumu hula in Hawai‘i who live in a different geographical area with different cultural background. For this particular research, it is to find a deep meaning and understanding of each kumu hula who has been devoting time and effort into the cultural practice, the Hawaiian hula. The data should be collected in a qualitative, analytic way which focuses on ‘quality’ not quantity methods of gathering data. It is said that a qualitative research has more flexibility with results and discussion, and to explore the deepness of a specific chosen topic. Thus, such a way is sought to be particularly useful for this kind of research (Keyton, 2006).

It is important to note that there is ‘openness’ for analyzing and organizing data after the gathering is completed. The openness in such particular sense is that there can be various ways to analyze the paper; it may be directed in any direction as necessary. Furthermore, one should realize that the collected data is a starting point, that the data itself is the main focus with its richness and depth. Also, once the data is collected, one should not change its contents from original ones in order not to interfere with the researcher’s bias in wanting to interpret in a certain way to meet one’s desired outcomes (Chenail, 2006).

Selected Sampling Method

In social science research, purposive sampling is categorized as one of the non-random sampling methods, which is not meant to provide the focused population equal opportunities to fall into the sample; however, it is well used when a researcher has the purpose of seeking samples that are required to be selected to provide the adequate
amount of data. It is a useful tool to speedily reach out a targeted population and to sample the population in which proportionality is not the main objective. Such method is not only preferably used for obtaining someone’s opinion but also rather applied to obtain data in the accessible order that is sought to be a convenient way for a researcher (Trochim, 2001).

Location

The first eight kumu hula residing in Japan were asked to be interviewed in Tokyo, Saitama, Kyoto, and Okayama prefectures. Another eight kumu hula were interviewed who have been residing on O’ahu, Hawai’i. Each specific location of actual interview sessions may vary from one another within the island; some may be interviewed at their home, public areas, etc. and others may be done at their hālau.

Selection of Participants

As noted earlier, this particular research was required to gather data from two different geographical areas; Hawai’i and Japan. In a case of locating required number of kumu hula that was sought to be difficult, the researcher asked his peers for referrals. The researcher has used various ways in researching their contact information via Internet, phone book, Japanese magazine called Hula Le’a, and again via referrals. Most of the Japanese participants were contacted via phone call from Hawai’i.

In the case of kumu hula residing on the Island of O’ahu, Hawai’i, the same method was used for locating their contact information. However, in many cases, the researcher physically went to visit their hālau to set an appointment. It was through such experience that the researcher was able to actually observe their practices during the visit. However, such observation at the site will not be documented in this paper.
Developing Interview Questions

Interview questions have been prepared in a descriptive way that helps the researcher scope into the understanding and interpretation of what the Hawaiian hula is and what it means to them individually. The questions are categorized as follows; introduction inquiry, kumu hula inquiry, perception of hula inquiry, hula style inquiry, and student inquiry. Such main parts of question are ordered in such a way so that “omniscient musicologists or kumu hula”\textsuperscript{12} are able to provide their opinions and views of their hula. The first two parts; introduction and kumu hula inquires, are prepared to ask grand-tour question; it is meant for asking some general questions; however, such sections also help us reveal their level of being kumu hula. The perception of hula inquiry and hula style inquiry were used to ask some specific insight of the domain or the hula; it is known as mini-tour question where questions are used to ask more specific issues related to the study. The last category, student inquiry, was asked for researcher’s personal curiosity which will not be documented in this study since all of the questions were related to their students. It is hoped to discover their position by having each of the participant describe how they view their hula and what their hula means to them in a deep sense (Baxter, & Babbie, 2004; Uchiyama, 1999; Young, 2001).

Interview Procedures

Interview procedure is very important to this study. It uses the in-depth interview technique; it is the interview that is sought to take fairly long. For this particular study, such interview will be audio-recorded and/or dictated. The collected data can be used alone or with the combination of researcher’s personal observation at a site. Such

\textsuperscript{12} The relativity of the correlation between omniscient musicologists and kumu hula was not able to fully be determined before conducting interview sessions. The researcher sees this as a natural obstacle prior to proceeding in gathering data.
procedure is an important part of this particular study since it seeks for the deepness of how the Hawaiian *hula* is viewed by each of the participants residing in Hawai’i and Japan. However, there are some points to keep in mind when one goes to interview someone (Baxter, & Babbie, 2004).

Unlike our daily conversation with someone, a researcher needs to note that there is a purpose of doing an interview; it is then to create rapport or trustful relationship built between the interviewer and the interviewee. There are three main parts to note; the first part is that even though the main priority of the interview may be to collect data, it may also be important to make a note of interaction occurred with the interviewee. The second part is to be aware that conversation exchanges in the interview should be done like dialogue rather than strict question and answer changes. The third part is to avoid distinctive role of being the interviewer and the interviewee. When such distinction is clearly lined, it is difficult to build a good relationship. Such relationship is vital since people tend to provide more information to someone with whom they trust. Thus, the interview session should be done in a way that gives balance between the two (Baxter, & Babbie, 2004).

As Baxter and Babbie (2004), and Trochim (2001) indicate, there are six main suggestions when one goes to interview someone. Firstly, it is important to be patient with the interviewee’s pace and choice of preferred wordings. Moreover, it is not recommended to provide a question that result in leading in a certain direction. Secondly, in order for an interviewer to show that he/she listens well, it is recommended to use floating prompts or a restated way of asking question by which the interviewee has just commented. It is one of the well-used ways to let the interviewee elaborate on a topic in
a deeper sense. Thirdly, it is to make sure there is a flow from one question to another. This is sought to provide smoothness of the interview session. Fourthly, it is one way to show respect; that is, to utilize paraphrases from what an interviewee has just said. It helps to show verification of an understanding as a listener. This is sought to provide that a listener is paying attention and is interested in hearing more. Fifthly, it is to make sure the interviewer believes that the interviewees are knowledgeable in the area of their expertise; therefore, it is important to show supportiveness and encouragement so that he/she does not feel uncomfortable that they think they made a mistake, etc. In order to achieve this aspect, it is suggested to use nodding and/or to show some acknowledgement. Sixthly, it is suggested as the most important of all; to be flexible. Even though questions are sought to be created possibly in a perfect way, it is important for the interviewer to be able to adjust under given condition. It is also suggested that the interviewer should be able to adapt to a situation where it requires him/her to give up the initial protocol.

All of the suggestions above were also important processes for this particular study. Being a good researcher is not offending anybody in any direction. Prior to conducting scheduled interviews in each designated site, there should be some practices of rehearsal to be done. The researcher has conducted training sessions for both Japanese and English questionnaires with his peer natives. Constantly practicing to maintain a well-being as an interviewer may be more accomplishable such as by taking some time to practice this procedure; it is such a vital process in the study of qualitative research (Baxter & Babbie, 2004; Trochim, 2001).
Data Analysis

All data will be written in textual form. Ethnography of transcript is to type out word-to-word that is being audio recorded and/or being dictated during the interview sessions. Such procedure will be used as a way to capture the interviewer’s and the interviewee’s mentioning and/or commenting. Such transcripts will be carefully completed for this particular qualitative research paper; the investigator will be the primary instrument for data collection and for the data analysis. In the case of the participants interacted in Japanese, the recorded texts will be translated into English by the researcher (Keyton, 2006). All of the gather data will be, then, carefully summarized by the researcher to seek for the interviewees’ understanding and interpretation of their *hula* within the gathered text form. Each of the brief summaries will then be sent out to each of the participants for any verification and/or modification for the purpose of minimizing misunderstandings and misinterpretations. In addition, each of the summarized texts for *kumu hula* from both Hawai’i and Japan will be documented to discover similarities and/or differences of their views about the *hula* to explore relationship with the ‘authentic performance’ (Baxter & Babbie, 2004).
CHAPTER 5. FINDINGS AND DISCUSSION

In this particular paper, the main purpose of the research is to discover the similarities and differences between *kumu hula* in Japan and *kumu hula* in Hawai‘i in terms of their perception towards the Hawaiian *hula*. In this section, firstly, there will be a brief introduction of the respective *hula* instructors who have been interviewed to participate in this research. Such information was mainly obtained from the beginning of their interview sessions. Secondly, there will be some representative comments followed by their direct quotes that are sought to associate with the major themes from the attractive performance as well as the Hawaiian *hula*.

**Kumu Hula in Japan**

**Aguilar, Reiko** is a *hula* instructor who has a *hālau* called *Hula Pō‘ai* Moana in Tokyo, Japan. She rather calls herself as an instructor than a *kumu hula* since her idea of a true *kumu hula* means that someone who has extensive knowledge about the Hawaiian language, who can chant and play musical instruments after going through several ceremonies and also after going through the steps such as ‘ōlapa, ho ‘opa’a, etc. She has been involved in *hula* for ten years (entering eleventh year) ever since she saw her first *hula* performed at the culture center where *hula* was a part of the programs. When she was in school, her academic area of focus was English Literature. She is continually learning from Ehulani Stephany.

**Aketa, Masako** is a *kumu hula* who has a *hālau* called Hau‘oli’s *Masako Aketa Hula* Studio in Okayama, Japan. She has been involved in *hula* for thirteen years. She enrolled in Osaka Mode Gakuen where she learned Engineering and
Tokyo Bunka Fashion College where she learned Fashion Designing. She learned her hula from Masami Satoh, Leimomi Ho, Tony Tauvela, and Jayjay Ahulau Akiona.

Itoh, Noriko is a kumu hula who has a hālau called Hula Dance Studio. She learned hula from Masami Satoh, Leimomi Ho, Tony Tauvela, and Jayjay Ahulau Akiona. She has been teaching hula for twenty years. When she was in school, she focused on learning Translation Theory at the Department of English. She has traveled between Japan and Hawai‘i to study the hula. Her main hula teacher was Kamalei Sataraka.

Kitajima, Shizue is a kumu hula who has a hālau called Na Puakea Kitajima Hula Studio in Tokyo, Japan. She has been involved in hula for nearly thirty years. When she was enrolled in school, she experienced dispersal and it was in the middle of WWII. During the school time, she has focused in the area of Singing. She has learned hula from respective Japanese kumu hulas such as Kimie Ozaki (who learned from Auntie Ma‘iki Aiu), Michiko Honma, and Kazue Hayakawa. She has received a graduation certificate from Kimie Ozaki and with George Naope’s designation enclosed.

Ohashi, Kazuko is a kumu hula who created her hālau called Purotsu Ohashi Polynesian Dance Studio in Tokyo, Japan. She has been involved in hula for nineteen years. When she was studying in school, her focused area of learning was the study of housework which is called “Kaseigakka”. One of her learned skills the sewing of clothes later helped her hula in the making of costumes. She learned her hula from Tsubata Clarita.

Ohtaki, Yumi is a kumu hula who has a hālau called Aloha Ánuenue in Tokyo, Japan. She has been involved in hula for fifteen years. When she studied in
school, her focused area of learning was Architecture which is called Kenchikugaku. Her journey of *hula* began when she saw an NHK TV documentary on Hawaiian Renaissance. She has been learning under Leatonaugaatuitoga Siali`inofo Savini.

**Tsuda, Asako** is a *kumu hula* who has a *hālau* called Pohai Ke Aloha in Kyoto, Japan. She has been involved in *hula* for twenty years. She studied at the Department of Life and Science which is called Seikatsu Kagaku-bu in which she belonged to Yacht Club where she enjoyed sailing. She learned her *hula* from Yoshiko Misaki, Tony Tauvela and Kapiolani Hao through some workshops.

**Yabe, Isuzu** is a *kumu hula* who has a *hālau* called *Laule `a Hula* Club in Saitama, Japan. She has been involved in *hula* for seventeen years. When she was at Meitokuin University in Tokyo, she studied in the areas of commerce and economy at the Department of Commerce. She learned her *hula* from a respected Japanese *kumu hula*, Kazue Hayakawa. Every time when Nalani Keale opens workshops in Japan, she often goes to take lessons from him.

**Kumu Hula in Hawai`i**

**Bento, Snowbird Puananiopaoakalani** is a *kumu hula* who has a *hālau* called Ka Pa *Hula* O Ka Lei Lehua. She has been involved in *hula* for thirty years. In the early age, she was trained in *hula* by her family especially by her paternal grandmother who taught her first *hula*. When she was at the age of nine, she learned *hula* under Leimomi Ho. During her study at Kamehameha School, she has learned about *hula*, cultural learning, and singing at the Concert Glee Club. She was influenced by her mentors: Randie Fong, Wayne Chang, and Holoua Stender. Holoua Stender also became her *kumu hula*. 
Keale, Scott Nalani is a kumu hula who has a hālau called Hālau Kaulakahi. His involvement in the hula began when he was very young. His dedication to hula has been for thirty three years. He studied Theater in which he was also trained in various areas such as Jazz, Ballet, Tab, and modern dances at Carnegie Mellon University in Pittsburgh, Pennsylvania. In his early years he learned hula from his parents: Moe Keale and Patricia Andrade Keale. Later on, he learned hula from Chinky Mahoe, Lydia Kauakahi, and Darrell Lupenui.

Kia, Blaine Kamalani is a kumu hula who has a hālau called Ka Waikahe Lani Malie and The Men of Kahulaliwai. His first contact with hula was at the age of five. Later in 1979, his interest in hula got bolder while he was in high school. While he was studying at Leeward Community College and University of Hawai‘i at Mānoa, his interest of learning was writing and composing music from which he later accomplished the certificate of Music Theory. He learned his hula from Darrell Lupenui, John Kaimikaua, and Frank Kawaikapu Hewett.

Kureh, Kaipoholalani M.S. is a kumu hula who currently teaches hula courses at TransPacific Hawaii College. He is also an instructor at Remington College. He has been involved in hula for thirty plus years. He is presently a PhD. candidate studying in the area of Leadership and Corporate Psychology. He learned hula from various kumu hula since the age of five, that include: Momi Jones, Iolani Luahine, Lokalia Montgomery, Henry Pa, Hoakalei Kamau‘u, Kaha‘i Topolinski, Noenoe Zuttermeister, Kau‘i Zuttermeister, Aunty Nalani Kanaka’ole, Pualani Kanaka’ole, Aunty Edith Kanaka’ole, Jonny Lum Ho, Aunty Hu‘i Park, Joseph Kamoha ‘i Kahauelio, and Eddie Ogawa.
Lopes, Robert Keawe is a kumu hula who has a hālau called Ka La Onihi Mai O Hachae which he shares responsibilities with his wife, kumu hula Tracie Farias. He has been involved in hula since the age of nine. He is also an instructor of Hawaiian language at Kawaihuelani Center for Hawaiian Language at the University of Hawai‘i at Mānoa. He is presently a PhD. candidate in Education and obtained his Master’s degree in Educational Teaching. He has learned hula from Kimo Alama Keaulana and O’Brian Eselu.

Takamine, Victoria Holt is a kumu hula who has a hālau called Pua Ali‘i ‘Ilima. She also teaches two classes of Hula/Chant Ensemble I (Music 312) and one III (Music 413) at the University of Hawai‘i at Mānoa. She has been teaching hula at the hālau for thirty one years. When she was a student at the University of Hawai‘i at Mānoa, she has studied in the area of Theater and Dance from which she obtained her Master’s degree. At Kamehameha School, she learned hula from Nona Beamer. At the age of eleven to twelve years old, she met her kumu hula, Ma’iki Aiu Lake from whom she `unikiied in 1975.

Tiger, Mary Kehaulani is a kumu hula who teaches hula at the University of Hawai‘i at Mānoa. She began teaching Hula I and Hula II classes in 2000 at the Leisure Center of the University of Hawai‘i at Mānoa. Her long dedication to the hula spans some fifty years. She grew up on the Island of Maui. She has seen the change in society when Hawai‘i became a State while she was a student back then. She has experienced being accepted into Kamehameha School when she was in fifth grade. She has learned her hula under one teacher, Puanani Alama between 1959 and 1999.
Zuttermeister, Noenoeani Lewis is a kumu hula who has a hālau called Zuttermeister Hula Studio. She has also been teaching Hawaiian chants and classes called Hula/Chant Ensemble I (Music 312), II (Music 412), and III (Music 413) at the University of Hawai‘i at Mānoa. She has been involved in hula all her life and her knowledge of hula was passed down by her mother, Kau‘i Zuttermeister. Her mother was the hula teacher in her home. There were many things she learned through hula like Hawaiian language, culture, and business.

Major Theme Discussion

The major themes obtained from the attractive authentic performance was; firstly, the level of personal interpretation versus historical interpretation and their faithfulness towards the traditional practice of the hula; secondly, circumspectly being faithful to the initial intention of the composer based on their knowledge; thirdly, the familiarity of the Hawaiian language and the level of respect towards the hula; and fourthly, the views of the attractive style of performance and the knowledge of the origin (Csikszentmihalyi, 1996; Reed, 2006, 2007; Shull, 2006; Young, 1988, 2001).

1) “The level of personal interpretation versus historical interpretation and the practitioners’ faithfulness towards the traditional practice of the Hawaiian hula”

When the interviewees were asked to provide their views about tradition versus creativity, the following question was asked; “what kind of style do you feel you have in your hula?” Majority of Japanese kumu hula responded that they choose not to go about creating their own style. Some of them often attempt to make their hula close to that of Hawai‘i’s.

13 The first attractive authentic performance is tied to HULA STYLE INQUIRY Q19.
"I would not create my own style, though... When I teach the hula, I am into the hula. If I may say, I would teach my students to put their feelings, facial expressions, and hand motions, etc. or this is how it is supposed to be done...”

(Ohashi, Kazuko)

“I would not know which a real Hawaiian hula is because I am Japanese, you know... I am not perfect. I know that kumu hula in Hawaii think I am not yet perfect... My style is to make my hula close to the real ones. That will be my style.” (Ohtaki, Yumi)

“I try to make my hula as close to that of the Hawaiian people’s style. That is something I always dream about dancing like them.” (Tsuda, Asako)

There were several different comments on when they choose to create their own style; some mentioned that the style will be based on what they learned from their respective teachers, some mentioned that the new style will be created based on the Hawai‘i’s tradition, and others see some strong originality in style.

“I am not at the adequate level where I can input my own originality into the hula, you know... so, from basing on whatever I learned from my teacher... I would go to think about creating my own...” (Aguilar, Reiko)

“I feel my hula portrays my originality. Well after all, Masami-sensei, Leimomi-sensei, Tony-sensei, and JJ-san, well I did not learn any dances from JJ-san; however, as I learned through such teachers in the past, when I quit their hālau, I have made up myself...I felt that I wanted to create my original ones.” (Aketa, Masako)
On the other hand, *kumu hula* from Hawai‘i commented that any traditional styles that they learned from their respective teachers will be passed on as they were. Many of the *kumu hula* responded that if they create a new style, the style will derive from their best intention and knowledge of how they were taught from their teachers.

"My style is a style of my teachers. My job is to promote teachings of my teachers." (Bento, Snowbird)

"I have the style of three teachers. Darrell, John Kaimikaua, and Frank Hewett. With the combination of their styles, I am able to create my own." (Blaine Kia)

"I think that is a combination of all of my hula teachers. There is a little bit of Kaipo in there... I'm sure it has to be because that just a nature of being human. But I go to create the lengths to keep it... it's my way of honoring my hula teachers." (Kurch, Kaipoholialani)

"I like to think that my dancers reflect as much as possible the style of the kupuna before us. So we have different styles of dancing. I try and retain all of those different styles. As the time period changes, we still come back to the root which is kahiko. So, I try and hang on to that". (Takamine, Victoria)

As Itagaki and Lependu (1997) noted that in the Hawaiian society, “the art of hula perpetuates an old Hawaiian tradition passed on from generation to generation” (p. 6). Furthermore, Kuamo‘o (2004) illustrated who *kumu hula* is; there are a number of knowledgeable hula experts that and their knowledge of hula portrays their understandings of Hawaiian history and culture and for the respect of being part of it. When the responses are examined in these sense, *kumu hula* from Hawai‘i are more
faithful to the tradition of Hawaiian culture. However, many of the kumu hula from both countries attempt in interpreting their hula based on the tradition.

2) "Circumspectly being faithful to the initial intention of the composer based on their knowledge"\textsuperscript{14}

When participants were asked the question, "what do facial expressions relate to in hula?", all Japanese kumu hula commented that the facial expression is an important part of the hula when the dancer’s emotions are required to convey to the audiences. Many of them have an impression on how Japanese people are not good at bringing up emotions to reflect on their faces. For many of them, it is the challenge for them to teach their students on how to express emotions while they are dancing.

"I think that it is extremely important. I believe it is quite difficult for the traditional Japanese people to do well in that area." (Itoh, Noriko)

"It is weird to see the same facial expressions throughout the song. There are different contents and meanings throughout the song" (Kitajima, Shizue)

"I feel you cannot just do smiling. There are many forms of smile such as when you feel a love and when you see a beautiful scene. ‘Dancing with face’ or it is like the saying of if one can dance with only facial expressions, that’s wonderful. Face is that important." (Tsuda, Asako)

On the other hand, many kumu hula from Hawai‘i commented that facial expression shows if a dancer understands what he/she is dancing about. Some of them also noted that the look of the eyes is also an important component when one’s dancing.

\textsuperscript{14} The second characteristic of attractive authentic performance is tied with PERCEPTION OF HULA INQUIRY Q11 and Q12
“Huli no kalima, hele no ka maka...where the hands turn and go, the eyes follow.” (Bento, Snowbird)

“If they don’t know about the sentiments of the song, meaning of the words, then usually most time they are either faking it...with smile...and not knowing what they are dancing about or there is no feeling. So the facial expression shows the whether you understand your mele.” (Lopes, Robert)

“A facial expression tells me that you have the understanding of what you are dancing about, what the song is about, what the important message that is trying to be related.” (Takamine, Victoria)

Some of the kumu hula from Hawai’i noted about how facial expressions can be useful when a one tells a story effectively. Being a master dancer means to master the facial expressions.

“You are communicating your story. You are communicating their feeling that’s coming across in their story. You know you are communicating...well I think that’s like the top level.” (Keale, Nalani)

“In philosophy and language and linguistics, they say that people operate with like 80% emotion and 20% thought. If that is the case, when you are viewing hula, the person is perfectly technical in their dancing then, you are only appealing to 20% of the audiences’ attention.” (Kurch, Kaipohialani)

“It helps tell the story.” (Zuttermeister, Noenoelani)

When the interviewees were asked the question, “what do hand gestures relate to in hula?”, some of the kumu hula from Japan commented that hand motions tell a story which is an important part of hula. Others emphasized how hand motions affect one’s
dance; they convey elegance and softness. Furthermore, some of them also noted that hand motions are based on how they were taught by their teachers in the past.

“There are different kinds of hand motions that originated from that of Hawai‘i’s tradition. In order for you to tell a story, the motions must be included by matching...” (Itoh, Noriko)

“You need to be constantly conscious.” (Kitajima, Shizue)

“Hands should portray elegance based on the dance in the hula...or using wrists to portray elegance...softness...you must be conscious to the tip of your hands in order to do such things.” (Tsuda, Asako)

“There is a thing called Syuwa in Japanese. You tell stories with only hand gestures. I feel hula’s motions are very similar to the Syuwa.” (Yabe, Isuzu)

In contrast to the Japanese kumu hula, many of the kumu hula from Hawai‘i noted that hand motions portray content of a song that is based on words. Some of them commented that different technicality to the hand motions are done differently in different times of the past.

“You are relaying the message and everything...you are using all your whole body as your tools to tell the story.” (Keale, Nalani)

“A lot of our hula is...mimic of nature.” (Lopes, Robert)

“The hands are actually telling or portraying what you are trying to describe. The face gives the action of what you are trying to.” (Tiger, Mary)

“They are related to the poetry. They tell the story.” (Zuttermeister, Noenoelani)

“Hands are interpretative of the words”. (Takamine, Victoria)
As Webster (1977) noted, within the dancer’s body gestures and hand motions become especially important since their messages convey visual interpretation of the story in *mele*. The dancer’s hand gestures are required to be precise and complete accordingly. In a story, there is usually a hidden meaning called *kaona*; therefore, it produces multiple meanings that *ʻōlapa* or dancers should also be aware of upon telling a story.

If we base the meaning and importance of body gestures focused on facial expression, Japanese *kumu hula* feel that facial expression is an important part of *hula* although they find their students tend to face difficulties in bringing up the emotions when they dance. On the other hand, many *kumu hula* in Hawai‘i feel that facial expression will show if a dancer understands what he/she is dancing to. In terms of hand motions, it seems that a larger number from *kumu hula* from Hawai‘i feel that hand motions are the reflection of portraying content of a song based on the words whereas Japanese *kumu hula* tend to focus on appearance (elegance, softness, etc.) of how the hands relate when one is dancing. Some of them also commented on how they maintain the hand motions as they were taught from their respective teachers.

3) “Familiarity of the Hawaiian language and level of respect towards the *hula*”

When the participants were asked the question, “what do you think of your abilities in the Hawaiian language?”, many of the *kumu hula* from Japan commented that they cannot speak in Hawaiian fluently. However, they attempt on teaching their students what a song talks about and explain words in Japanese before they go about teaching dances.

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15 The third characteristic of attractive authentic performance is tied to KUMU HULA INQUIRY Q6 and HULA STYLE INQUIRY Q21
“I cannot carry conversations at all in Hawaiian. So, I do not use the Hawaiian language to communicate with my students. Words only. So what I do is research and research.” (Aketa, Masako)

“If you do not tell them to use the language, even if you try to tell them to say it aloud, they cannot. You must practice language.” (Kitajima, Shizue)

“We will first go over the meanings of a song together. We do it together.” (Ohashi, Kazuko)

“I explain my students on what a song means. Words... I mean words. I tell them like this means this, that means that, like that.” (Ohtaki, Yumi)

On the other hand, all of the kumu hula from Hawai‘i can at least carry on small conversations in Hawaiian. Some can understand listening than speaking; however, their understanding of poetry introduced in hula is enormous, while others are able to speak Hawaiian fluently.

“I think my abilities are okay.” (Keale, Nalani)

“I am conversational that means that I am not fluent. But I understand the language enough to implement poetry into writing” (Kia, Blaine)

“I understand more than I can speak which I think I am on average Hawaiian.” (Kurch, Kaipoholitalani)

“I guess. I am a teacher. What you might call... we’ve been doing Hawaiian stuff since we are small.” (Lopes, Robert)

“I can understand and I can carry on some small conversation.” (Takamine, Victoria)

“I understand it and speak it and use it in my class.” (Zuttermeister, Noenoelani)
Uchiyama (1999) noted that a kumu hula is supposed to be able to speak Hawaiian. If it is the case, kumu hula from Hawai‘i are able to carry on conversations to some degree whereas Japanese kumu hula noted that their language abilities are limited for various reasons such as geographical barriers, language barriers, etc. However, they showed their eagerness in teaching their students about the importance of language in hula.

Another set of question was asked; “what do you think of creating a distinctive hula?”, to explore their view of someone creating a distinctive hula such as Japanese Hula, Christian Hula, etc. Many kumu hula from Japan have been seeing Japanese Hula which is a type of hula that is choreographed onto Japanese lyrics; however, they have also commented that they would not choose to practice such new style of hula. They attempt to practice hula as a cultural dance of Hawai‘i.

“The fact that a lot of Japanese people love practicing hula tell us that even though we cannot truly say it is equally accepted by Hawaiian people, it comes to the point where people may have to accept the fact that there is such thing called Japanese Hula.” (Aketa, Masako)

“Some people go to remix Hawaiian type, featured, remixed hula style into Japanese popular songs and teach them to their students. However, I do not allow such thing at my place.” (Itoh, Noriko)

“There are instructors there who choreograph hula motions to Japanese lyrics. I do not support such practice.” (Kitajima, Shizue)
“There are a lot of Japanese teachers who put Hawaiian motions to the Japanese songs. I would not like that much.” (Yabe, Isuzu)

In the case of kumu hula from Hawai‘i, many of them commented that they do not support people who create a distinctive hula without proper understanding and knowledge of what is right, what is not right, and what the Hawaiian hula is.

“As a cultural practitioner, as a Hawaiian, I am extremely, extremely protective. I would never choose to go to Japan and learn to do something and profess that I’m like an expert of it because it’s not my cultural thing. But I’m respecting it because I have a desire to learn it.” (Bento, Snowbird)

“Turn it into something without proper understand; to me it is very disrespectful.” (Tiger, Mary)

“If they can do it well, and they have made it effort to learn it properly, and to learn the language, they should not become self-proclaimed kumu hula, meaning they take a few lessons and start calling themselves kumu hula. It is important to take the time to learn. One should not become a teacher of status.”

(Zuttermeister, Noenoelani)

Hamrin (1994) noted that revitalization was the Hawaiians’ achievement in attempting to preserve the Hawaiian culture and tradition through hula and continuing to maintain it for the culture with some form of changes. It seems that kumu hula from both Japan and Hawai‘i feel that they do not choose to create such distinctive hula. Even though the interviewed kumu hula do not choose to teach something called Japanese Hula, they have been seeing such trend created there.
4) “The views of the attractive style of performance and the knowledge of the origin”

The participants were asked about hula kahiko (ancient hula), 'oli (chanting), and hula 'auwana (modern hula). Regarding the kahiko, some of the Japanese kumu hula have just begun learning or have currently been at the stage of learning kahiko; however, most of them commented how it gets difficult to actually practice it authentically due to cultural differences and geographical barrier.

“Now, we have an instructor from Hawaii who has been teaching us. I was not so much involved in kahiko area. So, I have only been involved in it these few years. Finally, I am in the stage of truly learning it.” (Ohashi, Kazuko)

“I see something strict about kahiko… so I feel the students… including myself need to learn more about kahiko.” (Tsuda, Asako)

“I feel I would like to learn more about the ancient hula.” (Yabe, Isuzu)

Some Japanese kumu hula have experienced practicing it noted how it is an important part of hula that it shows the foundation of knowledge, tradition, history, and respect when one actually puts into practice.

“It has more traditional components of style, I would say. There are a lot of stories that kahiko signifies are based on the Hawaiian myth, history, etc. It is done with more traditional style that comes from Hawaii.” (Itoh, Noriko)

“Kahiko is similar to the dances that we dance in front of and for gods. People need to dance with that feeling by purifying one’s own mind.” (Kitajima, Shizue)

On the other hand, many of the Hawai’i kumu hula noted that there are various categories of ancient hula which should not just be categorized into one hula kahiko. The
ancient way of doing hula is an important part of hula that any practitioners need to make sure that it is practiced appropriately and respectfully. For many of them, it is a way to connect to their ancestors and is a primary root of signifying the importance of Hawaiian language.

“So, hula shouldn't be... in my mind, shouldn't be just characterized... kahiko and 'auwana. Hula has a timeline just like our history does. And so if you are teaching that, then teach it like that.” (Bento, Snowbird)

“Hula o 'ōlapa. From what I have been taught, it's reserved for the gods” (Keale, Nalani)

“Hula kahiko has different origins... different periods of time. There is the law that should be followed.” (Kia, Blaine)

“Kahiko means ancient. That's the literal translation. That style of hula is called 'ōlapa.” (Kurch, Kaipoholialani)

“We usually say if it's a hula pahu, it's a hula pahu. If it's a hula 'āla'apapa, it's a hula 'āla'apapa. If it's a hula 'ōlapa, it's a hula 'ōlapa. If it's a hula kuahu, it's a hula kuahu.” (Lopes, Robert)

They were asked another set of question; “how does chanting relate to in hula?” which is 'oli or chanting that relates to the hula kahiko. Some of the Japanese kumu hula has currently at the stage of learning chants or 'oli while others perform it in appropriate manner. One of the biggest challenges is seemed to come from the language barrier, chanting in Hawaiian.

“There are some words that I know in a chant... I would think many teachers only know a little bit, you know. So, they do not really know and so, you try to
memorize all of them... then follow after kumu... So, for a best way, if you have an
opportunity to learn the oli from kumu in Hawaii...; however, it is hard.”

(Aguilar, Reiko)

“I cannot explain complicated stuff about chanting...but when I chant, I feel
something energetic and powerful.” (Aketa, Masako)

“I believe if you do not understand the meaning of each chant, you cannot dance
to it... originally. I am afraid to say that it is not so much the case in Japan,
though.” (Yabe, Isuzu)

On the other hand, many of the kumu hula from Hawai’i mentioned about the
important knowledge of knowing without language, there is no hula. Some other kumu
hula focused on commenting about how chanting should be done. The oral tradition of
hula lies within their understanding and knowledge to keep in mind that Hawaiian
language is the most important part of hula.

“You cannot have hula without the words...it is the ho`opa`a’s job to do it exactly
that.” (Bento, Snowbird)

“I think in chanting..., breeds life into...into your songs and mele.” (Keale,
Nalani)

“Without the oral tradition, there is no hula...impossible”. (Kia, Blaine)

“If you don’t have the chanting, and then there is no hula.” (Kurch,
Kaipoholialani)

“Without poetry in dance and music, there is no hula.” (Zuttermeister,
Noenoelani)
According to Hoefer et al. (1982), and Kaeppler and Love (1998), *kahiko* is done primarily with any traditional instruments which is less musical; however, it requires chants with more vocal technique. Furthermore, Uchiyama (1999) noted that in the unique society of Hawai‘i, there were various gods and spirit beings. It is believed that such deities can be found in the heaven as well as on the earth or other forms. They also varied with their functions and hierarchy of importance. Such perceptions were the Hawaiian people’s theories of their islands’ creation in oral tradition. Therefore, it is important to learn about such tradition when one goes to learn the *hula*. It seems that for some of the *kumu hula* from Japan tend to face some difficulty with language barriers when they practice *kahiko* or *‘oli*. Furthermore, for *kumu hula* from Hawai‘i, they see different layers to *kahiko* or could be more specific. Appropriateness and respectfulness are important but also most importantly they pointed out about language and oral tradition with the relationship to the Hawaiian tradition and culture.

Another set of questions was asked to the participants; “how do you describe the modern *hula*?” Many of the *kumu hula* commented that *‘auwana* is a modern style of *hula* which it is much easier for people to understand than *kahiko* where they can relate it to themselves. It is a way of expressing emotions and is a way to happily dance to, and be accompanied by, musical instruments.

“I feel that it is much easier to understand than *kahiko*... for us because we have songs for love, for friendship, and for nature... etc. Not only the regular Japanese people but also my students are able to better understand it.” (Aketa, Masako)
"The difference between 'auwana and kahiko would be that whether you use melody instruments or not... even though both have human voices. So, it would be a more modern form of hula." (Itoh, Noriko)

"It is something that tells a story to a wider audience." (Ohtaki, Yumi)

"You can interpret hula 'auwana in various ways. You are freely able to move. There is more flexibility with it." (Yabe, Isuzu)

When the same question was asked to kumu hula from Hawai‘i, some of them noted that hula 'auwana is more modern style of hula which has less restriction than hula kahiko. Some of them has mentioned about bringing creativities into their hula 'auwana while others who noted about keeping it close to how hula should originally look. Furthermore, some kumu hula commented how their creativity can be used for their motions whereas feet work should stay based on the tradition. Some also noted about how every teacher has their own creativity and also timeline of a particular 'auwana also shows how it was performed. Most of the kumu hula can play musical instruments.

"If I were to look at hula 'auwana, I would say that it allows you to being nonrestrictive." (Bento, Snowbird)

"Hula 'auwana is a lot more open to the interpretation of how you dance with music" (Keale, Nalani)

"Hula 'auwana is much freer and much more flowing. However, it must stay within the parameters." (Kurch, Kaipoholialani)

"It is like an off-set of traditional hula." (Lopes, Robert)

"In 'auwana, you can be very creative." (Tiger, Mary)
According to Kaeppler and Love (1998), ‘auwana is done with more melodically and musically with the uses of introduced instruments by Westerners. *Kumu hula* from both Japan and Hawai‘i mentioned about how ‘auwana is interpreted as a more modern style of *hula*. However, some of the Japanese *kumu hula* feels that ‘auwana is easier to be interpreted for them whereas some of the *kumu hula* from Hawai‘i mentioned about how ‘auwana can be creative in terms of hand motions while others keep the style as they were taught by their teachers.
CHAPTER 6: CONCLUSION

Summary of Key Findings:

The process of this research helped to discover how the levels of authenticity of how each hula experts from two different countries with different cultural background who faithfully dedicate themselves to practicing the Hawaiian hula based on its oral tradition. The enormous amount of data helped guide the researcher to explore into how they view their hula as authentic as it should be or it can be.

The findings somewhat show how many of kumu hula from Japan tend to have language barriers when they engage themselves in practicing the foreign cultural practice, hula. And yet, their devotion to the practice is in its practice as an important intercultural phenomenal. For all of them, they have not grown up with the hula. Furthermore, they seem to realize what kind of obstacles they have practicing something that was not originally from their culture and yet, they seem to try the best that they can to learn the appropriate and respectful ways that their teacher taught them. In a case of kumu hula in Hawai‘i, it is their culture that they grew up with at the homeland where their connection and relation to hula is all around. Even though many of them commented about the fact that there is so much more to learn about their culture, and yet, their faithfulness in keeping the tradition alive, and their responsibility of functioning as kumu hula are their life time goal.

Through this research, the most significant findings was that how Hawaiian language is the most important part of hula and it is their efforts to maintain using
and practicing it. This was the major finding between kumu hula from Japan and Hawai‘i that distinguishes them.

Limitations of the Present Study:

In this particular research, there are several limitations that I would like to note. Firstly, I as a researcher may have had personal bias that I may not necessarily be familiar with upon conducting research since I have been practicing the Hawaiian hula for six years in Hawai‘i. And whatever I have learned through researching the articles on the hula, through my hula learning in my hālau, and my devotion to my the current kumu hula, there may be some level of research bias where I unconsciously directed myself.

Secondly, upon selecting the participants from both Japan and Hawai‘i, the purposive sampling method had a downside of generalizability. However, to enhance credibility, the interviewees’ direct quotes were used in the discussion section. Furthermore, it was impossible to previously determine the selected samples could be equal to omniscient musicologists that it was referred to in this study.

Major Contribution:

Personally speaking, I was able to firstly apply qualitative method to the area of the Hawaiian hula. Every so often, the hula needs to have people question and discuss developments in the art form and skill. I feel that my participation in this research project has contributed to the area by providing information as to the development of modern practices and evolution of the art form and skill. Secondly, it was through the discovery process that helped understand the phenomena of the
spiritual, psychological, physiological, sociological, and cultural aspects of the art form and skill. Thirdly, it was important to apply the concepts of authentic performance within the realm of Communication to the art form, hula. In the future, I can see where the style may transcend Hawai`i so that for example, kumu hula in Japan would use the basic and classical art form and possibly talk about their realities in Japan. If there is a time and chance I become a kumu hula in the future, I would take the dance, the chant, the composition style, and the tradition to talk about its future in Japan. I may author a personal and respectful song that talks about Mt. Fuji which in my opinion has a complete Japanese connection with the traditional Hawaiian basis and the language. When this happens, the hula may be fully integrated into a global form and understanding of a communication style. It is like a prototype or an illustration of something based on an original culture. For example, how another culture can adapt another cultural practice such as seen in Opera where basic style of the same styles and performing are of Italian origin. There are English, German, Japanese, Korean, etc. Operas which are all used to communicate a message or a story. Nowadays, the hula is solely identified as Hawaiian of Hawai`i or completely something Hawaiian. In the future, there may be many more people who are practicing the art form. It may be hoped to pass on the original style in such a manner. This can be a very controversial issue since many people in Hawai`i may not want to see such stewardship of the communication form. The original form may be more required to be practiced by the Hawaiian people. However, when the hula takes a new value and relevant meaning to which it is justly qualified, it becomes an important thing; the Hawaiian culture takes more broadly understood
value in an important sense. In this way, the culture may be seen as it has developed into a fantastic and enriched form of communication.

Socially speaking, this paper presented a reintroduction of the traditional form of communication. The style of the Hawaiian communication is something that is appealing to both performers and audiences; it can be used for more things today. It may lead to strengthen the relationship with Hawai’i and the world whereby it may mean to support Hawai‘i’s broader cultural economy. TransPacific Hawai‘i College, the University of Hawai‘i at Mānoa, etc. have helped generating cultural and economical benefits to Hawai‘i. This is also seen in Japan where there are 400,000 Japanese hula dancers who may bring potential cultural profits to Hawai‘i’s economy. Furthermore, it may also serve to promote such a respectful form of communication as a bonafide form of broader intercultural communication. At last, the hula becomes more and more of the symbol of Hawai‘i that sets apart with its uniqueness in the world.

**Direction for Future Research:**

I strongly and respectfully believe that the experiences in meeting various kumu hula at a short amount of time and the amount of data that was collected from the respective people from both Japan and Hawai‘i have become my life-time treasure. Furthermore, not only through this Master’s Thesis but also through all other Communication courses have taught me that ‘the area of Communication’ is an effective tool to examine our lives from personal, cultural, and global perspectives.

In a future phase, I would like to further study the Hawaiian hula and Communication and how the areas apply to what I do in life. There are many other
important concepts and theories that can be extremely helpful in educating me from exploring what the Hawaiian hula really means. In future research, I would like to focus more on relationships between 'language' and 'culture', since I believe everything what I do in life has a strong connection to these areas.
Appendix A: List of Interview Questions: Japanese Version

クムフラの経歴について

- ハーラウの名前
  - 質問１: あなたのハーラウの名前はなんですか？
- 関わった年数
  - 質問２: 今までどれくらいの間、フラに関わっていますか？
- 学歴
  - 質問３: いままでの最高学歴において、一番力を入れた勉強分野は何でしたか？

クムフラ自身について

- 始めた動機:
  - 質問４: フラを習い始めた最初のきっかけは何ですか？
- 学習課程:
  - 質問５: どのようにしてフラを学びましたか？（今までの知識はどうのようにして学んでいきましたか？誰か特別な先生の指導などがありましたか？）
- ハワイ語の知識:
  - 質問６: ご自分のハワイ語の能力について、どう思いますか？（ハワイ語などを使って授業を進めてみますか？）

フラへの見解について

- フラに対する見方:
  - 質問７: フラに対する印象や感情など、先生にとってフラとは何ですか？
- 古典フラ（フラ・カヒコ）
  - 質問８: 古典フラをどのように表現しますか？（カヒコと呼ばれることもある古典フラについての意見を聞かせて下さい。どの種類の古典スタイルが先生のフラのスタイルに一番近いと感じますか？イブ・ヘケや他の楽器などを使ったりして授業を行ったりしますか？）
質問９：チャントや詠唱はフラにおいてどれくらい大事なものですか？

モダン・フラ
○ 質問１０：現代フラをどのように表現しますか？（アウラナと呼ばれることもある現代フラについての意見を聞かせて下さい。どの種類のモダン・フラが先生のスタイルに一番近いと感じますか？ウクレレや他の音楽楽器などを使って授業を行ったりしますか？）

表現の形
○ 質問１１：顔の表情はフラにおいてどんな関係がありますか？（顔の表情は何を伝えますか？）
○ 質問１２：手の動きはフラにおいてどんな関係がありますか？（手の動きは何を伝えますか？）
○ 質問１３：足の動作はフラにおいてどんな関係がありますか？（足の動作は何を伝えますか？）
○ 質問１４：カヘアや掛け声（ダンサーが歌の始め、歌の節、歌の終わりなどに使われる発声）はフラにおいてどんな関係がありますか？（カヘアは絶対不可欠ですか？）

ハーラウの階級制度
○ 質問１５：ハーラウやフラの学校での階級制度はどんなものがありまちですか？ダンサー、チャンター、アシスタント、クムフラなどのそれぞれの役割は何ですか？

精神やスピリチュアルな面
○ 質問１６：踊ったりチャントをする際にフラにおいてスピリチュアルな面がとても関係してくることはありますか？どのように関係してきますか？
○ 質問１７：メレや歌が神、王、女王、や場所などを語る際、生徒さんの理解力や再現力を高める際にどのようなことを気をつけて指導しますか？

お気に入りのフラ
○ 質問１８：一番特に好きな歌は何ですか？（もしあるならそれはどの歌ですか？もし無いならすべてを平等に好きなのでしょうか？）

フラのスタイルについて

革命的なフラのスタイル
質問１９：先生のフラはどんなスタイルが強いあると感じますか？
（先生や生徒さんがフラをする際、ハワイアンスタイルに近いと思いますか？それとも違うスタイル（独自のスタイルなど）などの方が強いと感じますか？）
質問２０：独自のスタイルなどを作っていく過程は何ですか？（新しいフラの振り付けをする際、特別な規則やルールなどがありますか？）
質問２１：完全独自のスタイルを作ることについてどう思いますか？（例：日本独自のフラ）
質問２２：先生の意見で、フラは一般的に、時代や場所などに強く比例していくべきだと思いますか？社会が近代化していく過程においてフラも変化していくべきだと思いますか？どのようにしてフラは変化して（変化しないで）いくべきだと思いますか？

生徒さんについて

教わる側

質問２３：先生の生徒さんはどういった理由でフラを好んで学びますか？（例：彼らの意欲はどこから来ますか？）
質問２４：もし生徒さんが特に学びたいフラがある時、それを考慮して（考慮しないで）教えますか？（何を特に学びたいか耳を傾けますか？それとも先生の決まった教えを貫き通すか？）
質問２５：生徒さん達の間でのハーモニーについてどう思いますか？
質問２６：生徒さん達の団結力やグループ・ハーモニーなどは大会やパフォーマンスをする際に、強く関係してくると思いませんか？それとも特に関係してこないと思いますか？
Appendix B: List of Interview Questions: English Version

**Introduction Inquiry:**

Q1: Name of Hālau
   - What is the name of your hālau?

Q2: Years of Involvement
   - How long have you been involved in hula?

Q3: Educational Background
   - What is your highest educational degree that you have completed? What were your focus areas of learning?

**Kumu Hula Inquiry:**

Q4: Early Motive
   - What is the main reason why you started practicing hula?

Q5: Knowledge Acquisition
   - How did you learn hula? (How did you obtain the level of expertise you have now? Do you have anyone or anything special in particular you have learned hula from?)

Q6: Hawaiian Language Proficiency
   - What do you think of your abilities in the Hawaiian language? (Do you use Hawaiian language to teach your students?)

**Perception of Hula Inquiry:**

Q7: Interpretation of Hula
   - What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Q8: Ancient Hula (Hula Kahiko)
   - How do you describe the ancient hula? Is it sometimes referred to hula kahiko? (Where do you feel your style falls into? Do you use ipu heke or other traditional instruments when you teach in class?)

Q9: Ancient Hula (Chanting)
   - How does chanting relate to in hula?

Q10: Modern Hula (Hula `Auwana)
• How do you describe the modern hula? Is it sometimes referred to hula `auwana? (Where do you feel your style falls into? Do you use ukulele or other musical instruments when you teach in class?)

Q11: Form of Expression (Facial Expression)
- What do facial expressions relate to in hula? (What do facial expressions communicate?)

Q12: Form of Expression (Hand Gesture)
- What do hand gestures relate to in hula? (What do hand gestures communicate?)

Q13: Form of Expression (Feet Movement)
- What do feet movements relate to in hula? (What do feet movements communicate?)

Q14: Form of Expression (Kahea or Calling Out)
- What is kahea or calling out (dancers often call out words/phrases at the beginning of a song, between verses and ending of a song) in hula? (Is it something required?)

Q15: Hālau Hierarchical Order
- What is the hierarchy in hula hālau infrastructure?

Q16: Spiritual Aspect
- Is there a spiritual aspect of hula (spiritual connection) that ascends a level of sophistication when one chants or dances? (Please explain.)

Q17: Visualization Practice
- How do you make an attempt in maximizing students’ visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that are often times difficult to describe? (E.g. when a song talks about Kalākaua, how do you explain about him to your students?)

Q18: Favorite Song
- What is your favorite song? (Is there a particular song that you like? If yes, then, why is it your favorite? If no, then, do you equally like all songs? Please explain.)

Hula Style Inquiry:

Q19: Tradition vs. Creativity
- What kind of style do you feel you have in your hula? (When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?)

Q20: Rules & Guidelines
• How do you go about creating your own style? (Are there rules or guidelines that you have to follow when you create a new style?)

Q21: Alteration (Potential Replication)
• What do you think of creating a distinctive hula (E.g. what do you feel about someone from another culture attempts to create a new converted practice such as Japanese hula)?

Q22: Alteration (Future Transformation)
• Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted? (E.g. will hula be deformed after 20, 30, or 50 years from now?)

Student Inquiry:

Q23: Students (Motivation)
• What are the reasons why students like to learn hula? (E.g. where does their motivation come from?)

Q24: Students (Feedback)
• How do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require students to learn what you choose to teach? (E.g. what do you tell them when they ask you for a preferred song to learn?)

Q25: Students (Group Cohesion)
• What do you think of the level of harmony amongst your students? (Do they get along?)

Q26: Students (Harmony towards Success)
• What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show, etc.?
Appendix C: Consent Form: Japanese Version

同意書

ハワイ大学院コミュニケーション学部の
ハワイアンフラの研究調査への参加

調査員：吉住ひかる
（808）393－9583

この研究はハワイ大学院・コミュニケーション学部における卒業論文課題目標の一つとして行われます。この研究の目的は、ハワイアンフラがハワイと日本に住むクム・フラ舞によってどのようにして伝えられているかなどです。先生はフラの知識が豊富なスペシャリストの一人として選ばれました。約16人ほどこの研究に参加される予定となっています。

この研究は短いインタビューによって行われ、先生の意見や見解についていくつかの質問をさせていただきます。インタビューの内容としてご自身のフラへの見方や、どのようにしてフラの伝統や歴史を保っているかなどです。先生の名前やインタビューで集められたデータは要約されて一人の意見として使われるなど、指定の無いかぎりこの研究目的に沿い使用されます。インタビューは約30分間を予定しています。インタビューの内容は英訳するため、録音もしくは手書きによって行われます。

この研究において個人の侵害に当たることは無いと思われますが、質問の際、先生ご自問の意見や見解などを聞かれたとき少しのリスクを伴うことがあるかもしれません。

この研究に参加することによって直接の利益は無いかもしれませんが、私や他のフラを学んでいる人達などに大いに影響し、勉強させられると思われます。

この研究のすべてのデータは、法律によって保護されています。ハワイ大学：ヒューマン・スタディーズ委員会は、研究の結果を計画的に権利を持っています。すべてのデータは研究期間の間、調査員のオフィスに大切に保管されます。すべての録音されたデータは英訳された後、処理されます。この同意書は記録として先生に贈られます。

この研究への参加は先生方のボランティアによって行われます。この研究期間の間に参加の辞退を希望される場合は、ペナルティーは一切ありませんので、その際にはご連絡下さい。この研究に対しての質問がある場合はこちらにご連絡をお願いします：吉住ひかる+1(808)393-9583 もしくは hikaruy@hawaii.edu

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先生の権利についてのご連絡先はハワイ大学：ヒューマン・スタディーズ委員会までご連絡下さい：+1 (808) 956-5007。

参加者：

私は上記の内容について理解し、この研究に参加することに同意します。

_____________________________  _________________________
氏名                              日付
APPENDIX D: Consent Form: English Version

Consent Form

Agreement to Participate in
The Hawaiian hula and Authentic Performance
Within the Realm of Communication

Hikaru Yoshizumi
Primary Investigator
(808) 393-9583

This research project is being conducted as a component of a defense for a Masters degree in the area of Communication Study. The purpose of the project is to explore how the Hawaiian hula as a form of cultural practice is preserved artistically and authentically by kumu hula in Hawai‘i and Japan. You are being asked to participate, because you have been chosen as a knowledgeable hula expert who has dedicated the amount of time and heart to preserve its practice and tradition. Approximately 16 people will participate in the study.

Participation in the project will consist of one time short interview session with the investigator asking some questions about your stand-point(s) and opinion(s). The Interview questions will focus on what the hula means to you personally and how you have been able to preserve the Hawaiian hula. Data from the interview will be summarized into broad categories. Your name and the interview data will be documented in this study unless you claim to remain anonymous. Each interview will last no longer than 30 minutes. The interview session will be audio recorded for the purpose of transcription and/or I will take hand-written notes.

The investigator believes there is little or no risk to participating in this research project. However, there may be a small risk that you may experience when you are asked to disclose your personal stand-point(s) and opinion(s).

Participating in this research may be of no direct benefit to you. It is believed, however, the results from this project will help to identify what are some of the kumu hula’s stand-point (s) and opinion (s) with their respect towards the Hawaiian hula. Furthermore, this research may be an example of the fact that an individual like the investigator is interested in learning the deepness of the cultural form as a topic to study about.

Research data will be confidential to the extent allowed by law. Agencies with research oversight, such as the UH Committee on Human Studies, have the authority to review research data. All research records will be stored in a locked file in the primary investigators office for the duration of the research project. Audio tapes will be destroyed immediately following transcription. All other research records will be destroyed upon completion of the project. You will receive a copy of this consent form for your record.
Participation in this research project is completely voluntary. You are free to withdraw from participation at any time during the duration of the project with no penalty, or loss of benefit to which you would otherwise be entitled. If you have any questions regarding this research project, please contact the researcher, Hikaru Yoshizumi, at (808) 393-9583 or hikaruy@hawaii.edu.

If you have any questions regarding your rights as a research participant, please contact the UH Committee on Human Studies at (808) 956-5007.

**Participant:**

I have read and understand the above information, and agree to participate in this research project.

Name (printed)                                      Date
Appendix E-1
Data Collection [JAPAN No.1]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Kazuko Ohashi
Hālau: Puotsu Ohashi Polynesian Dance Studio
Date: December 15, 2007 at 5:00 PM JST
Location: Higashi-Mura-Yama in Tokyo (Interviewed at Ohashi’s house 2F)
Method: Audio record & dictation
Duration: 32 minutes
Language: Interacted in Japanese (Translated into English by the researcher)

Introduction Inquiry:

Q1: Name of Hālau

Researcher: Ok, so, let me see... what is the name of your hālau? Is there such thing?

Interviewee: Yes, there is. It is called Puotsu Ohashi Polynesian Dance Studio.

Researcher: Yes, I see...

Q2: Years of Involvement

Researcher: So, now, how long have you been involved in hula since you started relating to hula?

How long have you spent practicing hula?

Interviewee: I believe I have been involved in it for 19 years total. Yes, it will be about 19 years.

Researcher: Ok, I see.

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed? What were your focus areas of learning? Was it related to hula somehow?

Interviewee: For me, it was...

Researcher: Did you go to school in Tokyo?
Interviewee: Yes, that’s correct. It was a normal school... It was a community college where I focused learning in the area of Kasei-Gakka (study of housework).

Researcher: Kasei-Gakka?

Interviewee: Yes, Kasei-Gakka. In this type of area, you would sew clothes etc.

Researcher: Oh, I see.

Interviewee: It came out to be a useful skill for me for hula.

Researcher: Yes, I see. That must be.

Interviewee: I can go ahead and instruct students on sewing hula costumes etc.

Researcher: That’s great.

Interviewee: When I do small things using tips of hands etc., it got me as a handy skill and tool. I didn’t think such skill may help me in the future; however, it happened to be handy.

Researcher: I see...

Interviewee: In my hula studio, I make my students make their own costume from scratch.

Researcher: Oh, I see. So, it is built in as one of the curriculum at your hula studio.

Interviewee: Yes, that’s right. For example, when we go about performing for a show, my students use their own costume made by them. And then they proceed performing.

Researcher: I see. How about lei?

Interviewee: About lei, we buy them from store. It is hard to actually obtain real ones from nature in Japan. That’s why we buy them. So... we sew costumes.

Researcher: I see. That seems like a very useful skill you have.

Interviewee: To tell the truth, the skill has been my strong point. I am glad that such skill came out to be very useful.

**Kumu Hula Inquiry:**

Q4: Early Motive

Researcher: So, what is the main reason why you started practicing hula?
Interviewee: It was through a cultural center. At the culture center, I met my teacher there. That was the beginning for me to start involving in hula.

Researcher: Would that be... in Tokyo, Japan?

Interviewee: Yes, that’s right. It was the cultural center in Tokyo.

Researcher: The teacher you mentioned earlier... did you meet the teacher from Tahiti there for the first time?

Interviewee: Yes.

Researcher: Was it something you were offered to join and therefore, you went there?

Interviewee: No. It was just by accident. I happened to visit the center.

Researcher: Ok. I see...

Q5: Knowledge Acquisition

Researcher: How have you been learning hula? How did you obtain the level of expertise you have now? It must have been a quite long time since you started hula...

Interviewee: Let me see... I kind of not want to say this out loud in front of Emi (her student) but... The teacher I have referred to... the teacher was not so good at Japanese language in general. I did not understand any meanings. So, I relied on the body gestures... I only learned motions.

Researcher: So, most of the conversations were done in English?

Interviewee: No, the teacher was a bit familiar with some words in Japanese... But it gets very difficult when things need to be clarified with more explanations and details. The teacher had hard time explaining details. So, at the beginning, I sometimes understood in a wrong way and so on... The parts I missed, I would say I want to learn them now... That’s what I feel...

Researcher: Oh I see.

Interviewee: At the time, there was no CD... there was no sound available like today. I had hard time buying them. It was very difficult to obtain the real sound from Hawaii. And when I mention about tape... such tapes were not easily available near my house back then when I started hula. So, when I go to visit Hawaii, I become eager to look for tapes, etc. The sound... was so precious for me.
Researcher: Yes, yes, it must have been... So, if you have music, you can dance to it, right?

Interviewee: Yes, that’s right...

Researcher: Ok, I see... So, your teacher from Tahiti was in Japan and started teaching... Is that so?
Interviewee: That’s right. But, the teacher was from University of Hawaii.

Researcher: Oh really? Was the name?

Interviewee: Clarita-san. Tsubata Clarita. At the cultural center in UH... she has older sister.

Researcher: Oh at the cultural center.

Interviewee: Yes, her sister is there... she must be old by now... at that time, she was already over forty. Everyone was dancing.

Q6: Hawaiian Language Proficiency

Researcher: So, in terms of using Hawaiian language, regarding your abilities in the language, what do think of your abilities? Do you often use Hawaiian language to teach your students? Do you use the language to proceed into teaching?

Interviewee: Let me see... we do not go about doing difficult things; however, we will first go over the meanings of a song together. We do it together. I do teach let’s say this part means such as such, etc.

Researcher: I see, I see.

Interviewee: Yes, we have been studying together. When I first started learning hula, I did not go over much detail... I did not know... Every year, I have been studying. That would be it. The Hawaiian language is difficult, isn’t it?

Researcher: Oh I see.

Interviewee: When I first started, I did not know what was what, etc.

Researcher: Hahaha, yes, when I learned English for the first time, I also remember it was quite difficult.

Interviewee: Yes, yes. For the Hawaiian language, we study together every year.
Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: Regarding hula itself, what is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Let me see... For me, recently, there are a lot of competitions out there. I feel such things are traditional; however, what I want to dance is... when there is a song, I would like to happily dance to it at the given place and moment. That would be my ideal hula. I would not so much like the idea of competing with one another. I would not prefer doing that sort.

Researcher: I see.

Interviewee: Everyone must enjoy dancing.

Researcher: So, that is when your feelings are put into and you are happy?

Interviewee: Yes, yes.

Researcher: That's nice to hear.

Interviewee: Yes, I would like that.

Researcher: So, you were saying earlier, do you focus more on `auwana at your studio?

Interviewee: Yes.

Q8: Ancient Hula (Hula Kahiko)

Researcher: Ok... regarding ancient hula, how do you describe the ancient hula? Is it sometimes referred to hula kahiko? What would be your opinion on the kahiko? What is your impression?

Interviewee: Impression? Let me see... What would be the best way to describe it... Let me see... Hum... For kahiko, we have just started kahiko at this studio... it's only been several years. That is how it is at my studio... `Auwana is nice itself; however, attractiveness of kahiko is incredible.

Researcher: Humm... What kind of attractiveness are you talking about?

Interviewee: A dance done by female is great; however, male dancers go with powerful energy...

Researcher: Oh, powerful energy...
Interviewee: Yes. I heard that such dances are more aggressive than American Football.

Researcher: Hahaha.

Interviewee: I feel amazed when I look at them dancing. I feel I am hypnotized by them. That type of dance or kahiko has such attractiveness. I wouldn’t be able to say much about how people may be amazed in kahiko songs; however, dance itself is excellent. Female dancers cannot do the same when we talk about the powerfulness in dance.

Researcher: Ok, so what would it be like when a female dances kahiko?

Interviewee: There must be the ones that females dance... which are great. But I would like the males’ dancing... that’s amazing.

Researcher: I see.

Interviewee: Yes.

Researcher: So, if you were to do the ancient style or kahiko, what would it be like? Oh, did you say that you have been teaching kahiko recently?

Interviewee: Now, we have an instructor from Hawaii who has been teaching us. I was not so much involved in kahiko area. So, I have only been involved in it these few years. Finally, I am in the stage of truly learning it.

Researcher: I see. What kind of kahiko style would that be? The one that you are doing recently. What is the kind of style you think it is similar to?

Interviewee: Humm... about style... I mean really, it is only recent that I have been involved... I do not know because I do not see the bottom heart of it. I would not be able to even make some comments on that... Hahaha, you must be more knowledgeable about that. I want to hear what you think.

Researcher: No, no, no.

Interviewee: Humm... what can I say. Kahiko’s style...

Researcher: Would that be more traditional?

Interviewee: Humm... humm...

Researcher: So, your teacher from Hawaii teaches kahiko, right?

Interviewee: The instructor is not a teacher... I would say the person has been dancing since small... So...
Researcher: Oh I see.

Interviewee: The person is not a teacher; however, I heard that the person learned from parents.

Researcher: I see.

Interviewee: Yes, that person comes to the studio and teaches us kahiko.

Researcher: So, during that time, has ipu heke been used to teach?

Interviewee: We do not use ipu heke. Basically, we only dance. Yes, that’s how it is.

Researcher: So, do you chant or the person from Hawaii chants?

Interviewee: Yes, we do the chanting a bit.

Researcher: I see. Ok.

Interviewee: This studio is not so high level... We are just trying to improve kahiko, etc. I would like to learn more about kahiko.

Q9: Ancient Hula (Chanting)

Researcher: Yes, I see. Regarding the hula, oh this is the end of this section... how is chanting related to hula?

Interviewee: Humm...

Researcher: Is chanting important? In kahiko?

Interviewee: Yes.

Researcher: No chanting in ‘auwana?

Interviewee: No...

Researcher: I see.

Q10: Modern Hula (Hula ‘Auwana)

Researcher: Ok, so, regarding modern hula, how would you describe the modern hula? Is it sometimes referred to as hula ‘auwana?
Interviewee: Yes.

Researcher: What would be your sights?

Interviewee: For ‘auwana?

Researcher: Yes. Through your vision.

Interviewee: Humm... Let me see... when I compare it from the past; I see some changes, don’t I?

Researcher: I see. I see.

Interviewee: What can I say... there are noticeable differences in songs with their arrangements.

Researcher: I see.

Interviewee: The old songs are well made with simplicity. When I learned hula, there were more songs that were simpler. Therefore, I could not like some of the arranged songs. I liked the way how the old songs sounded. However, recently, I got used to the arranged ones... Now, I feel the arranged ones are more attractive.

Researcher: So, you are saying there are more different sounds used in a newer song such as when you hear guitar, etc.?

Interviewee: Yes. During the old time, I was not used to the newer or arranged songs. So, I felt I liked the older ones back then. But now, things have changed. Yes, such things happened... I recall...

Researcher: I see.

Q11: Form of Expression (Facial Expression)

Researcher: Ok. Let's move on to form of expression... What do facial expressions relate in hula?

Interviewee: Yes, it is important.

Researcher: How is it important? What kind of effect does facial expression have? The atmosphere is changed by it when you look at the dancer?

Interviewee: Yes, I feel so... I feel it is difficult for me to do the right face. I feel when you are into hula, such face can naturally come out, right?
Researcher: Humm... I see. So, as you practice more years, a person can make him/herself more into hula?

Interviewee: Humm... I feel it would be so. I have not yet put myself fully into it... Hahaha.

Researcher: No, I do not think so, though...

Interviewee: Humm... it must be a hard thing to do...

Q12: Form of Expression (Hand Gesture)

Researcher: What do hand gestures relate in hula? What do hand gestures communicate?

Interviewee: Humm... hand gestures... hand motions... it is difficult too... Hahaha.

What can I say... Well...

Researcher: So, for example...

Interviewee: Yes.

Researcher: Motion A is different from motion B...

Interviewee: Humm... I would say... when we make a flower motion, I say... a flower does not exist here... the flower is bloomed at the lower level...

Researcher: I see. I see.

Interviewee: Yes. So, the hands are not placed at the higher level. They should be placed at the lower place... I tell my students that the flower is bloomed at the lower level. You place one of your hands that support the flower motion to make it bloom... That's how you should make it, etc. Or, there are other kinds of hand motions too...

Researcher: I see.

Interviewee: Hand motions create atmosphere... and also, for the beginners, when they make a motion of 'ua or rain, hands are making the motion but their face does not follow together... I see that their face does not go with their hands...

Researcher: I see.

Interviewee: Yes. That type of scene is seen amongst beginners.

Researcher: So, then, you go ahead and teach it.
Interviewee: Yes, that’s right. I feel hand and facial movements are very important. I cannot tell them that hands go first and face comes later... They need to go together; otherwise, it would not be a dance.

Q13: Form of Expression (Feet Movement)

Researcher: So, we have talked about facial and hand movements... Let’s talk about feet movements. What do foot movements relate in hula? So, for example, when you see a dancer, you see him/her using feet movements... We see the person does hela or kaholo movements, etc.

Interviewee: For me, what I would like to also learn is if we have as many feet movements or basic steps as there are now from the past.

Researcher: Humm...

Interviewee: Yes. That’s something I would need to do more research on. Were there many steps long ago? What do you think?

Researcher: Humm...

Interviewee: So, hela, uehe...

Researcher: Yes, I also see that there are many variations in hula...

Interviewee: Yes. I wonder why there are many kinds of basics... There would not be so many relations to how a certain feet movement is required to go with a certain hand motion, right? For example, when we do a hela, we are not so required to do a certain motion, right? This is something I would like to study more on why it is done in such a way...

Researcher: From the old time...

Interviewee: Yes.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: Again, we would like to talk about form of expression. We hear a calling out.

Interviewee: Yes, that’s called kahea.

Researcher: Yes, kahea. Dancers often call out words/phrases at the beginning of a song, between verses and ending of a song in hula. How does it relate to hula? Is it something required?
Interviewee: Humm... I would think so...

Researcher: Is it better to be done?

Interviewee: I feel it should be done... I cannot tell you professionally; however, I feel such kahea creates a better atmosphere when someone calls out before going into a dance. It makes easier for dancers to dance. Yes, that's what I feel.

Researcher: Ok, I see.

Q15: Hālau Hierarchical Order

Researcher: For this particular school or halau, is there a hierarchical system? For example, there is a teacher... it would be you... etc.

Interviewee: And do you mean that there are beginners, etc.?

Researcher: Yes, that's right.

Interviewee: Yes, I would say that there is a little bit of hierarchy. Well, there are some students who have been dancing over ten years.

Researcher: I see.

Interviewee: But that does not mean there is a fine line between them and others. For the dancers who have danced more than ten years... fifteen, sixteen, and seventeen years... are taught as one unit. But for the new comers, it is sometimes the case that they join with dancers who already have five to six years of experiences.

Researcher: Oh, I see.

Interviewee: Humm... there are not so many students at my studio... so, it is difficult to draw fine lines. It is sometimes difficult...

Researcher: Oh, I see. So, there could be a case where a beginner from today may practice with dancers with ten years of experience.

Interviewee: Yes... but even if a dancer with six years of experience does not necessarily mean that the person can dance well. There is also a case where a dancer learns quickly within three years.

Researcher: So, does that mean the latter person put his/her heart more?

Interviewee: Humm... that may be true but also the person memorizes dance quickly. There are also some students who have already been dancing more than three to four years... with no idea what they are dancing for, etc. Hahaha. Yes, this is the situation right now.
Q16: Spiritual Aspect

Researcher: Ok, let me see. We have been talking about physical side of hula... Now, let's talk about spirituality or mind connection. Is there a spiritual aspect of hula that ascends a level of sophistication when one chants or dances?

Interviewee: Humm...

Researcher: So, when you reach something that cannot be physically seen, your feelings would go in and that may reflect how you perform, etc. Is there such a thing?

Interviewee: Humm... I have not reached the level yet... I do not dance the way how spiritual comes into play.

Researcher: I see.

Interviewee: That would be the ideal form if we can reach that level; however, I feel it would be a difficult task to overcome.

Researcher: How can I ask?

Interviewee: Humm... it must be hard for Japanese people in general... well, there must be some who can reach that point... It is hard for me... I feel it is hard and we need to learn from the experts from Hawaii...

Interviewee: That would be the ideal form if we can reach that level; however, I feel it would be a difficult task to overcome.

Researcher: So, are you saying that a place where you are at matters as well?

Interviewee: Yes, that's correct.

Researcher: Like... you are surrounded by palm trees in Hawaii?

Interviewee: Yes, when you are in such an environment, your spiritual aspects may grow bolder. I feel if you are in Japan, it is hard to reproduce the environment that Hawaii has.

Interviewee: That would be the ideal form if we can reach that level; however, I feel it would be a difficult task to overcome.

Researcher: I see... with the environment...

Interviewee: It would be nice to let our mind come out...

Researcher: I see.

Interviewee: It is more so that I feel Japanese people tend to be passive... It is quite difficult for them and for me to actually be open-minded... to express ourselves naturally... I can definitely say that this is what I need to study and learn more for improvement.
Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students' visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that are often times difficult to describe? For example, when a song talks about the king Kalākaua, how do you teach to make better understand?

Interviewee: I see. So, when there is a song about Kalākaua, I would study about him before hand... I would teach students who the person was. I would talk about him first... then I go about teaching... like so.

Q18: Favorite Song

Researcher: What is your favorite song?

Interviewee: Oh, my favorite song? Humm...

Researcher: Would that be from ʻauwana?

Interviewee: Yes, it would be from ʻauwana... Let's see... do you know... Koali?

Researcher: Koali... I do not know...

Interviewee: It goes like... Me ke aloha no Koali... sung by Pekelo. Pekelo sings with beautiful voice.

Researcher: I see. I see. Why do you like that song the best?

Interviewee: Humm... when I listen to the song, all the sudden, the voice of Pekelo and its melody take me into the world... I listen to it many times... I feel there are songs that you get tired of listening, right?

Researcher: Yes.

Interviewee: Even if I listen to the song many times, I get a feeling of freshness every time. I do not feel tired of listening to it... it is always fresh. Why don't you listen to it someday?

Researcher: Hahaha, yes, I will. The problem is the image of face and song do not match for me...

Interviewee: Yes. The singer is called Pekelo with high voice.
Researcher: Is the person recommended?

Interviewee: Yes, it is very much recommended... I cannot say much about its face but... Hahaha.

Researcher: Hahaha.

Interviewee: Yes. It is recommended.

Hula Style Inquiry:

Q19: Tradition vs. Creativity

Researcher: Regarding your style of hula, what kind of style do you feel you have in your hula? What kind of style is seen stronger? Is there any originality or input from you?

Interviewee: Humm... I would not create my own style, though... When I teach hula, I am into the hula. If I may say, I would teach my students to put their feelings, facial expressions, and hand motions, etc. or this is how it is supposed to be done... Even for my own dance... I need to research more... I don’t like the way I look when I dance... Hahaha, well, it is important to look at yourself to improve more and more but... I do not like to restrict myself in a precise rule...

Researcher: Oh, I see.

Interviewee: Like I was saying... I like the idea of how a dancer can dance to a song once it is played at the given place and moment. I like to teach a dance in such a manner. Therefore, I do not push students to participate in competitions. I do not want to teach that way.

Researcher: I see...

Interviewee: Oh, can you give me a second?

Researcher: Yes.

Interviewee: I have heard that even for some halau in Hawaii, there are some hula instructors who do not make their team go to the Merrie Monarch Competition. Is it so?

Researcher: Humm... that’s a good question... I do not know much; however, my teacher used to dance at the competition in the young time. Now he is into teaching... but teachers around me do not so much encourage us to attend such competitions. Their main goal is also to practice hula with happy mind.
Interviewee: Yes, I would like that too. I see some trends here that they tend to compete strangely with one another... I hate that type of atmosphere.

Researcher: Is there a hula kentei or hula exam, right?

Interviewee: Well, I do not know so much about it but, I do not like such trends... People here often talk about which competition they have entered, etc. with stack up nose... I feel what's so good about, you know? I hate it. I really like friendly and enjoyable hula environments. I do not want to make my studio where students raise themselves that they have entered such and such competition, etc.

Researcher: I see...
Interviewee: Yes, well, they may be good at dancing or seen at the high level; however, for me, even though I started practicing hula from long ago, I do not feel happy about such way. I just want my students to be happy... that's how it should be for my studio.

Q20: Rules & Guidelines

Researcher: So, when you go about creating your own style, are there rules or guidelines that you have to follow when you create a new style?

Interviewee: Not really. There are already motions that I originally received from Hawaii. I may sometimes change a bit to teach my students, though. So, there are no rules or guidelines.

Q21: Alteration (Potential Replication)

Researcher: In general, what do you think of creating a distinctive hula? For example, what do you feel about creating an original Japanese hula even though the hula originally comes from Hawaii?

Interviewee: Oh, the distinctive hula...

Researcher: Yes, would you agree or disagree? For example, a style that has Bon Dance in it, etc. It may become a new hula with Japanese style.

Interviewee: Well, for me, I do not like to see hula change from its originality. It is the culture from Hawaii. If it is to be created, then, it should be created in a way that does not interfere with the original form. They should make it so from something else. I feel hula should stay as it is... because I love Hawaii. Hahaha.

Q22: Alteration (Future Transformation)
Researcher: As you were saying earlier, you said hula may change from time to time. Do you think hula should be adjusted to reflect the time and place in which it is practiced, for example, in another culture or when it is practiced in modern society? Let's say fifty years from now... do you think hula will change its form or not change its form?

Interviewee: Are you saying it should change?

Researcher: No, that's not what I am saying. I am asking you if it may/may not change its form.

Interviewee: Humm... I would say it will have been changed. I know that their costumes, dancing styles, etc. have changed from time to time. I would say that the hula today is a bit different from fifty to sixty years ago.

Researcher: I see.

Interviewee: Well, I feel it is a bit annoying the fact that hula dancers spend so much money into their costumes... well, I am not so much going against about it but...

Researcher: Hahaha, it seems that people have so many preferences these days right...

Interviewee: Yes. Hahaha.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula? Why do they do hula anyways? Where does their motivation come from?

Interviewee: Amongst young generation, some are attracted by advertisements. After they explore themselves in how a dance looks like... It is the major trend, I believe. However, amongst older generation or kupuna, some are attracted by health maintenance and others are attracted to gain a form of enjoyment. Moreover, they look forward to wearing a nice dress.

Researcher: Oh, that's right.

Interviewee: Yes. These are the reasons.

Q24: Students (Feedback)
Researcher: So, for example, when your students come and talk to you that they have a particular song that they would like to learn, how do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require students to learn songs you choose to teach?

Interviewee: In a case of when students bring their interest like that, I would be happy to help them. I become happy with students who are eager to express and learn. I tell them that we will do the song. Even if the song seems a little harder, I would try to teach the song. I would like to respect their eagerness.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Are they getting along with each other?

Interviewee: I am proud of my students' bonding. My students are all good people whose harmony is very tight.

Researcher: Oh, I see.

Interviewee: So, some students for example, they stay in a same class for five, six, and/or seven years. I am surrounded by good hearted students.

Researcher: Do they spend time together other than class sessions?

Interviewee: Yes, quite often. Well, for me, I do not personally engage in each person privately outside; however, when there are some hula group activities outside, we have a good harmony doing things together.

Researcher: I see.

Interviewee: That part is something this studio is known for and best at.

Q26: Students (Level of Success)

Researcher: So, when your students are connected with a strong bond, do you feel the level of group cohesion built among students may or may not correlate with the success of dancing together at the show, etc.?

Interviewee: Yes, I strongly believe so.

Researcher: Their dances get better?
Interviewee: Yes. Their hearts are connected. When each heart is not bonded, anything would not look so great. You would be able to sense it through dance. I see my students who have been dancing together for several years tend to perform very effectively.

Researcher: I see. I got it. This is the end of the interview. Thank you very much for your time.

Interviewee: I could not answer some difficult questions... Hahaha. As you see, this is how it is at my small studio. It is very family type studio.

Researcher: Yes, once when I entered your studio, I felt it.

Interviewee: You know, I didn’t think I would continue hula this long... but everyone enjoys hula...

Researcher: Hula must be a part of your life, right?

Interviewee: That’s totally right. So, when I say a foreign country... Hawaii is the only choice I will have.

Researcher: Hahaha.

Interviewee: Hahaha. I do not want to go elsewhere. Hahaha, I envy you that you can live in Hawaii.

Researcher: I am only a student... with a student visa.

Interviewee: Oh, that’s right.

Researcher: That’s when I first met with hula... there felt some kind of electronic signal within me... even though I have never involved in a dance type of thing.

Interviewee: Oh, is that so?

Researcher: Yes. I wasn’t built that way in a first place... however, it got me going.

Interviewee: Hula is fun, isn’t it?

Researcher: Yes, it is.

Interviewee: Kahiko is good too... Could you show me your kahiko sometime later?

Researcher: Yes, it is my pleasure to show if you want me to.

Interviewee: Yes, I’ve love to see it first. Not just seeing it but I would like to learn it from you, though...
Researcher: Hahaha. Well, I am still a learner... it's only been six or so years with hula... that's why I came to see you with my questions to discover what hula is, etc., you know... I really enjoyed interviewing you. Thank you.

Interviewee: Hahaha. If I helped you, that's my pleasure as well.
Appendix E-2
Data Collection [JAPAN No.2]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Isuzu Yabe
Hālau: Laule’a Hula Club
Date: December 15, 2007 at 9:00 PM JST
Location: Kawaguchi in Saitama (Interviewed at a cafeteria in Kawaguchi Station)
Method: Audio record & dictation
Duration: 38 minutes
Language: Interacted in Japanese (Translated into English by the researcher)

Introduction Inquiry:

Q1: Name of Hālau

Researcher: Ok, so, what is the name of your halau?

Interviewee: Let me see, previously, there was a quite well-known kumu hula in Japan called Hayakawa-sensei from whom I received training first. After that, I went to take lessons at a place called Kalei o Pualani Hula Studio. Then I stopped for a while... Then now, I really want to start learning a real hula. Therefore, I am currently learning hula from Nalani Keale-sensei who has opened up a workshop in Japan. Thus, when I get a chance, I go to visit the workshop.

Researcher: I see...

Q2: Years of Involvement

Researcher: How long have you been involved in hula? How long has it already been since you first contacted hula?

Interviewee: Humm... my first contact was when I went to west coast of Hawaii as my university graduation trip. I thought Hawaii was a nice place to visit. That was when I was 23 years old. Hahaha. So, if I were to subtract 20... Oh, am I disclosing my age?

Researcher: Hahaha

Interviewee: Since I started devoting myself into hula... it would be about 17 years total.

Researcher: I see.

Q3: Educational Background
Researcher: What is your highest educational degree that you have completed? Was it in Tokyo?

Interviewee: Yes, it was. It was Meitokuin University.

Researcher: What were your focus areas of learning?

Interviewee: I focused on Syogakubu.

Researcher: Syogakubu?

Interviewee: Yes, I studied in the department of commerce. It is the area of commerce, economy, etc. I focused more on enjoying fun time... hahaha.

Researcher: Hahaha. I see.

Kumu Hula Inquiy:

Q4: Early Motive

Researcher: So, what is the main reason why you started practicing hula?

Interviewee: Yes, so, when I traveled to Hawaii, I saw a cultural dance, hula for the first time in my life. I wondered what it was... I want to try it out too.

Researcher: So, that was the starting motive for you?

Interviewee: Yes, I believe it was the motive.

Q5: Knowledge Acquisition

Researcher: How did you learn hula? How did you obtain the level of expertise you have now? Do you have anyone or anything special in particular you have learned hula from?

Interviewee: Ok... in Japan, there is a big system... where there is an instructor or in my case O-sensei; however, it is often hard to be taught directly by the instructor... so, there are usually several assistants called alaka'i. Yes, so, it was through them I learned my hula in the beginning. The style was... there is a song... and it took several months to complete one. When there was a lesson, there is O-sensei who makes motions. We, the students, watch and follow the dance. It was the way how the school ran.

Researcher: I see.
Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language? Do you use Hawaiian language to teach your students?

Interviewee: Let me see. I will try my best to... well, let me tell you why I stopped learning from Japanese instructors... they could not teach me the Hawaiian language. For example, when there is a hand motion, pua or flower, in a song, I was not given enough explanation on why such word goes with the hand motion, etc. It was the situation where I was just following or imitating the motions. By the time I got used to all that, I started becoming suspicious. When I started wondering, I wanted to at least learn from someone who is knowledgeable about meaning of a single motion, etc. Therefore, my way of teaching now is that I will go over meanings in Hawaiian, English and Japanese prior to going fully into a song... Well, to tell the truth, I have hard time translating English into Japanese... Hahaha.

Researcher: Hahaha, so are you saying it is hard to do?

Interviewee: Yes, I feel it is absolutely difficult.

Researcher: It is like poetry... and would that also make it harder?

Interviewee: Yes, extremely. Well, I buy a handy Hawaiian dictionary. I try to research meanings from the dictionary. I research them prior to teaching as well even though there may be times where I don’t fully understand. Yes, I really feel it is difficult, you know... Hahaha.

Researcher: I see, I see.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Humm... I would say... now... it is something to have fun with and something to love. It is something that makes bonds bolder among your friends. It is also something that deepens human network. That’s... what I feel...

Researcher: I see, I see.
Interviewee: Personally, I like people. And so... if I did not meet hula, I might have never met someone I could have met... for example, in the case of Hikaru-san, right? I would have never been able to meet you... In that type of sense... I appreciate hula.

Q8: Ancient Hula (Hula Kahiko)

Researcher: Ok... let me see... Do you teach ancient hula at your school?

Interviewee: Humm... In the Japanese hula school where I mentioned earlier, the school almost never offered ancient hula there. They mainly taught trendy or popular songs. There was a little bit use of pahu... Ok, there was even a time where they put hula motions onto a Japanese song, though... Well, now, I am learning the ancient hula from my companion, my teacher...

Researcher: I see. Is that so?

Interviewee: Yes. Personally, I feel I would like to learn more about the ancient hula.

Researcher: I see... So, how do you describe the ancient hula?

Interviewee: You mean in Japan?

Researcher: Yes, that would be ok.

Interviewee: Ok, let me see... when we do `auwana, we do one song at a time... for kahiko, we also remind ourselves that it is a play as well as being conscious on what we do. It is our style that we ultimately use ipu heke alone...

Researcher: I see. Do you use ipu heke or other traditional instruments when you teach in class?

Interviewee: Yes, so... now I want to learn how to drum the ipu heke... so, I am asking my teacher to teach me how...

Researcher: So, you mostly use ipu heke... do you use other instruments?

Interviewee: Yes, that’s right. When I teach, ipu heke is used most of the time. However, when I was a student, I used uli uli, puili, ili ili, etc. I was basically taught how to use them from my teachers...

Researcher: I see...

Q9: Ancient Hula (Chanting)
Researcher: How does chanting relate to hula?

Interviewee: I believe if you do not understand the meaning of each chant, you cannot dance to it... originally. I am afraid to say that it is not so much the case in Japan, though. But the real hula that I seek for requires the fact that one and others must truly understand what a chant is all about. Furthermore, they need to feel the chant; otherwise, they will not be able to truly dance to it. That’s something I am really hoping to learn; however, it is sad to say that there are only few halau in Japan that let you begin learning from chants.

Researcher: So, you are saying it is difficult to find school that teaches from words, language, etc.

Interviewee: Yes, I am afraid so. Most of the instructors just play CD when they teach. And then, they tell their students to imitate their motions...

Researcher: I see. I see.

Interviewee: I can definitely say there are only few places that let you experience hula from meanings, first.

Q10: Modern Hula (Hula `Auwana)

Researcher: How do you describe the modern hula?

Interviewee: What do you mean by modern hula?

Researcher: Would that be `auwana, right?

Interviewee: Yes. `Auwana would be... well, when there is kabiko, I would think that people need to perform within various rules... as a form of pray, etc. rather than delivering individual personality. However, you should be able to freely express yourself within the realm of `auwana. In kabiko, there is a set of rule that you need to follow; however, you can interpret hula `auwana in various ways. You are freely able to move. There is more flexibility with it. I feel I can let my students dance more freely with their preferred rhythm from selection of particular songs, etc.

Researcher: So, are you saying it has flexibility?

Interviewee: Yes, that’s what I feel.

Q11: Form of Expression (Facial Expression)

Researcher: Ok, in a case of form of expression, what do facial expressions relate in hula?
Interviewee: I think it is important.

Researcher: How is it important?

Interviewee: When I teach my students, I surely teach them meanings of a song. My ultimate goal is to let them dance with fun. When they listen to a Hawaiian song, it, for example, portrays love. Aren’t there motions that indicate love, right? However, I feel Japanese people are generally not skillful with facial expression. When they dance with no expression, it is hard to convey emotions. Moreover, students would not be able to have fun with dances.

Researcher: For the listeners?

Interviewee: Listeners too. When I concern about meanings of a song, I feel smiley face generally becomes very important. So, I tell my students to temporary make their face with smile due to such and such reasons... Then, I tell them this specific part of the song, it means such and such; therefore, you can smile... or you can show sadness, etc. I tell them when your boyfriend is gone; you would feel sad, wouldn’t you? If it is so, I tell them to feel sad... I feel you can tell stories with faces. So, I feel facial expression is important. I hope to see my students dance with fun, you see?

Researcher: I see. I see.

Q12: Form of Expression (Hand Gesture)

Researcher: Ok, so... what do hand gestures relate in hula? What do hand gestures communicate?

Interviewee: Let me see... there is a thing called Syuwa in Japanese. You tell stories with only hand gestures.

Researcher: I see.

Interviewee: Yes, there is such thing here. I feel hula’s motions are very similar to the Syuwa. When I listen to a song... when you tell meanings, even if some people who have no knowledge about Hawaiian language, by looking at hand motions, they can tell if they portray wind blowing, something flying, someone kissing, etc. I feel such people with no understanding of what the song talks about may also be able to get some nuances of what it portrays. Therefore, I feel hand motions are important in hula.

Q13: Form of Expression (Feet Movement)
Researcher: What do foot movements relate in hula? What do foot movements communicate?

Interviewee: Humm... what do you mean by relating?

Researcher: Well, we went over facial and hand... now we are talking about feet...

Interviewee: Oh, I see. For example, when I learn Hawaiian language, I started understanding there is a meaning in kaholo which is to move fast...etc. But when I consider how such thing relates in hula, well, I did not really understand how it relates in hula... you know... As I started learning about more songs, I learned sometimes you need to reflect emotional expression... Anyway, one by one... things go with every single song.... There are certain feet motions... I realized they do not come first... I realized songs are the ones that make how we do things. Like that... like through image... that's how I feel, you know...

Researcher: I see.

Interviewee: Humm... like... when you try to convey emotions... if you go with uhe... it does not seem to work like that, right? We do not do such thing, right? I feel the right ways of doing things based on how Hawaiian people thought about and created it... Now, I feel I can try to convey such messages to my students.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What is kahea or calling out in hula?

Interviewee: During the lessons, I ask my students to practice kahea. It helps students to be able to be 'ready' for their dances.

Researcher: Is it something required?

Interviewee: Well, it depends on songs; however, I really encourage my students to really practice it. Also, before we go into songs, they are able to look at papers or cards that such words for kahea are listed which I prepare for them. I explain the meaning of the words so that they would know what they are calling out for.

Researcher: I see...

Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in hula halau infrastructure? Do you have such system in your halau?
Interviewee: Yes, there was. First, there was a kumu called O-sensei. Second, I believe there were people who took a role of alakai; they were...instructors. And under such instructors, there was a place where it was called instructor-yousei or instructor training.

Researcher: Would that be like... to help create an instructor?

Interviewee: Yes. Then under that, there were students.

Researcher: Oh, I see. How do you go about creating an alakai? Can anyone become an alakai? Or would it have to be someone who is appointed by a kumu? For example, when you watch him/her, do you get to decide?

Interviewee: At the halau where I attended, my kumu picked up dancers with long career. Then the kumu asked them to participate in the instructor training level. When they agree with the offer, they join and study hula within the level. I feel because the halau had such system... well, if I were asked such thing... I would feel... well, career is important; however, level of dance and characteristic are important... but I would feel that they are trusting me... maybe I will take more courses... etc. I would feel like I need to do a better job... in my case if I was in the shoe... But it was not the case for the halau I attended. They did not primarily pick someone who can take leadership. Rather, they picked students with long career. Or students who the kumu favored, you know. Hahaha.

Researcher: Hahaha. I see. So, are you saying that trust becomes important?

Interviewee: Yes, when there is a strong bond built over the years between them, I felt nuance from the system... that’s how the kumu chose an alakai. In terms of instructor training, who usually teach the students? Would that be the kumu?

Interviewee: No, it was rare to have the kumu directly teach them. It was through an alakai who had leadership skill. That’s how it was there.

Researcher: Ok, I see.

Q16: Spiritual Aspect

Researcher: So, we have been talking about physical side of hula.

Interviewee: I think there is and I believe it is important.

Researcher: How is it important? The more you have spiritual aspects, would that relate to a level of sophistication? Like, you would get more feelings, etc.?

Interviewee: Yes. For example, when I was in Hawaii, I could feel it as much as possible. It makes people dance with happy mind. I may be wrong but, when I dance in Hawaii, I can dance happily. I think because such thing is different there. So, when you dance a
song and if you can feel such thing, it would be a happy thing. You become happy. Humm... how can I say...

Researcher: I see.

Interviewee: If one can feel such atmosphere, he/she can dance happily. Therefore, I want to feel such thing...

Researcher: So, are you saying that environment is important?

Interviewee: Yes, that’s right.

Researcher: You would feel such thing from environment...?

Interviewee: Yes. To tell the truth, wind here and there are different. Listening to Hawaiian songs all the time... You can actually see and smell things such as flowers... So, when you feel them and dance... or I would say that if you can feel such things during hula, that’s really a good thing. Based on my opinion, feelings are important in hula.

Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students’ visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that are often times difficult to describe? How do you teach your students something that is not necessarily easy to describe?

Interviewee: Ok, when I have a song to teach, based on what I have researched, I would show them pictures, etc. Then the picture may show a bloomed flower... I would show such thing to my students. In another case, we would talk among us and say... have you ever been to the place? Well, then, please bring the picture next time. So, my students or I show pictures with each other. My main goal here is to have my students feel for it. Now, my friend... well there is a teacher who takes some pictures of Hawaii and who also explains to me meaning of a song. So, I also get supports from the person... There are some published hula magazines in Japan where we find some pictures there... the teacher also tells me to look into page such and such under hula style, etc... Then I go to explain my students how the place looks like, etc. I would like to show something that is close to real.

Researcher: To deepen the students’ understandings?

Interviewee: Yes, that’s right. When one wants to learn hula in Japan, he/she needs to absorb such Hawaiian things little by little. That’s my goal. Well, I do it because I like it... Hahaha.
Researcher: Hahaha.

Interviewee: I also tell my husband. I tell him like, well, I am going to teach this song. So, I wish to go to such and such place, next time. Hahaha.

Researcher: I see, I see. That’s a good one.

Interviewee: Hahaha, yes, I just hope to go there again… but I can wait for the opportunity, you know.

Researcher: I see.

Q18: Favorite Song

Researcher: What is your favorite song? Is there a particular song that you like?

Interviewee: Oh, my favorite song? Humm…

Researcher: Is there any?

Interviewee: I feel I like them all. Well, I can choose from `auwana, right… In `auwana, not only I like songs that everyone likes but also recent ones that are used at Merrier Monarch … As I listen to them, I feel they are attractive.

Researcher: So, you equally like all songs?

Interviewee: Yes. I do not go for only one particular song… I talk to my students… some songs are good because they are slow and other songs are good because they are fast. Then I also say… this is what I feel I like among recent ones. Am I being a little too greed?

Researcher: Hahaba, it is up to individual, right?

Interviewee: I am a kind a person who likes all about Hawaii, you know? In a positive way…

Researcher: Ok, I see.

Interviewee: If I were to say I like this particular song… then I feel pitiful towards other songs. From the songs’ perspective, they may say… why wasn’t I chosen? Hahaha.

Researcher: Hahaha, I got it.

Hula Style Inquiry:
Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: When people practice hula in Japan, it is obvious to say that they admire Hawaiian style. That is my desire. I feel I want to do the way, you know? I may be a bit off to say this but, there are styles that Japanese people can be great at. When I concern about the age range of my students, the range would be between 4 and 80 years old. When I teach the young generation, I would try to teach them with fun and instruct them to learn about the language. They study it. Then, they would study it from English translation. However, when I teach the older generation, well, their motivations come from various directions. They come to learn because they mostly like hula in general; however, some of them do not even know English. So, if I were to explain to them that in Hawaii... Hawaii is... etc., they would not get attracted much. So, you know, there is a part of me who would like to focus on the Hawaiian style; however, I prepare for a particular teaching style that Japanese people can enjoy. Depending on an individual, his/her objective is different. In a case of older generation, their objective may be health maintenance or exercise. They may not only enjoy dancing hula but also enjoy talking with others in the community. There are other teams where they would practice hula because they want to get a ticket to a competition. They are looking forward to dancing a real Hawaiian hula. They come to me and say that they would like to learn a particular number, etc. I wonder if it is a right way to teach them in a same way in a same class, you know. So, my main goal is to teach individuals that meet their own goal.

Researcher: I see.

Interviewee: So, we may spend longer minutes in talking and listening to each other... I tell you that there is such a class, you know.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: When I create one?

Researcher: Yes. So, for example, you would keep this particular style, but you decide to change that style, etc.

Interviewee: I feel there is often a pattern in a song to some extent. If I come in and totally break the pattern, it would not be a good idea to do so. So, I cannot change things according to what I felt. I would like to basically put my emphasis on Hawaii's kumu's style or Hawaiian hula style. By keeping the styles, I would be careful about the
Hawaiian language. So, when a song talks about a lover, I may change it to this particular hand motions... this would be some range of flexibility under my concern. But, basically, I would respect for origin and what an author wanted to convey through his/her song, etc. A person like me... should not change such contents. That's what I feel...

Researcher: I see.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? What do you feel about someone from another culture attempts to create a new converted practice such as Japanese hula?

Interviewee: I would not like that much. For example, there is a Japanese song... there are teachers that put some easy motions to it. And they dance it as a Hawaiian hula. There are a lot of teachers like that. For example, Keali‘i Reichel’s Nada Sousou... Well, there are Japanese teachers who put Hawaiian motions to the Japanese song. And they dance to it. This particular song got so popular in a lot of hula studios all over Japan. In a song, it says... Miyagete goranyo, sorano hoshiwo (look up and see the starts)... they are simple words... There are a lot of teachers who put motions to such Japanese words... then actually put it into performance.

Researcher: I see. I see.

Interviewee: To me, hula belongs to Hawaii. There are also things that belong to Japan. I want to learn hula that belongs to Hawaii. I want to deliver it to my students. So, as I said, Japanese Hula... it should not be called as hula... it should be a different thing.

Researcher: Oh, as a different name?

Interviewee: Yes. Yes.

Researcher: Like... Nihon Dance?

Interviewee: Yes, something like that. Then it will be fine if they mean to dance happy, you know. Certain culture belongs to where they belong. So, it can be said for hula... it belongs to Hawaii and is precious. Japanese culture belongs in a same way... and is precious. We all need to clearly understand that find line. Then we can commit ourselves in a correct way.

Researcher: I see.

Q22: Alteration (Future Transformation)
Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted? So, will hula be deformed both in Japan and Hawaii after 20, 30, or 50 years from now?

Interviewee: I will not say it should. In a case of `auwana, I feel it will change some parts of it. It is based on my opinion; however, I have a feeling of some changes since the first time I saw hula in Hawaii.

Researcher: Humm... I see.

Interviewee: I do not say it is a bad thing in terms of `auwana. In terms of ancient hula, I have a feeling that it should not change... it is something that should be maintained from the past. In terms of `auwana... it is just like language that changes over time. So, I feel it is ok that it changes.

Student Inquiry:

Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula? Where does their motivation come from?

Interviewee: For young generation, they obtain information very fast. They are able to do their own research. Among them, there are some that really feel that they want to learn and practice hula in Hawaii. They are eager to learn. They go deep into hula.

Researcher: Are there ones that want to join competition?

Interviewee: Yes, there are.

Researcher: Would you say it is more so towards young generation?

Interviewee: Yes, there are a lot of them. Ages between 10 and 30s, they are willing to participate in preliminary round, etc. They stimulate each other. They talk to each other to put themselves together. In a case of older generation, there is no such motivation. Older generation people who practice hula in Japan tend to put their priority in health. They want to enjoy, spend, and share time together with their peers. It really depends on individual.

Researcher: How about small kids... around 7 years old?

Interviewee: Now, the smallest one I have is 9 years old.

Researcher: Why does 9 year old student go to your school?
Interviewee: The reason for that was... due to mother. The mother brought the kid to the practice. She wanted to learn hula... Well, I must say... the kid learns faster than mother.

Researcher: Hahaha.

Interviewee: As the kid was able to dance at home..., even if it will be done in a different class, the kid started to join.

Researcher: I see.

Interviewee: Yes... for the real small generations, it is their mothers who trigger them.

Researcher: Oh, I see... by mother... not by father?

Interviewee: No, it is the mother. So, the kid, he, is the only male dancer.

Researcher: Oh, ok. So, how many female dancers are there?

Interviewee: Well, now I have... 99 dancers. It is the total number. There is only that kid who is male... you know. Hahaha.

Researcher: Hahaha. So, if you have more males, would you make a kane division or something?

Interviewee: Yes, that will be lovely. But in reality, if some male join now, it is just hard in the beginning to provide a male class... So, I would imagine they will dance with females. What a happy concern I can go through if many guys join... wow. Hahaha. I cannot do the male steps huh, right? Hahaha.

Researcher: Hahaha.

Interviewee: Please become an instructor when the time comes.

Researcher: Hahaha, I am not good enough... hahaha.

Interviewee: Hahaha.

Researcher: I see, I see.

Interviewee: Yes.

Q24: Students (Feedback)
Researcher: We may have already talked about this but, how do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require students to learn you choose to teach? What do you tell them when they ask you for a preferred song to learn?

Interviewee: I would say... there was a situation recently... where the student was only in a class in which I focus on teaching basic steps... the student told me that she listened to a CD... she said she likes a song called Ka Uluwchi O Ke Kai. I once danced it as solo. So, anyways, she continued that she wants to dance the number. She told me to teach her the number. The class was... well, they were still working on familiarizing with basic feet motions... when I said kaholo, hela, etc., they were still not able to reflect the words to the motions... So, my answer was... let’s wait for a bit more... after you do the basic real good, and go over some songs... then practice hand motions and steps... easy songs... only after they become familiar with dances, I told her that we will do the song. I stopped her at this stage. However, generally speaking, I do not want to reject students’ willingness.

Researcher: So, you tell them to wait a bit...
Interviewee: Yes, that’s right. You can expect that some songs deal with some difficult steps... more complicated hand motions... it is impossible to teach the difficult ones to the beginners class. So, I take career and the level of style into consideration based on my judgment.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students?

Interviewee: I think it is important... and I see the harmony among my students.

Researcher: Do they not only get along but also play outside of hula?

Interviewee: Yes, totally. They get together all the time. Hahaha.

Researcher: So, did that bond get stronger after they joined your school?

Interviewee: Yes, that’s right. It is not like each of them enters at the same time... they join separately. Under the situation where everyone likes hula, I feel it was easier for them to become friends. In a big class, I see they get together and go out to drink after the class. The Chie’s class too... they get together quite often... they say we will hold this party... or drink party... Everyone seems to get along with each other very well. In that kind of class, I see my students dance with fun.

Researcher: I see.

Interviewee: So, I think it is a good thing.
Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show, etc.?

Interviewee: I totally believe that it correlates. There are halau that its goal is to focus on competition. When people go into competition, they tend to become extremely cautious towards a person who dances very well because every single person wants to be the best. For example, the great dancers are chosen to at the front line... or only they can be chosen, etc... Such system makes individuals jealous towards others. It is such a bad thing. They negatively become envious of each other. I hear such stories from people who belong to such halau. I cannot say it is totally a bad thing...; however, I have a strong thought towards my hula... because I want to enjoy with it. So, when my students perform on a stage, I become very careful what to say. I try not to pick someone because of reasons she dances better than others, etc. I rotate lines... for example, I tell that whoever danced in a front roll goes to back roll this time, etc. I do not like to make my students hate each other because of hula, you know.

Researcher: I see... when students take university entrance examinations... is it similar to that, right? Maybe is it embedded in the culture?

Interviewee: Yes, that’s right... I hate it. You are dancing something fun and precious...

Researcher: Competing one another...

Interviewee: Yes, I hate... it. I hear such situations from other halau... For example, when someone suddenly caught a cold and could come to practice... her friends could tell and explain the situation as friends...

Researcher: I see.

Interviewee: When I heard that... I felt extremely annoyed... I do not want my students to become like that... I like the environment where everyone is happy and gets along...

Researcher: I see. That’s all I wanted to ask you. Thank you.

Interviewee: I do not know if I could provide you with some useful information...

Researcher: Your love for hula got delivered to me.

Interviewee: No, no...

Researcher: Thank you.

Interviewee: No, no...
Appendix E-3
Data Collection [JAPAN No.3]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Yumi Ohtaki
Hālau: Aloha Ānuenue
Date: December 16, 2007 at 11:00 AM JST
Location: La Maison cafeteria in Shinjyku Station, Tokyo
Method: Audio record & dictation
Duration: 31 minutes
Language: Interacted in Japanese (Translated into English by the researcher)

Introduction Inquiry:

Q1: Name of Hālau

Researcher: Let me see..., what is the name of your halau?

Interviewee: Yes, it is called Aloha Ānuenue.

Researcher: Aloha Ānuenue?

Interviewee: Yes.
(Given her business card)

Researcher: Wow, the card (drawings of flower and a girl dancing hula) looks cute.

Interviewee: Yes, it is cute. I drew them.

Researcher: Hahaha, I see.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: For 15 years.

Researcher: Oh, I see. So, where did you meet it for the first time?

Interviewee: For the first time... well, there was a documentary series called 'Hawaiian Renaissance' on NHK TV. In one of the introductions of the show, there was a scene of people dancing kahiko in red color costume. There was also a scene of Kamehameha, etc. There, as I was watching... I felt wow, this is it. That was the beginning of my journey.
Researcher: I see.

Interviewee: I thought... what it was.

Researcher: Hahaha, it was the case when you were watching it in Japan, right?

Interviewee: Yes, that's correct. It was NHK, NHK or government-managed broadcast.

Researcher: I see.

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed? What were your focus areas of learning?

Interviewee: In Japan's education... It studied in the area of Kenchikugaku (architecture).

Researcher: Was it in Tokyo?

Interviewee: Yes.

Researcher: Was it one of the universities in Tokyo?

Interviewee: Yes. It is Architecture.

Researcher: Oh, I see.

Kumu Hula Inquiry:

Q4: Early Motive

Researcher: What is the main reason why you started practicing hula? As you mentioned, is it through NHK’s documentary?

Interviewee: Yes.

Q5: Knowledge Acquirement

Researcher: How did you learn hula? How did you obtain the level of expertise you have now? Do you have anyone or anything special in particular you have learned hula from?

Interviewee: I went to a halau... well I would say you go to knock the door of a culture school. Then you realize that this is not it. And then, I looked for others... Then, you would go to a place called halau. There was a kumu called Paul-sensei who visited there a few times in a year. Then... I took lessons there.
Researcher: Was the place in Tokyo?

Interviewee: No, it was in Yokohama.

Researcher: A halau in Yokohama?

Interviewee: Yes.

Researcher: You heard about the halau through your friends?

Interviewee: No.

Researcher: Did you look for it by yourself?

Interviewee: Yes. It was not the ‘net’ period. I looked into phone book, etc. Also, there were some shows done in public. Then, if I felt impressed, I would contact the school, etc. Then I say, please let me in! Hahaha.

Researcher: Hahaha. I see. At the halau, did the teacher there often teach students directly and frequently?

Interviewee: Yes, I think so. I was taught directly.

Researcher: How about the size of the school...

Interviewee: I recall it was quite small back then.

Researcher: I see.

Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language? Do you use Hawaiian language to teach your students?

Interviewee: Myself?

Researcher: Yes.

Interviewee: Well, I do.

Researcher: How is it so?

Interviewee: I explain my students on what a song means. Words... I mean words. I tell them like this means this, that means that, like that.
Researcher: I see.

Interviewee: I do teach like that.

**Perception of Hula Inquiry:**

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Hula is my life. It is like... spirit. It is a way and a way of expressing for being myself.

Researcher: That's the hula?

Interviewee: Yes, that's the hula.

Q8: Ancient Hula (Hula Kahiko)

Researcher: So, at the school you are teaching, do you teach kahiko?

Interviewee: Yes, I do.

Researcher: How do you describe the ancient hula? What is hula kahiko?

Interviewee: The ancient hula is something authentic. It is the source of origin. If you do not know about kahiko, you cannot do `auwana.

Researcher: Where do you feel your style falls into? What kind of style do you have?

Interviewee: What kind of...?

Researcher: Yes, for example, do you use ipu heke or other traditional instruments when you teach in class?

Interviewee: Oh, I see. Yes, surely, I use ipu heke. I also do `oli. I do use puniu or drum, etc. Like that....

Researcher: Do you teach your students how to use ipu heke, etc.?

Interviewee: Do you mean if I teach them how to use ipu heke?

Researcher: Yes.
Interviewee: No, I don’t. I play it. Then, I make them dance to it.

Q9: Ancient Hula (Chanting)

Researcher: So, when you do your oli, etc., how does chanting relate to hula?

Interviewee: It is what connects all. If we do not have it, we cannot start anything. That’s what I feel it is.

Researcher: I see. It is the core thing...

Interviewee: Yes, that’s right.

Q10: Modern Hula (Hula ‘Auwana)

Researcher: How do you describe the modern hula? Is it sometimes referred to hula ‘auwana? Where do you feel your style falls into?

Interviewee: ‘Auwana…? Well, it is something that tells a story to a wider audience.

Researcher: Oh I see. By using music?

Interviewee: Yes, that’s right. So, it is something that it is easier for people to accept.

Researcher: I see. In Japan, do students prefer dancing ‘auwana?

Interviewee: Yes; however, it is only the beginning. As they enter my school, they are surprised at facing kahiko. Especially, young people. They tell me that’s more like what I want to do, etc. Hahaha.

Researcher: Hahaha. They want to do kahiko?

Interviewee: Yes, that’s right. They change from the time they enter.

Researcher: I see. I see.

Interviewee: That’s the case for young generation.

Researcher: Humm… young generation… how about older ones?

Interviewee: In kupuna class, they want to do kahiko as well; however, they have physical limitation… so, they are happy with just seeing it.
Researcher: How about keiki generation?

Interviewee: Our keiki do kahiko as well. At my halau, we do everything; kahiko, 'auwana and Tahitian.

Researcher: Tahitian?

Interviewee: Yes, for kids.

(Clerk: thank you for waiting)

Researcher: Wow, it looks delicious.

Interviewee: Yes.

Researcher: Do you use ukulele or other musical instruments when you teach in class?

Interviewee: Humm...

Researcher: Ukulele, guitar, CD, etc?

Interviewee: Yes, we use CD.

Researcher: I see. So, you choose a certain CD to use?

Interviewee: Yes, that’s correct.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula? What do facial expressions communicate?

Interviewee: It is important.

Researcher: How is it important?

Interviewee: It makes easier to deliver. I would say... for example, just like we are talking now... it is easier to communicate something better than hands. We tend to look at face than hand motions. Like for older people, it is easier for them to understand things though face. Face tells everything... well, it reflects someone’s life. So, it is important. It also shows human body.

Researcher: I see.

Interviewee: You are telling a story, that’s why.
Q12: Form of Expression (Hand Gesture)

Researcher: What do hand gestures relate in hula? What do hand gestures communicate?

Interviewee: It is also important. Well, I think it is as important as face.

Researcher: So, hands tell story?

Interviewee: Yes, they are very innocent. They tell a story...

Q13: Form of Expression (Feet Movement)

Researcher: What do foot movements relate in hula? What do foot movements communicate?

Interviewee: That's for rhythm.

Researcher: Is it important?

Interviewee: Yes; otherwise, it will not a dance. It will not be hula. Hahaha.

Researcher: I see. Like... when you have unstable feet movements, etc.?

Interviewee: Yes... well, there are ones that you do not really move. However, they are important.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What is kahea or calling out? Dancers often call out words/phrases at the beginning of a song, between verses and ending of a song in hula.

Interviewee: It is important. When you dance with everyone, it makes all of us as one. It is like... you are telling each other let's dance this number or next is 2nd verse, etc. It helps to enhance group awareness.

Interviewee: When there is a live musician, in my case, with my husband... by doing kahea, you can tell each other that the next is the 3rd verse, etc. Like... it is the way for each other to become one.

Researcher: Is it something required?

Interviewee: Yes. For my school, if you do not know kahea, you cannot dance.
Researcher: By memorizing...etc.?

Interviewee: Yes. I tell them to make it come out. Hahaha. I like it. By calling out, you feel the excitement. Sort of like... ride on! All of the things that you hold in yourself... come out. Even my shy students, they can now call out with loud voice... I am happy to see them changing...
Researcher: I see.

Q15: Hälaü Hierarchical Order

Researcher: What is the hierarchy in hula hälaü infrastructure?

Interviewee: Hierarchy?

Researcher: For example, there is a teacher, etc.

Interviewee: And there is an assistant...

Researcher: Yes.

Interviewee: No, there is not. I tell you... under me... the rest is all students. They are all like... my children.

Researcher: Is there a hierarchy among your children?

Interviewee: Hierarchy... well, there are some students who are so eager to learn from me... by crying, sweating, etc. There is a fine like that divides into two sides. It is done in culture center... and those of who seek for excise type of thing... and those of who seek for kahiko, oli, etc. There are such two different sides. I do not know if you can call it hierarchy.

Researcher: I see. There is no assistant?

Interviewee: No. I do not position such people.

Researcher: I see. So, you will do everything; chanting, oli, etc.

Interviewee: Yes.

Q16: Spiritual Aspect & Q17: Visualization Practice

Researcher: Is there a spiritual aspect of hula (spiritual connection) that ascends a level of sophistication when one chants or dances? Please explain.
Interviewee: Humm...

Researcher: What do you see in something spiritual?

Interviewee: Do you mean what I do?

Researcher: Like for example, when you feel the spirituality, you are able to beautifully dance hula? That sort of thing.

Interviewee: Yes, there is. For example, there are some songs that portray wind. In the lyrics, it tells if it portrays strong wind, mild wind or wind that associates with rain, etc. You would imagine such situation by reading the lyrics. And you would understand a type of wind you want to portray. Then, your hand motions would change accordingly. In my school, we talk about what kind of costume we would wear, etc. We would discuss among us... saying that we think this type of wind needs to be described as is, etc. Then, we determine that hand motion should be extreme or faster, etc. Or... when you talk about a wave... like the sea of Japan, wave of Waikiki, etc. We will imagine... and share among us from the ones that we imagine. Then, our atmosphere will be dramatically changed, right?

Researcher: I see.

Interviewee: Your hand motions will change. So, my point is that we will put ourselves into imagination.

Researcher: I see.

Interviewee: It will be best if we can go to see it in Hawaii. We cannot easily go to Hawaii... so, we will imagine and also through pictures. For example, when a song talks about a place called Waianae, we would gather pictures and research about the place... Then, we will discuss and say, oh there are such mountains, flowers, etc. We will be able to feel the atmosphere.

Researcher: I see...

Interviewee: That will be psychological side of it, right?

Researcher: Yes.

Interviewee: And also, when there is a song that talks about a king... then, we would research on his history; how he grew up, who his was, how he was worshipped by people in Hawaii, etc. We would also study about why kalakaula was fond by his people, etc. That's how we go into things.

Researcher: So, you use some pictures you took in Hawaii, etc.?
Interviewee: Yes, that's right.

Researcher: You would also ask your friends, etc.?

Interviewee: Yes, I ask my friends too. Take pictures... I also go to visit Bishop Museum, etc. Nowadays, we have Internet which can be used to order books online in Hawaii, etc. I gather such materials and try to translate them, etc. Hahaha.

Researcher: Oh, we are more than half way. Please be patient.
Interviewee: Oh, no problem.

Q18: Favorite Song

Researcher: What is your favorite song? Is there a particular song that you like? If yes, then, why is it your favorite? If no, then, do you equally like all songs?

Interviewee: Would that be especially from an ancient hula, right? I would feel it must be from the ancient one... Humm...

Researcher: Well, from the ancient one, do you like something in particular?

Interviewee: If I were to pick...

Researcher: Something you would probably have an image... or do you like them all equally?

Interviewee: Uh... humm... something I like the best... humm...

Researcher: Hahaha.

Interviewee: Maybe from oli? I am sorry... I feel it is from oli.

Researcher: Humm... I see.

Interviewee: I like oli the best.

Researcher: Do you have something in particular? Or do you like all?

Interviewee: One of the heartfelt oli in my life talks about Laka. It is the first one I learned. It was directly through my teacher from Hawaii. We held hands together... in a circle... I could not stop crying... I did not know why I cried... I was not even conscious about if I was impressed... my tears dropped like rain. I do not know... I did not know why I did so... I flew, I guess. It was such an experience... like rain really... So, I feel it is important to me or I would say... that is why oli is important to me.
Hula Style Inquiry:

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: I think that my wish is to make my hula close to the Hawaiian style. I am putting efforts to make it happen.

Researcher: I see.

Interviewee: I would not know which a real Hawaiian hula is because I am Japanese, you know... I am not perfect. I know that kumu hula in Hawaii think I am not yet perfect... My style is to make my hula close to the real ones. That will be my style.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: Humm... when I make one... I cannot teach something I do not know or something up in the air. I do not teach something I cannot know. When I wonder about something... then, I do not go to decide it in a certain way. Something I do not know... I would hold it till I research more to it... I only teach the ones I can know. Until I can understand it and feel comfortable enough, I would not teach it to my students.

Researcher: So, you would research...

Interviewee: Yes, through research... until I get sick of researching...

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? For example, what do you feel about someone from another culture attempts to create a new converted practice such as Japanese hula?

Interviewee: There are some in Japan. It is becoming an issue.

Researcher: What do you feel about it?
Interviewee: What I feel about it? Humm... Well, when I was younger, I felt it was a wrong thing to do, nonsense, etc. Now, there are sometimes occasions where we perform at a care center for older people, etc. Even if we go and tell them that this is our hula, the true hula, etc., I wonder if they can understand them.

Researcher: Humm... I see.

Interviewee: It will not communicate. I feel something they would be happy with and understand well... would be Japan’s hula style. Something easy for them to understand. I started feeling that such hula cannot be called as a mistake. I won’t say something they can enjoy is totally a good thing… However, we need to understand there are such people in Japan. Even if we perform kabiko in front of them... showing people whose life limitation may be less than four years, years, dates, etc. I probably feel... When you get older, your impact force is reduced... mind of level of impression... If we show young generation kabiko, they may be impressed; however, people whose life is limited to one year or so... well, I go to teach someone with wheel chair... I wonder if they can accept the way we truly believe what hula is supposed to be, etc. When I concern about such things, Japan styled hula... easy hula... can be existed..., you know. But that’s not just it.

Researcher: Some people may even reject that...

Interviewee: Yes. However, Hawaii is doing the similar thing. There is hula for tourists. There are places where they only do the sacred hula there, etc. But the bottom line is... When people perform such deformed hula, they should not speak aloud and say it is the real hula. Just recognize that it is one of the patterns.

Researcher: I see...

Interviewee: I hope there will be a name for such category.

Researcher: I see.

Interviewee: Now, it seems both of them are mixed...

Researcher: I see...

Interviewee: For us too, for example, when we are called to do a show, audiences there start saying, you guys will not do the coconuts thing, etc. I say no... Or they even tell us if we will do the fire dance..., etc.

Researcher: Hahaha.

Interviewee: I say it is wrong. I totally understand why there are such confusions. I feel our job is to make sure there are categories with fine lines to distinguish each genre. It
should clearly state that this should be done for this, etc. In Hawaii, such category is clearly defined, right?

Researcher: Oh, I see.

Interviewee: That’s something we should be doing here. Especially for the young teachers from now on. That’s what I feel.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted? For example, will hula be deformed after 20, 30, or 50 years from now?

Interviewee: You mean the hula in Japan?

Researcher: Both Japan and Hawaii.

Interviewee: Humm… I recently feel when I compare the old and recent hula both in Japan and even Hawaii, they look different.

Researcher: I see.

Interviewee: When I look at pictures from old time, their hand motions look different. (showing hand motions) I wonder when hands are opened up wide recently… but back then, it was not so… even though I feel it may be the particular motion, etc.

Researcher: So, you are saying the hula will change in future as well.

Interviewee: Yes. If you take a look at Japanese tradition; for example, in a case of Kabuki. It is also changing… Kabuki is a style in which you absorb new styles while you copy old styles. I feel hula should follow a same way. It may be a better way to do so.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: Lastly, let’s talk about your students.

Interviewee: Ok.

Researcher: What are the reasons why students like to learn hula? For example, where does their motivation come from?
Interviewee: When they enter and when they stay long enough... they become different. They enter for the first time because they seek for relaxation or something calm... or want to feel the tropical atmosphere, etc. Their first motivation may be somewhat light. However, once they open up what hula is all about, the hula is something deep and broad. There are many doors; there is a door that hula awaits you if you want to go further; there is a door for you to stop improving. Then, what happens is that there are two different interest group among my students. The first group is very eager to learn.

Researcher: Humm... I see.

Interviewee: So, my policy is that if you want more, I will give more. For the students who want more from me, I give more. People who just seek for culture... or relaxation, I will give them the amount they seek for.

Q24: Students (Feedback)

Researcher: How do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require students to learn you choose to teach?

Interviewee: I try to listen.

Researcher: You listen to them?

Interviewee: I would not just totally accept their offers. It depends on their ability in pursing to the next level.

Researcher: Oh I see. For example, what do you say when a newcomer who wishes to learn a particular song, etc.?

Interviewee: Humm... yes, there is such situation. But, I may also say... I teach them what they want even so.

Researcher: I see. So, you try to meet their desire...

Interviewee: Yes. I try to meet what they want from me. I may just try at first hand...; however, I tell them that it will not be easy. I tell them you may cry, you may become full of tears, etc. Hahaha.

Researcher: Hahaha.

Interviewee: Then, if they say yes, I will proceed teaching them their particular one. I may feel it was too early to teach...; however, I must say, there are not so many people who come to tell me something like that. They may have been feeling that my lessons are tough...
Researcher: Hahaha.

Interviewee: They even call me an evil teacher. I deliver sweats and tears. But it seems that everyone enjoys learning from me.

Researcher: I see.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they get along?

Interviewee: Humm...

Researcher: Or do they have their own thing to do?
Interviewee: Yes, I feel so. I think it is because their homes are far away... far places. They have not entered my school at the same time. Humm... I do not really hear that they play outside besides when they are practicing hula there...

Q26: Students (Harmony towards Success)

Researcher: Let’s say if there is such thing called harmony among your students. What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show, etc.?

Interviewee: I totally agree with that.

Researcher: I see.

Interviewee: I really think so. So, I do try to enhance such harmony... such as picnic which I suggest to my students.

Researcher: You do that?
Interviewee: Yes. I tell them that it is ok to bring their family. There are a lot of students with kids, babies, etc. When they come to practice, their small children are sent to some kind of care center. So, that makes them not able to go outside and have fun, etc. So, I tell them that we all will take care of whole family at the picnic, watch each other, etc. At a large park, there will be fathers, mother-in-low, etc. Such picnic thing is held twice a year. There is a mountain called Takao-zan where we get a chance to dance... I tell my students to bring anybody they want. If a baby starts crying, I tell them to hold the baby and dance. I tell them that it is ok. That’s something we do... And also, at the end of year, we hold Oden party. Even for the event, I tell them if they need to bring someone, they are welcomed. So, it will outnumber the original size of study bodies. Hahaha.
Researcher: So, students' family, etc.

Interviewee: Yes. Students' family, the family's family, etc. You will be amazed with how many people gather every time.

Researcher: They eat food, etc.?

Interviewee: Yes, they lightly eat, etc. And then, after they become full, we dance, etc. Hahaha.

Researcher: So, they sometimes bring their own food, etc.?

Interviewee: Yes, they bring them like... snack. I am a kind of person who likes to be happy. And most important thing is to be happy. This can be said for other people. So, if they have to bring their children, I tell them to bring them. There is a class called students with children. You will be amazed... there are a lot of babies sleeping on the floor, etc.

Researcher: Hahaha.

Interviewee: For real you know. The ratio would be 2 children per 1 student. The problem is... when one starts crying, others start crying as well... Hahaha. But I like the scenery where some people changing their babies' dipper and others giving breast milk, etc., while lesson is going... without stopping, you know. The mothers, too, they want their kids to feel the hula as a part of their life. Like the atmosphere where you are born and already surrounded by hula. That's the ideal form, you know.

Researcher: So, the mothers love hula.

Interviewee: Yes, they love hula. Hahaha. There is a situation between married daughter and mother-in-law. The mother-in-law may think what the daughter doing outside, you know. I tell her to bring everyone to the park so that the mother would know that she is not doing any affair... Then, there is a case where this mother-in-law decides to join my school.

Researcher: Wow, I see.

Interviewee: She says it looks fun... Such situation... parent-child and relatives, etc.

Researcher: They dance together?

Interviewee: Yes, that's right. So, there will be more interactions. Then I feel it is such a nice situation. Oh, and then, I recently started a ukulele class. And I see my formal student's father entered the class. Everyone is somewhat influenced.

Researcher: Oh, I see.
Interviewee: Yes. That makes everyone to be able to act more freely. Let me tell you that mothers in Japan have less freedom in exploring outside, etc. They have harder time to get out from what they are restricted. It is such a pain to look at the situation. In Japan, there is a crime called child abuse where mothers kill their young children. It happened recently near here. Then I feel we need to be aware of such situation. So, I feel the harmony is an important part for my students at the school.

Researcher: Oh, I see. That’s all for the interview. Thank you very much.

Interviewee: Thank you very much. I am sorry if I cannot be any help.

Researcher: Thank you.
Introduction Inquiry:

Q1: Name of Hālau

Researcher: What is the name of your hālau?

Interviewee: Hula Pō’ai

Researcher: Pō’ai?

Interviewee: Pō’ai

Researcher: I see.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: For 8 years.

Researcher: Did you first learn hula in Japan or foreign country?

Interviewee: In Japan.

Researcher: I see. How did it go?

Interviewee: At first, I went to a culture... a culture school even though I did not initially go there to learn hula or anything... there were many kinds of activities besides hula such as... yoga, etc. There were various lessons... and I noticed there was a lesson called hula. I thought why not I try, you know.

Researcher: At the culture center? Was it in Tokyo?
Interviewee: Yes, in Tokyo.

Researcher: Are there many culture centers?

Interviewee: There are a lot of culture centers, sport centers, etc.

Researcher: I see.

Interviewee: I started it without understanding anything... just with ease mind, you know.

Researcher: I see.

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed? What were your focus areas of learning?

Interviewee: I studied in the area of English Literature..., you know.

Researcher: Hahaha.

Interviewee: I may say I do not really remember anything. Hahaha.

Researcher: English... I see. Was it somewhere oversea?

Interviewee: No, it was in Japan.

Researcher: In Tokyo?

Interviewee: Yes.

Kumu Hula Inquiry:

Q4: Early Motive

Researcher: So, did you say that your main reason why you started practicing hula was... through a culture center?

Interviewee: Yes.

Researcher: I see. I see.
Q5: Knowledge Acquisition

Researcher: How did you learn hula? How did you obtain the level of expertise you have now?

Interviewee: Well, through a culture center or sport gum type of thing... it is same now and back then; however, they were not meant to promote teaching culture or tradition... it was for fun. So, they did not teach me what steps or hand motions, etc. are all about, you know. I just imitated an instructor’s dance... and danced with fun. Then they tell me that I did a good job. Every time, I saw new / different faces among students who visited there. They were really meant for visitors to enjoy with ease. That’s what a culture center or a sport gum was there for. So, there was an instructor... and he/she taught you...

Interviewee: Well, as I told you, we just imitate their dance.

Researcher: I see.

Interviewee: Yes. Then, we would learn some hand motions, etc.

Researcher: I see. You did them together.

Interviewee: Yes, that’s right. But, they were not there to scold us or anything.

Researcher: I see.

Interviewee: Because you see, you have over 80 students in a gum, you know... So, they do not correct our motions or anything.

Researcher: I see.

Interviewee: As I think back now... it was just a fun play.

Researcher: I see.

Interviewee: However, it is easier like that for us to join and try those things... especially for older generation.


Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language? Do you use Hawaiian language to teach your students?
Interviewee: Well, when I teach a mele, I teach its lyrics. That’s when we may face some Hawaiian words. Sometimes, my kumu also teaches my students hula in English. So, I sometimes teach them in English as well.

Researcher: I see.

Interviewee: However, I found out that some of older generation cannot understand English...

Researcher: So, that’s when you use Japanese?

Interviewee: Yes. Well, I think most of the current teachers use Japanese when they teach hula. When I explain about meaning of a mele, I teach them like... this is such and such in a Hawaiian word, etc.

Researcher: I see. I see. You use English as well.

Interviewee: Yes, in some cases, they like to be explained in English, you know... Hahaha. So, I say ok-, you know.

Researcher: Hahaha. I see that’s how it is.

Interviewee: Yes.

**Perception of Hula Inquiry:**

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: To me, hula is my life itself. However, I must admit that when I compare with Hawaiian teachers who say, hula is life... hula to me is not as deep as theirs. Because I am not Hawaiian. And I am not a preserver of hula tradition. Those people are originally born in such environment... and grow up with nature around them... To me, I do not have the resource they have... So, my perception of hula does not have the depth when I compare it to the Hawaiians’ ‘hula is life’. However, to me, hula is my life.

Researcher: I see.

Interviewee: Yes... As I learn hula, I end up looking at myself and wonder what kind of person I am... and also, I started becoming conscious about people around me... and also, I used to see nature casually...; however, I started noticing such thing... started paying more attention.
Researcher: I see.

Interviewee: Yes, so I can say that my life was changed in a positive way because of hula.

Researcher: I see.

Q8: Ancient Hula (Hula Kahiko)

Researcher: As you know, there are ancient type and modern type of hula out there...

Interviewee: Yes.

Researcher: How do you describe the ancient hula?

Interviewee: Well, the ancient hula is something that is a base... it is the base of thing. I cannot say so much about it because I never lived in Hawaii... Well, I heard that beginners in Hawaii learn from kahiko first. So, I feel kahiko is important...; however, in Japan, it is sad to say that 90% of hula is 'awana. There are reasons for this; there are not so many teachers including sufficient number of Hawaii's kumu who teach kahiko. They love to teach 'auwana. However, kahiko is something that was passed on generation by generation... So, there are a lot of kumu who only teach it to the people in Hawaii or local people. Our chance of learning such thing is very limited even if we want to learn it. Even if we try to do it, there are less people who are eager to learn such thing.

Researcher: I see.

Interviewee: Everyone does not want to put themselves into that deep. I get a feeling that they are just happy by dancing with fun... and beautifully.

Researcher: I see.

Interviewee: So, there are a lot of people like that...; however, kahiko is something I really need to learn... but, what can I say... students in general... they are not so much like that...

Researcher: Ok... so if you were to introduce something called kahiko to your students, may they show some interests?

Interviewee: For old generations, no.

Researcher: I see...

Interviewee: Because I cannot push such thing to people with their 60s, 70s, etc.

Researcher: I see.
Interviewee: For young generations, they may say something like oh, that looks cool...; however, humm... if they were to practice kahiko, they may end up having to chant while dancing..., etc. Your thigh, muscle... tiresome... I must say... even young people do not have much physical strength.

Researcher: I see.

Interviewee: I feel some people who like to deeply learn hula, they may try kahiko...; however, majority of people here dance 'auwana.

Researcher: I see. I see. Would you go about using traditional instruments such as ipu heke, etc. when you teach your class?

Interviewee: I use ipu.

Researcher: Oh, ipu. I see. So, would your students chant...? Or you would do that?

Interviewee: Well, at the school in which I have personally developed, it has been 3 and half years... so, I am thinking maybe I can start doing such things. From next year... as they see my dance, etc. there are more students who are becoming more interested in instruments, etc. So, from next year, I am thinking of doing some instruments based on what they like... you know.

Researcher: I see.

Interviewee: Well, for instruments... their hands and dances have to be at the right level. If their hands and dances are not good enough, I don’t think they can play instruments. Even though there are many teachers who have different thoughts and opinions, I think you need to be able to dance at least well before you go about doing instruments.

Researcher: I see.

Interviewee: That is... what I think. However, I now think my students should be able to proceed learning such things.

Q9: Ancient Hula (Chanting)

Researcher: How does chanting relate to hula?

Interviewee: Well, isn’t it important, is it? Right?

Researcher: Then, how is it important?

Interviewee: Humm...
Researcher: I, too, practice it too... sometimes...

Interviewee: Humm... what can I say... well, as my kumu says, prior to dancing hula, you would start contributing an oli for people... and then, if you do not understand what the oli means, you cannot dance... etc. Also, you need to learn the Hawaiian language. So, I would say that chanting is important; however, to tell the truth, when we try to remember a chant, it seems that we try to memorize from word to word.

Researcher: I see.

Interviewee: Well, there are some words that I know in a chant... I would think many teachers only know a little bit, you know. So, they do not really know and so, you try to memorize all of them... then follow after kumu... So, for a best way, if you have an opportunity to learn the oli from kumu in Hawaii...; however, it is hard... you know.

Researcher: Oh, I see. Like those kumu come to visit here, etc., right?

Interviewee: Yeah... the opportunity is like... once in so many months... you can have some lessons... and then, when you wake up next day, you do not really remember, you know... Hahaha.

Researcher: Hahaha.

Interviewee: Can I say it is ok because I did not really know so much about it anyway in a first place... Hahaha.

Researcher: Hahaha.

Interviewee: Right?

Q10: Modern Hula (Hula `Auwana)

Researcher: How do you describe the modern hula? Is it sometimes referred to hula `auwana?

Interviewee: Yes.

Researcher: What do you say about `auwana?

Interviewee: Well, `auwana is something you dance to with fun... would be the best for everyone... I think... As my students learn `auwana, they tell me... that they become much more fun and active than before. From my observation, for older generation, they became more beautiful even though I did not teach them much... Well, isn't the look of face important when you dance, right? As they start feeling that they want to look more
beautiful... including the ones who did not so much care about all that before... For the young generation too. I, too, believe that the more beautiful you are, the better the looks of a dance itself. So, they say, ok, maybe I want to try it too, etc.

Researcher: So, would that be the main reason why they decide to start learning ‘auwana?

Interviewee: Yes, yes, that’s totally right.

Researcher: I see...

Interviewee: As they learn such thing, many things will change for them. I think they are happy with hula.

Researcher: Do you use ukulele or other musical instruments such as guitar?

Interviewee: No, we do not use them.

Researcher: How about CD? Do you use it when you teach?

Interviewee: Yes, yes, that... we use.

Q11: Form of Expression (Facial Expression)

Researcher: Ok, sorry, it will finish soon.

Interviewee: Ok.

Researcher: What do facial expressions relate in hula? What do facial expressions communicate?

Interviewee: Facial expression... well, it needs to come out naturally, right? I do not know if this relates with the question... but, I think there is one base in hula. I think we need to go with feet movements, first.

Researcher: Oh, I see.

Interviewee: The basic steps. Isn’t it so, right?

Researcher: I see.

Interviewee: The basic steps are most important. And then, there is a hip work. And then there is hand motion. And based on the hand motion, there is an eye motion. And lastly, facial expression comes. It will be the last important thing. I always tell my students that feet movements are most important in hula.
Researcher: I see.

Interviewee: I tell them please do not move your hips wrongly. So, we will do the basic steps first. And then, gradually, it will go further up. Well, for the face, from audience perspective, if dancers make a fake face, it will be something weird... I go heeee... Haahaha. Right?

Researcher: Haahaha.

Interviewee: It will be also weird if one dances with no emotions. I feel if one dances with a fake smiley face, I would say that it is better not to smile at all... well, I do not know what others may say on this but...

Researcher: I see.

Interviewee: When I see a dancer with a fake smiley face, it looks scary. You would rather feel uncomfortable. You would go like... huh-?, you know. Please don’t smile at all.

Researcher: I see.

Interviewee: So, as their hip and basic steps get better, only when they feel that they feel happy with their dance, etc., there should be a natural smiley face. It is the ideal form.

Researcher: I see.

Interviewee: I do not say please do make your fake face... you know.

Q12: Form of Expression (Hand Gesture)

Researcher: What do hand gestures relate in hula? What do hand gestures communicate?

Interviewee: Surely, surely, they are important. They, basically, convey contents... the hand motions are very important. That’s what I think.

Q13: Form of Expression (Feet Movement)

Researcher: What do feet movements relate in hula?

Interviewee: They are most important in hula. If your base is not solid, your upper body would kind of slip. That’s what I think, you know.

Q14: Form of Expression (Kahea or Calling Out)
Researcher: What does kahea or calling out relate in hula? Dancers often call out words/phrases at the beginning of a song, between verses and ending of a song...

Interviewee: I feel when there is kahea, we feel like we become excited. As traditionally speaking, it is used to let musicians know that we are going to repeat a second verse, going to a third verse, etc...I feel. However, now, when there is kahea during a song, dancers get excited... so do audiences who enjoy hearing it. This is why we have been doing kahea.

Researcher: Humm... I see. Is it something required?

Interviewee: Not really.

Researcher: Is it ok without it?

Interviewee: Yes, it is ok. Well, let me see, we don’t really do the calling out on stage in Japan, right.

Researcher: I see. It depends on halau?

Interviewee: Yeah. When I see hula halau in Japan which perform on stage ‘in Japan’, I do not really see dancers doing kahea. It seems like they are so into their dance...

Researcher: I see.

Q15: Hālau Hierarchical Order

Researcher: In your school...

Interviewee: Well, it is a class.

Researcher: Oh, I see. Is there a hierarchy in your class infrastructure? For example, there is you, the kumu, etc.

Interviewee: I think there must be some kind of hierarchy system in bigger schools. However, my class is really small; like I told you that it has been only for 3 and half years with small number of students...; therefore, there is no such hierarchy at my place.

Researcher: I see.

Interviewee: Everyone is at the same level. However, in this month, there was a person with a child who came to watch my class. She said that she really wants to join even though she has a child with her. However, someone like her with a child... it is not acceptable for the class I have now. If it is a case where my student has no choice but to
bring a child to the class, it is acceptable. I do not like to have students who bring children all the time. Some of my students who have been dancing for a while... and they practice very hard... I would feel bad if kids are running around while they are practicing... I told her that if she brings some more people whose condition is similar to hers, then, it is ok. She agreed to it and told me that she will gather more people... I just had her registered temporarily. And then, in this month... from last week, the new class started. It is just started... and still, there are some people who come to only see the class, etc. So, I would say this type of class will be categorized as beginner’s class. And... the class I have been originally teaching has been upgraded to intermediate. I congratulated my students there for that. Hahaha, I told them about it last week, you know.

Researcher: How did they react?

Interviewee: They were like... oh, did we become intermediate? Wow. It was like... automatic upgrade, you know.

Researcher: Hahaha. I see.

Interviewee: I must tell you that some bigger schools have alakai, instructor... For some special ones, there may be O-sensei, etc. For my class, those things cannot be same.

Q16: Spiritual Aspect

Researcher: Is there a spiritual aspect of hula (spiritual connection) that ascends a level of sophistication when one chants or dances?

Interviewee: Yes, such spiritual aspect should relate a lot. What can I say... you cannot just dance a song beautifully... as you understand Pele and tell its story to others... the Hawaiian culture and tradition... we need to show appreciations that we are dancing... we need to dance sincerely. This is something very important. So, I can say that such spiritual aspect is much related to hula.

Researcher: I see.

Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students' visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that are often times difficult to describe? In case when they do not understand...

Interviewee: I would, basically, tell my students that this song talks about a god... praising a king, telling love story and sad story, etc. However, I must tell you that my students do not come to inquiry me that deep. They would go like... I see... that’s how it
is... So, even if I tell them that this Hawaiian word means this, etc., right after that, when I ask them what it means, etc., they would go like... what-?, you know.

Researcher: I see.

Interviewee: They tell me that they did not think that such information was that important.

Researcher: I see...

Q18: Favorite Song

Researcher: What is your favorite song?

Interviewee: Yes, there is. It is called kalehua hula.

Researcher: Kalehua hula?

Interviewee: Yes.

Researcher: Why do you like the song the best?

Interviewee: Well, as I listen to the song, I feel wow, it sounds very nice and beautiful, you know.

Researcher: So, are you saying that there is something that gets you attracted to it?

Interviewee: Yes. The song is very natural and cute... For this song, the hand motions are not so big, you know... but, I like it.

Researcher: Its tempo is rather slow?

Interviewee: Yes, it is rather slow. Well, of course, there are more famous songs out there...; however, for a song, I like this kalehua hula the best.

Researcher: I see. Did you meet the song by just listening to it or someone taught you?

Interviewee: I was taught.

Researcher: I see.

Hula Style Inquiry:

Q19: Tradition vs. Creativity
Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: I am not at the adequate level where I can input my own originality into the hula, you know... so, from basing on whatever I learned from my teacher... I would go to think about creating my own... For example, from the first teacher I learned, the teacher tended to have some styles for shows... motions such as body motions were rather exaggerated ... and the next teacher taught me with some traditional styles... with slower motions... where we moved our hand motions smaller... and there are two different kinds of uhe feet movements; the one that you push and another one that you open up, you know. There are diverse good parts when you learn different styles from different teachers. By looking at each of different styles, I would go to decide what is best or that is something I want to dance like. Therefore, this is the way how I arrange my hula to dance to. However, I would not go about creating such originality you mentioned.

Researcher: I see. I see.

Interviewee: I do not know if I can call my way as creating own.

Researcher: So, you would look around to develop your style.

Interviewee: Yeah... you may say so... For example, as I mentioned about uhehe..., it fits generously appropriate when females do the push style. I have to agree that it will look elegant. However, I must say that when there are dancers on a stage where their uhe motions are open up style, their skirts will open at the same time... It looks very astonishing and cheerful. If their legs open up too wide... it may not be a good idea... So, we can say to decide to open up only 45 degrees diagonally. This is how I am thinking of going about creating the best hula style.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: I do not think there are such things when I go about making my original motions in between of some existing motions.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? For example, when there are teachers who create a new converted practice such as Japanese hula which is
something totally different from original hula; however, they create something new and call it hula.

Interviewee: I am not interested in creating such thing.

Researcher: I see.

Interviewee: I do not really know...; however, if there is someone who researches and develops such style, I may want to check it out, you know... But, hula is the culture of Hawaii. I feel you cannot selfishly change hula into such thing. I do not really know what to say but...

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted? For example, will hula be deformed after 20, 30 or 50 years from now?

Interviewee: Humm... what would that be... well, I can say that hula has changed its form from 20 years ago, you know. I feel it will definitely keep changing its form as society moves on.

Student Inquiry:

Q23: Students (Motivation)

Researcher: Let's talk about your students. What are the reasons why students like to learn hula? Where does their motivation come from?

Interviewee: I have heard about it... heard about it... You go to visit Hawaii and saw hula which you got an impression that it is beautiful, etc. For older generation, their reason comes from fulfilling exercise routine, etc. as they lightly move their bodies by listening to a song, etc. I think their motivation comes from very simple mindset. They do not think so deep, you know. However, as they practice, my goal is to make them become interested in how hula is done, the Hawaiian culture, language, etc. Last year, there was a movie called Hula Girl which became so popular in Japan. This may be another reason why they come to visit me to join the class. There are a lot of them like that, you know.

Researcher: I see.

Q24: Students (Feedback)
Researcher: How do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require students to learn you choose to teach? What do you tell them when they ask you for a preferred song to learn?

Interviewee: Of course, if a student comes to ask me for anything they are interested in learning, I would listen to him/her. However, if the requested song is something I do not know, I may wonder if I should go about choreographing the song, you know.

Researcher: I see.

Interviewee: Well, there are teachers who choreograph songs; however, I would like to accurately deliver whatever I learned from my kumu. So, if it is the song I already know, then, I can tell them that we can proceed doing the requested song. For the songs I never learned, I do not know if I can go ahead and teach my students accurately.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they get along?

Interviewee: Yes, I think they get along really well. It is a very small halau, you know. Thus, there are ages between 20s and 70s who dance in a same class together, you know. We have a Year-end party once a year... which we had just done a little while ago. Other than that, 50s to 60s students get together and go for a trip... I then was told later and said... wow, was it so?, you know. Also, some students look forward to having lunch together at a restaurant. 30s mothers sometimes get together to go drinking together... bringing their kids with them. That may be another way they get together, you know.

Researcher: I see.

Interviewee: There are some hula activities going on in town, right? We get together for those times as well... For such times, I would join as well. We go to check other classes and their kumu out too.

Researcher: I see. I see.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show, etc.?

Interviewee: For my students?
Researcher: Yes.

Interviewee: They are not ready yet for any competition; however, in a case of being on other stages, they tend to help each other out... which I find it great.

Researcher: So, they get along well... therefore...

Interviewee: Yes. They are happy with each other.

Researcher: Happy with each other...

Interviewee: Yes. That’s what I feel.

Researcher: Thank you very much for you time.

Interviewee: No, no.

Researcher: Let me shut this down.

Interviewee: Yes. Thank you.
Introduction Inquiry:

Q1: Name of Hālau

Researcher: What is the name of your hālau?

Interviewee: That would be Na Puakea Kitajima Hula Studio.

Q2: Years of Involvement, Kumu Hula Inquiry: Q4: Early Motive, and Q5: Knowledge Acquirement

Researcher: How long have you been involved in hula?

Interviewee: I would say... for just about 30 years. Humm... 27, 28 years... When I started doing hula, it was fun.

Researcher: Where was it?

Interviewee: The first place I learned hula was at Tokyu’s Culture in Shibuya.

Researcher: Culture Center?

Yes.

Researcher: At Tokyu?

Right. That was the beginning.

Researcher: Back then, were you taught by a Japanese teacher?

Interviewee: Yes, that’s right. The teachers were called Kimie Ozaki, Michiko Honma, and Kazue Hayakawa. They were so-called Gosanke... who were the earliest Japanese hula practitioners in Japan.
Researcher: Wow...

Interviewee: For the Hayakawa-sensei, have you ever heard of a movie called ‘Hula Girl’?

Researcher: Yes, yes, yes.

Interviewee: She dances that. (The main character acted to reflect this teacher.)

Researcher: Could you repeat the names of the three kumu hula?

Interviewee: Yes. Kimie Ozaki, Michiko Honma, and Kazue Hayakawa... as I recall.

Researcher: Wow. Who did you learn hula from?

Interviewee: Kimie Ozaki.

Researcher: I see, I see.

Interviewee: But I was taken a good care.

Researcher: Did you mean Hayakawa-sensei?

Interviewee: Yes.

Researcher: I see.

Interviewee: She told me... do you want to try? She introduced me to the hula.

Researcher: Oh, I see. Then, Ozaki-sensei taught you?

Interviewee: Right. She said... because Ozaki-sensei is your teacher, do not ever make her look bad. She continued... I will introduce you to her; however, you must always keep in mind about that. I was told... like that.

Researcher: I see.

Interviewee: But Ozaki-sensei has already passed away. So, Hayakawa-sensei would take care of me if anything happens.

Interviewee: It’s been 30 years or so... right... it’s been close to 30 years.

Researcher: So, that’s the place where you were studying hula at, all the time?

Interviewee: Not by Hayakawa-sensei. I was taught under Ozaki-sensei for a long time... for about 5, 6 years... maybe more. And the teacher told me that I can graduate from
there. And then, she gave me a graduation certificate. And when I was at the place, George Naope gave me a Hawaiian name.

Researcher: Oh, I see.

Interviewee: There was a party in which I danced. I danced something. And he was looking at my dance... then asked what is her Hawaiian name?, you know. My teacher said, there is no name given yet. He said he would name her. And then she named me as na puakea o kalani.

Researcher: Na puakea...

Interviewee: Okalani...

Researcher: I see. Humm... So, George Naope-sensei was at the Culture Center...

Interviewee: So, in the certificate, there are George Naope and Ozaki-sensei’s designations.

Researcher: I see.

Interviewee: Ozaki-sensei did not learn hula from George Naope-sensei, right?

Interviewee: Well, but, they often contacted with each other.

Researcher: By meeting up, etc.?

Interviewee: Right.

Researcher: I see.

Interviewee: George Naope-sensei often visited there.

Researcher: Oh, visited the Culture Center?

Interviewee: Right.

Researcher: So, he was observing how things were done.

Interviewee: Right. A person who most frequently visited was called... Alumakahine-san.

Researcher: Alumakahine...san?

Interviewee: I believe it was called... Kilihune Alumakahine. That teacher often visited for recitals, etc. with a lot of men. And then, they performed kahiko, etc. And also,
Aunty Mapu and Aunty Flo, etc. who do comical type of hula. Isn’t it quite difficult, you know? Even if you were to dance a same song, isn’t it harder to dance with the comical one, right? Isn’t it easier to dance with more seriously, you know? They made me enjoy by such things.

Researcher: I see. That’s very nice.

Interviewee: Alu-san is a male... you know... so, with more kahiko style with more manly style... you know.

Interviewee: They let me see such dances... which I really enjoyed.

Researcher: I see.

Interviewee: I was able to enjoy with the atmosphere of real tastes, you know.

Researcher: I see.

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed?

Interviewee: Well, my time was during the middle of war. I was at the dispersal.

Researcher: Wow, I see.

Interviewee: I went to the public school for women near by the Itoi-river.

Researcher: Public school... for women... where is that?

Interviewee: Itoi-river... in Niigata-Prefecture.

Researcher: I see.

Interviewee: It was in Itoi-river-city, in Niigata-Prefecture.

Researcher: I see...

Interviewee: Over there, there is a river called Himikawa. There, you can discover jade and agate. So, such things were washed away towards the sea. So, at some point in time, it would have been very hard for people. The visitors who looked for jade and agate wondered to find such things... That’s the place where I went to the women’s school.

Researcher: Was it... like 4-year university? Or...
Interviewee: It was women’s school...

Researcher: So, only women could go there?

Interviewee: Right. It is not really a university or anything, you know. After you graduate from primary school, this school will give you another 4 years in furthering more education. After that, it was... Shoel Jyoshi Gakuin (junior high and high school combined).

Researcher: Would that be a high school?

Interviewee: Well, from doing dispersal coming back to Tokyo, the school was more like... a mission school.

Researcher: Humm...

Interviewee: So, the teacher who teaches there would be... a foreigner... and also a priest from church used to come to visit us and taught English as well.

Researcher: I see.

Interviewee: I would say... for the foreigner one... specialized in speaking side of education. And for the priest from church one... specialized in more grammar and structure of English.

Researcher: I see. So, they are ones come from outside Japan?

Interviewee: Right, it was the school with that kind of curriculum. Over there, there was a choir. And I was told to join, join, and join... Well, for me... I already liked singing, you know. I joined the choir and sung songs a lot.

Researcher: Song... for the singing...?

Interviewee: Right.

Researcher: I see... So did it influence something to your hula?

Interviewee: Yes, it started influencing my life with hula eventually. Hahaha. I was the person who already liked dancing as well.

Researcher: Oh, I see. So, you liked dancing too from the beginning.

Interviewee: So, often times, PE teacher there would tell me... well I was not married back then so my name was Komatsu... the PE teacher told me... hey Komatsu-san, try to come here and try this, etc. I learned some basic kinds of dances that come with motions, you know. I was often told to do so...
Researcher: I see.

Interviewee: Maybe I was already some kind of impudent from the beginning... Hahaha.

Researcher: Hahaha. So, you liked it all, right.

Interviewee: Yeah... so, for the part of the song... they told me that they would buy the piano or other instruments under their school name... By doing this, they told me that there is no tax charged. They told me to go on to apply a music school. Perhaps, I was already talented in the area of singing, dancing, etc. But my father told me that he does not like to see me become a comedian, you know... Hahaha.

Researcher: I see. I see.

**Kumu Hula Inquiry:**

Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language? Do you use Hawaiian language to teach your students?

Interviewee: Yes.

Researcher: How is it so?

Interviewee: Today as well. At the end of the lesson... I told my students that it does not finish like... 1, 2, 3, 4, and 1 (in Japanese). I tell them ekahi, elua, ekolu, eha... chimai, you know.

Researcher: I see.

Interviewee: I already give them such study sheet. I tell them to use it.

Researcher: I see. On the paper?

Interviewee: Yes, it is the printed version. If you do not tell them to use the language, even if you try to tell them to say it aloud, they cannot. You must practice language.

Researcher: Oh, I see.

Interviewee: So, when I teach them, nani wale e ka `ua-... there is such phrase, right? For that one too, I tell them nani means this... I tell them to interpret wale as... putting emphasis... so, translate it as very. Nani means beautiful... `ua means rain. This is how I teach them. It talks about the place called Koula in the deep side of Waimea. It is given the alias as Manoeopuna. The beautiful water comes out from the ground like spring. You must understand that such name is given for a reason. There is a word, Kilihune...
the kiri... just like in Japanese, small drops of rain fall... the song talks about such beauty. I tell them to imagine it. I tell them to picture in their head.

Researcher: I see...

Interviewee: That’s how I teach my students.

Researcher: Humm... sounds great.

Interviewee: That’s my style of teaching.

Researcher: I see. I see.

**Perception of Hula Inquiry:**

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Let me tell you... hula is my life. It is like... hula is what I live for. Hahaha.

Researcher: Oh, I see. That’s a very direct answer. So, without hula...

Interviewee: Right. Without hula, there is no meaning for me to live life.

Researcher: Wow... I see.

Interviewee: Same thing can be said for teaching. I enjoy. I enjoy dancing as well.

Researcher: I see.

Interviewee: So, there will be a song called Kealoha for the 24th dinner show. It is not the one goes like... maku’u poli mai ‘oe-. I believe it is sung by Keali’i Reichel. Ke aloha e aloha e, ku’u lei au maka-. We dance to and sing to it together.

Researcher: I see.

Interviewee: It is a very nice song.

Researcher: Yes, I can feel the vive from you.

Interviewee: Hahaha.

Researcher: Hahaha, sounds great.
Interviewee: You know, I tend to be cheered by kumu hula from Hawaii.

Researcher: I see.

Interviewee: They told me that even though they go to train many people in Japan, my dance is wonderful. When I dance, I always keep in mind to wonder about the song and imagine what it portrays. So, one should not be satisfied with full memorization. Not just memorizing motions. I cannot do such thing. If I do not sing, the motions do not come out. For example, when there is a song which talks about mist... well, I need someone singing the song. This is how I become to understand it. So, if that someone sings it wrongly or mistakenly, I am disrupted.

Researcher: Oh, I see.

Interviewee: You go... uhhh... you know. I dance and I depend on what I hear. Because you see, there are two to three hundreds of songs out there. It is impossible for one to just memorize all.

Researcher: Right. That’s a big limitation.

Interviewee: Right. You must listen to the words carefully... and you must be able to interpret what kind of motions you need to perform based on what you hear or listen to.

Researcher: I see.

Interviewee: I have been always telling my students about such importance. It is possible for one to be able to just memorize if there are only a few songs. Then you wonder ok... after this is that...

Researcher: I see.

Interviewee: In the case when you have a lot of songs to dance to, you cannot just go ahead and memorize all. That is just not right.

Researcher: I see.

Interviewee: So, it is important for one to actually study and become comfortable with lyrics.

Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula? Is it sometimes referred to hula kahiko?

Interviewee: Yes, we practice kahiko as well. At the opening of a show...
Researcher: Oh, at the opening...

Interviewee: Right. Kahiko is similar to the dances that we dance in front of and for gods. There is such thing in Japan, too, right?

Researcher: Yeah...

Interviewee: I think it is the same kind of thing.

Researcher: Humm...

Interviewee: It is done to worship gods. Even though there are many types to it.

Researcher: I see.

Interviewee: So, what I am saying here is that people need to dance with that feeling by purifying one's own mind.

Researcher: Oh...

Interviewee: So, we sing the `oli first at the recital, then we go into kahiko.

Researcher: I see...

Interviewee: It may not be done as smooth as that of people from Hawaii; however, the important part is to try and do one's best and efforts. Perform it with best. We often get so much feeling of specialty when the great ones chant their kahiko. As we perform the chant, we can convey wishes and appreciation to the audiences that we are about to begin our recital... we can show appreciations... and ask them for watching and listening to what we are about to do... we also want to tell them that we will try our best. So, after showing such appreciation, we go to dance kahiko. I tell my students that kahiko is a holy dance.

Researcher: Where do you feel your style falls into... would that be something relates to the traditional style?

Interviewee: I would think so.

Researcher: Your interpretation of what kahiko should be...

Interviewee: So, I would have mailei's lei delivered from Hawaii even if it may be quite expensive to do so.

Researcher: So, are you saying here is that you are trying to obtain something real...
Interviewee: Right, I would like to use something authentic... that is my desire. I would ask someone to bring such flowers back to here. I would have that person buy and bring it to here. So, all of the students who will dance at shows would be able to wear authentic flowers from Hawaii, you know.

Researcher: Wow, that’s amazing.

Interviewee: It is costly. If you were to purchase that flower here in Japan, it costs around 4-5,000 yen for just one... very expensive.

Researcher: So, it may be cheaper to order from Hawaii?

Interviewee: Well, even so, it costs around 20 dollars. Hahaha.

Researcher: Hahaha. So, the person has a heavy duty to bring such amount, huh... hahaha.

Interviewee: Hahaha, right.

Researcher: In order to preserve them right, you need to spray waters..., put it in an ice box...and stuff... right.

Interviewee: Hahaha. Exactly... Hahaha.

Researcher: Hahaha. Wow, that’s really amazing, amazing... the fact that you bring flowers back from Hawaii.

Interviewee: For other times, well, what I truly believe myself is that... I would try to make a lei... even if I may not be so skillful. Make a lei and put flowers. Well, I may not be always able to force all of my students to do such things because it costs a lot of money. It may cause many problems.

Researcher: They may freak out, too, right?

Interviewee: Right. Right. I would not want them to go freak out. However, I would make my alakai-san use the authentic ones. When there is a performance, you may expect a lot of dancers... it may be too much burden for them... they may not use the authentic ones... however, we all make lei from scratches. We do not buy completed ones. We make all. My students would also make their lei.

Interviewee: So, there is a class where you tell them to make lei, etc.?
Researcher: Right. I tell them if they know how to make one, go ahead and make one. I will give them a sample I made.

Interviewee: Researcher: Making it together...
Interviewee: Right. For the previous recital, I... the haku... which can be made of wool... the ones that you see by making it from wool seen in Hawaii, right?

Researcher: Oh, I see. The ones that looks quite fluffy.

Interviewee: Right. Made... well sewed... over 100 of them for my students.

Researcher: You know, each would cost so much if you were to sell them. Hahaha.

Interviewee: Hahaha. It’s not meant for selling and stuff but... hahaha.

Researcher: Making them all...

Interviewee: Right. So, it cost a lot... by just looking at only material portions... Over 100 of them were made by putting efforts.

Researcher: Who did you learn such thing from?

Interviewee: Well, I learn to arrange... You see, there are completed ones out there. I go to take it into pieces. Then I go... oh, that’s how it is made..., you know.

Researcher: I see...

Interviewee: Right, there are instructions in a book store as well.

Researcher: Oh, I see.

Interviewee: Humm... you know, as I make one, it gets to transform... as I try... You know, I would have the authentic ones on me for various shows. At least for me... It is difficult to impose such thing to all of my students...

Researcher: So, I am curious to ask you if you wear such authentic ones at the show, would that influence you in some ways? You said you go to create your own from authentic flowers from Hawaii. Then you dance with it...

Interviewee: Well, I do not want to wear something not authentic. I want to perform my shows with appropriate attitude with authentic flowers. This is my thoughts. The flowers are authentic and raw. You know, hahaha, the actor Ken Hirai uses raw flowers as well. You know, flowers are so expensive in Japan. So, it costs over 10,000 yen for just one.

Researcher: Humm... flower shops... what would that be... well, in Hawaii, as you know, geographical area is much smaller and there are a lot of flower shops all over the place. They are quite accessible... you know. They have much more resources. A lot of flowers there. So...
Interviewee: In Japan, flowers are really expensive. Therefore, as I told you, it is difficult to impose all of my students to use raw ones. We may end up spending more money on flowers than dances. You know... if that happens all the time, people may not be able to enjoy dancing... they enjoy dancing together, you see? But... my desire would be not to buy completed ones from hula shops... Well, as you live in Japan, there may be some kind of particular flowers you may not be able to purchase. Then, it is ok... we will find alternatives. However, we will purchase flowers that are available... and make lei. We would arrange between flowers by arranging colors, etc., you see? We would try to match with our costumes.

Q9: Ancient Hula (Chanting)

Researcher: How does 'chanting' relate to hula?

Interviewee: ...

Researcher: What is chanting? Is it 'oli?'

Interviewee: Yes, it is 'oli. It is done so that we can communicate with gods and also to let them know that we are thankful for performing dances and practices of certain contexts and therefore, we are asking them to observe our training sessions. We tell them that we will do out best. It may be of too much asking but we are also telling them so that our practices can be done accordingly and smoothly. That is the mind-set when we do 'oli; therefore, I definitely sing 'oli when the time comes. Alakai and I would go about doing the 'oli by playing ipuheke together. The important point here is that even if we may not be able to perform well, we do the best we can. Doing things the best you can is always important no matter what kind of consequences you may face.

Researcher: Doing one's best...?

Interviewee: Right, do one's best.

Researcher: I see.

Interviewee: Doesn't it apply to anything we do in life?

Researcher: Right... so you must put your heart into what you do...?

Interviewee: Yes, it is a dead-end for a person who hesitates because he/she feels fear from making mistakes. We need to tell ourselves that there are always someone out there who can do such thing; therefore, when a person tries, he/she should be able to do the same thing. So, I do not want to say that I cannot do things because they just look difficult. So, we go ahead and do. This is how I teach my students. They often tell me that they feel they cannot dance or memorize (a song) since the task seems to look very difficult... Well, I tell them that in reality, there are people who can overcome the
difficulties you cry about. I tell them to put their best efforts before saying something nonsense. I tell them that I have faced the same path they face now.

Q10: Modern Hula (Hula 'Auwana)

Researcher: How do you describe 'auwana?

Interviewee: That would be a modern hula. There are modern one and ancient one. The ancient one is kahiko. You can see the differences in dances as well. From long ago, people performed kahiko in front of gods, not for a show. You see? It was performed that way. Women did not dance so often. I mean it was not something they could dance at all... they had physical limitations than men. They had less physical stamina. So, men went into a sanctuary and dance to worship gods. It was long time ago. Nowadays, women also dance. So, again, it was not something they were forbidden to dance... it was due to the physical stamina limitation compared to men.

Researcher: Where do you feel your style falls into in terms of 'auwana?

Interviewee: Humm... style... So, as I told you earlier... one needs to know the meaning of lyrics in a song. Furthermore, one must learn to try reflecting the composer's intention of how he/she went to compose with what kind of feelings. One must express such intension as well. I am afraid I cannot completely guarantee all of my students to go that far... You know, some may but others may never be able to. So, that's the challenges for me.

Researcher: I see...

Interviewee: You know, people like to dance so dance. But when I do dance, I would perform the best I can by reflecting all of the points I mentioned to you earlier.

Researcher: That's how you do about teaching as well...?

Interviewee: It can be said for my way of teaching as well. Even if I were to teach at the culture center... or even if I were to teach at the studio, I do not differentiate my efforts in teaching. There are possibly some teachers who say... they cannot generate a good amount of income from the Culture Center; therefore, it is ok to teach sloppily. I do not think that way. My students tell me they get scared when I watch them practice closely. This is because I teach them seriously. My alakai people tell me how it is possible to spot even a small thing. I tell them because I see and observe closely.

Researcher: Hahaha.

Interviewee: It can get worse if they are doing things wrongly, you know.

Researcher: I see. That sounds great.
Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?

Interviewee: What I would like to emphasize here is that it depends on contents. In the case of kahiko, well, there are some roguish ones, aren’t there. For example, halemaumau. I don’t know if I should express amusement here since it has some trinket parts to it. Hahaha. Well, again, it depends on contents. There are also ones that we must provide seriousness to.

Researcher: So, that’s the part of kahiko... how about `auwana?

Interviewee: Again, it depends on contents. It is obviously wired to see someone who dances happily when he/she dances to broken hearted songs. Hahaha. However, at the end of such songs, when there are parts that talk about his/her lover would finally return to them or so called a happy ending, then, one’s facial expression must have happiness expressions. Isn’t is right?

Researcher: Yes... I see. So, are you saying that faces change depending on different phrases?

Interviewee: That’s right.

Researcher: As a phrase or content shifts...

Interviewee: It is weird to see same the facial expressions throughout the song.

Researcher: Hahaha... same face throughout...

Interviewee: Right. There are different contents and meanings throughout the song.

Researcher: I see... I see...

Q12: Form of Expression (Hand Gesture)

Researcher: How about hand motions?

Interviewee: Well, I do not do such hand motions (showing hand motions). My teacher is the one who was with Auntie Ma‘iki...

Researcher: Oh, would that be... Kimie Ozaki-sensei?

Interviewee: Right. Ozaki-sensei was...

Researcher: Well, Auntie Ma`iki...
Interviewee: Right. Auntie Ma‘iki is a very famous kumu hula. So, I do not like hand motions like this (showing hands). We move our wrists instead. You need to be constantly conscious.

Q13: Form of Expression (Feet Movement)

Researcher: What do feet movements relate in hula?

Interviewee: Just about the size of a fist is the right size how far the feet are placed. And then, the toes need to be pointing straight forward. These are the things I strictly instruct my students. If the toes point straight, it means the knees are bent forward as well. Widening up the knees would not look good. Because women are dancing, they need to look beautiful. There are songs that men often dance with masculinity.

Researcher: I see.

Interviewee: Right, they should not look like gay dance. Hahaha.

Researcher: Hahaha. I see.

Interviewee: Don’t you agree with that?

Q14: Form of Expression (Kahea or Calling Out)

Researcher: So, ma’am, how about kahea or calling out?

Interviewee: I definitely force my students to do it.

Researcher: I see... so it is definite... how does it relate in hula then?

Interviewee: Kahea... let me tell you... it is very important. It works as a constant communication within the group. For example, when it is done, it tells the group that there will soon be a second verse of a song. It also works as a signal to let the band members aware of what’s coming next. Because the band members keep singing from one to the next, they may happen to confuse or forget where they are. They may wonder about the verse they just did was first, second...etc. It is humanly and naturally true that sometimes they experience hallucination. It is helpful to kehea... it helps band members as well as your peer dancers to let them know that next is the second verse, etc. Kehea... my students are obligated to do so.

Researcher: I see...

Interviewee: Kahea is done a bit before the verse starts.
Researcher: They are obligated?

Interviewee: Right, they all are obligated to kahea. It is very important.

Researcher: I see... so, you teach them so...

Interviewee: Right. When you are dancing to CDs, if kahea is done, it becomes the means to communicate among themselves; however, it brings disaster when they kehea wrongly... when the live band is playing songs.

Researcher: I see...

Q15: Hālau Hierarchical Order

Researcher: So, how many alakai did you say you have currently?

Interviewee: Humm... there are eight of them.

Researcher: So, is there hierarchy in hula halau infrastructure?

Interviewee: Yes, there is.

Researcher: Can you describe that? So, there is kumu...

Interviewee: Right... I am as kumu hula... and then, there is second category called, Ohiaali‘i or alakai-sans...

Researcher: Eight of them...

Interviewee: Yes. And below that, there is Mailei... this is the category where there are older generations as well as students who have practiced long time. Let me tell you... since the day I became independent, there were students who have joined me from the beginning... they got older and older even if they joined me when they were young, you see? But, you know, it is important to show respect towards such people.

Researcher: So... those people are in the category of Mailei...?

Interviewee: Right. So, the category is filled with older generations.

Researcher: A lot of older members... I see... even though they are not alakai, they have been practicing for a long time...

Interviewee: Yes. So, when there are big shows, I let such older generations and others go about performing.
Researcher: So, from what I understand, young generations are placed under them...?

Interviewee: Right, there are groups called Tiare, Mamane, etc. My students who are placed under Tiare are the ones that come to practice hula after they finish their work. They are fairly young, you know... after their work is done... Mamane group is the students who are not skilled than Tiare.

Researcher: Mamale?

Interviewee: Mamane. It is the pretty tree that blooms pretty flowers.

Researcher: I see. I see. Wow...

Interviewee: Yeah, each category is given a flower name.

Researcher: I see... ok, let me see...

Interviewee: Hey, can you dance your kahiko for us?

Researcher: Hahaha...

Interviewee: Yeah, otherwise, my class will end soon, you know.

Researcher: What, now?

Interviewee: Yes, now. Hahaha.

Researcher: Hahaha... ok... then, I need to pose this here...
(Researcher danced and in return, she and her students danced)

Researcher: Ok, let me see...

Interviewee: As I told you, hula is the dance that comes from aloha’s world. (Talking to a student): come and sit next to me.

(Student responds) Oh, no... I do not want to bother...

Interviewee: No, don’t say such thing... anyways, the word aloha is important. Akahai, lokahi... right? Alo... lokahi... ha...

(Student responds) Alo-ha..., haʻahaʻa... ahonui...

Interviewee: Right... and ʻoluʻolu... etc. It basically indicates that we must be kind to others. The beginning word of aloha carries such meanings. Every joint of the flower, lilikoi, must be represented by modesty.
Q16: Spiritual Aspect

Researcher: Is there a spiritual aspect of hula?

Interviewee: I always tell... that it is just easy for everyone to simply say ‘aloha-’; however, it gets difficult when they want to actually put into practice. Since we are all human beings, we may experience jealousy... and also some students may feel that a teacher prefers one student over the others... you know, such things exist everywhere.

Researcher: Hahaha.

Interviewee: Right, so, I try to treat everyone equally. But, when there are students at the beginning level, I may spend more time and teach right ways in order for them not to forget the importance of maintaining aloha spirit.

Researcher: Humm... I see.

Q17: Visualization Practice

Researcher: When mele or a song talks about gods as you were mentioning..., kings or kalākaua, etc. your students may have some problems with visualizing and understanding since they may not easily be able to locate such existences. So, how do you make an attempt in maximizing their visualizations and understandings?

Interviewee: Right, then after all, it depends on the individual’s sensitiveness.

Researcher: Oh, I see.

Interviewee: It is all about how they understand and make an ‘image’, you know.

Researcher: I see.

Interviewee: There are differences seen in every individual. Some people can easily get it quite quick while others experience more difficulties. However, these differences do not depend on how many numbers of songs you know. They need to depend on what poetry portrays. If you do not express the meanings of the poetry, there are no meanings of doing. Really, it is the 3 minutes drama, you get it?

Researcher: So, you tell them to imagine, imagine...

Interviewee: Right.

Q18: Favorite Song
Researcher: Are there any favorite songs or particular songs you have in mind?

Interviewee: Hahaha...

Researcher: Or do you equally like all songs?

Interviewee: Well, I tend to like a song that is being played at any present time.

Researcher: Oh... I see.

Interviewee: And especially when my students are able to dance precisely together, I feel happiest as I am listening to the particular song which is being played. I find myself happiest when my students are precisely able to dance accordingly... than when I get up and dance.

Researcher: Oh, I see.

Interviewee: That is the gift of happiness for someone who teaches.

Researcher: Humm... that sounds interesting.

Interviewee: Yes.

Researcher: So, you like all songs... as you watch and listen to a song that is danced by your students...

Interviewee: Right... no one is a god so, people may mistake here and there. However, this school is not meant for going into competitions. Mistakes can often be seen. The person who makes a mistake would know the most. He/She must be thinking that they have pulled everyone’s legs. So, I would not go up to them and simply scold them right off the bat from making mistakes because I believe that they would already know the most.

_Hula Style Inquiry:_

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: Humm... I must admit to say that there may be some parts of my creativity seen in my hula. However, when we talk about basics, we must consider about the fact that it is the Hawaiian tradition. That is something we need to keep in mind protecting.
Otherwise, we cannot recognize it as hula, right? Otherwise, it becomes folk songs. Hahaha. Right?

Researcher: Hahaha, right.

Interviewee: So, we need to study well about basic things.

(Students saying) Thank you very much-. Sensei, happy new year.

Interviewee: Thank you, thank you. You too keep in a good shape.

(Students saying) This is our end of the lesion for this year, right?

Interviewee: Right, sorry to say that but...

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: Well, I must say that we cannot go far from original meanings of lyrics. Therefore, one must learn and know about what the lyrics says. I let all of my students carry a dictionary. So, once they receive the lyrics, well, I already provide with meanings with it.

Researcher: Oh, so carrying own dictionaries?

Interviewee: Right. The dictionary I have... is well-used where it looks like it is going to fall apart. The thick one. The one that translates from Hawaiian to English and the one that translates from Hawaiian to Japanese. I tell my students to carry the dictionary of Hawaiian to Japanese. I tell them to purchase it.

Researcher: I see...

Interviewee: So, once they receive the lyrics, even though there are already meanings listed on the side, I tell them to look into each word.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula such as a new converted practice such as Japanese hula?

Interviewee: I wonder if there will be any. Right, right. When I go to see such practice, as I see it, it is not a good idea to do such thing.
Researcher: Like it looks like hula but it is completed shaped by Japanese tastes?

Interviewee: I wonder by seeing it... you know... and wonder if it is the bon dance. There are instructors there who choreograph hula motions to Japanese lyrics. I do not support such practice.

Researcher: Did you say Japanese lyrics?

Interviewee: Right, right. I do not like it. It becomes same as folk songs. Hula is hula. It is the dance of Hawaii. Therefore, you must understand and learn well about basics. They are important basics from Hawaii.

Interviewee: You must learn them properly. Right? There are certain hand motions based on their roots. One does lā- mahina (moon) type of motion.

Researcher: I see. I see.

Interviewee: Right, there are basics. Lā mahina (moon) ... kuahiwi (mountain), 'ua (rain), etc. (showing with hand motions). There are basics like that. Even for soft and kind words... as my students say, lā- you know, we dance as well. We use same hands for lā and wahine but... when I say hoku, they need to be ready to make the certain motion that corresponds to the meaning.

Researcher: I see. I see.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted? Would you say that hula will continue to change?

Interviewee: Yes, I totally think hula will change in a long run. I also feel that steps will also change its shape.

The Hawaiian hula itself... the culture itself... Well, let me tell you, doesn’t it apply to anything, does it, you know.

Researcher: I see... it will change...

Interviewee: I saw similar thing to our Japanese tea ceremony and others. The most important thing I would like to raise a point is that people in Japan tend to misinterpret that all people in Hawaii can dance hula. It is like foreign people tend to believe that all Japanese people know how to wear kimono, how to perform tea ceremony, and how to conduct flower arrangement. You know...

Researcher: I see.
Interviewee: But it is not true... it is a bias, you know? Even if you are from Hawaii, there are a lot of people who do not know how to hula. I would say most of the people do not know how. It can be said for Japanese people as well.

(Students saying) I can't either... I do not know how to do flower arrangements.

Researcher: Hahaha.

Interviewee: Right. Many people are like that. They do not know how to do such flower arrangements.

Interviewee: However, I have been exposed to learn proper tea ceremony, etc. and of course, hula. Hahaha. See you later-.

(Students saying) see you later, too.

Interviewee: See you on the 24th at the show. Hahaha.

Researcher: I see... I see.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: We are almost to the end. What are the reasons why students like to learn hula?

Interviewee: Right, I think it is because hula is fun.

(Student saying) because we love our teacher.

Interviewee: Hahaha. I think that can be one of the reasons why. Every person does not like to learn from someone he/she does not like. I believe because my students trust me and therefore, they come to learn from me.

(Student saying) we become worried as our teacher get so busy and busy. Hahaha.

Interviewee: Hahaha. They often tell me not to get worried too much and not to lie down...

Researcher: I see. I see.

Interviewee: So, I am here and am receiving all the love from them. Hahaha. One person with many loves... Hahaha. happen to receive many... Hahaha.
Researcher: I see.

Interviewee: So, it is important that I give my love back to my students... in order to do so, it is important that I teach them with my best efforts.

Q24: Students (Feedback)

Researcher: How do you try to reflect or not reflect what students want to learn? So, for example, what do you tell them when they ask you for a preferred song to learn? Would you accept such offer more?

Interviewee: Yes, definitely. My students often come to me and say “lease do this song in the future!”, you know.

Researcher: So, as you receive some requests...

Interviewee: Right...

(Student speaking) Right, it is true. When there were other recitals held, and when we request her to teach us the song we heard and liked, she would teach us that song.

Researcher: I see... Humm...

Interviewee: In the teaching curriculum, I listen to my students to teach their requested songs if there are any.

Researcher: Oh, is that so?

Interviewee: Yes. And as I mentioned to you earlier, I would not change my efforts of teaching depending on where I teach at... either it is at the culture center or at the studio. If they come to learn from me, then, they should be respected equally. You know... some people live very far from the studio. They may find themselves easier to access to the culture center instead. However, they love hula and want to learn it. You see? The hearts that they put into hula are equal throughout. Well, I must tell you though... that as I teach at the studio... well, the students are charged more.

(Student saying) Hummm...

Interviewee: The culture center ones are asked for less. It is because the culture center (as a whole building) is run by a corporation. This place is... what is it...?

(Student saying) Culture.

Interviewee: Right, here is one of the culture centers.
(Student saying) Sanpia

Interviewee: Sanpia Tama Culture is run by Annuity... Public Welfare Annuity Group... I am teaching a course within the group. Therefore, I can charge for less. Some percentage of the total income is my take... as a self-business. On the other hand, at the studio, all of the charged fees become my income. So, as I pay off the rent fee there, all of them become my income. Therefore, when lessons are taught at the studio, I would like to give as much pay as possible to my alakai-sans since they give up their own free time, catch the train, and then come to help me out.

Researcher: Oh... I see.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they get along?

Interviewee: Yes, there are strong bonds of unity.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show, etc.?

Interviewee: It definitely comes to relate. If they do not get along, their dance does not synchronize. It is so important to have everyone’s hearts as one.

Researcher: I see...

Interviewee: Right, otherwise each student dances in any kind of way. You may see different bits of movements here and there.

Researcher: I see...

Interviewee: So, I need to see that everyone gets along. Hahaha...for real.

Researcher: I get it.... Thank you very much!

Interviewee: Yes. That’s how it is here.

Researcher: Thank you.
Appendix E-6
Data Collection [JAPAN No.6]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Noriko Itoh
Hālau: Hula Dance Studio Hula Pō‘ai Nalei
Date: December 17, 2007 at 5:30 PM JST
Location: Kichijyou Building 202, Musashino-City, Tokyo (At the hula studio)
Method: Audio record & dictation
Duration: 49 minutes
Language: Interacted in Japanese (Translated into English by the researcher)

**Introduction Inquiry:**

Q1: Name of Hālau

Researcher: What is the name of your hālau?

Interviewee: Yes, that would be Hula Pō‘ai Nalei.

Researcher: Did you name it?

Interviewee: Yes, that would be so.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: From the time I faced the hula itself?

Researcher: Right.

Interviewee: I have been teaching hula for 20 years.

Researcher: Oh, I see. How about before that?

Interviewee: Before that, I sometimes visited Hawaii... I studied about hula... it will be the period.

Researcher: I see... in Hawaii?

Interviewee: Yes, that's correct. The first time and place I saw hula was in Hawaii.

Researcher: So, you were influenced a lot by facing hula there?
Interviewee: Yes.

Researcher: Humm... I see.

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed? What were your focus areas of learning? When you were studying at schools...

Interviewee: You mean colleges?

Researcher: Right.

Interviewee: Back then, I was at the Department of English.

Researcher: Your English sounded clean.

Interviewee: No, I am afraid I do not think so... really... But, the specific area of learning there was 'Translation Theory' at the seminar.

Researcher: At the seminar?

Interviewee: Right, at the seminar.

Researcher: Would that be in Tokyo?

Interviewee: Right, the college in Tokyo.

Researcher: Oh, I see. Wasn't it difficult to translate languages?

Interviewee: Humm... well, it was not something you would train yourself to be better at translating languages. It was more on doing researches that dealt with challenges and limitations that one faces when he/she goes to translate.

Researcher: You decided to take that path because you wanted?

Interviewee: Yes, I think so... Right, I would say so... hahaha.

Researcher: Would that be the translation research between Japanese and English?

Interviewee: Right, Japanese and English.

Researcher: That sounds great, though.
Interviewee: Hahaha. Yeah.

Researcher: I see. I see.

**Kumu Hula Inquiry:**

Q4: Early Motive

Researcher: So... your early motive...

(Student saying) please enjoy. (Offering coffee and pupus)

Researcher: Oh, thank you very much...

Interviewee: I would like some in my coffee.

Researcher: No, I am good with black. Black is fine for me but, thank you.

Interviewee: Thank you.

Researcher: So, what was the main reason why you started practicing hula? Did you first see hula in Waikiki?

Interviewee: That will be correct.

Researcher: I see... so, some groups were performing hula there and...

Interviewee: Right, I think so.

Researcher: You were there as a tourist?

Interviewee: Right, it was... a trip to Hawaii. However, prior to that, I participated in practicing dancing.

Researcher: Oh.

Interviewee: Yeah. Different genres.

Researcher: Oh, I see... what kind of genres are you talking about?

Interviewee: Humm... even from the time I attended my college, I was doing Social Dance... or we may call it Hall Room Dance. And after that, I was doing Flamenco.

Researcher: Oh... I see.
Interviewee: Right. Even though I was doing Flamenco, there were several reasons why I shifted my attentions to hula... well, I was originally interested in dances in general anyways... Well, in the case of Flamenco, as you are aware, Spain or the original source is far... well, let me disclose myself... I do not feel comfortable traveling via airplanes.

Researcher: Yeah... I also feel kind of scared sometimes...
Interviewee: What? You do not like, either? Hababa, I don’t think so... you have been traveling since young age, right?

Researcher: Hahaha.

Interviewee: I am a kind of person who gets so scared by the turbulence. So, the place is a bit too far to travel... and you know, you would want to learn real tastes from the place where such thing is originated from. I know there must be a lot of people who do not really care about such obstacles; however, that was the reason why I shifted myself to hula. And also, it was due to a lot of sounds.

Researcher: Oh...?

Interviewee: It is done by doing Zapateado or foot works and using castanets or such small instruments. So, if you take a look at how housings here are structured... it would be better to be at the place like Hawaii where there are full of greens... In Japan, there are high densities of houses in a small area. So, practicing at home would cause a lot of sounds that disturb your neighbors. So, I moved from doing Flamenco to doing hula, you see? Hahaha.

Researcher: Hahaha. I see.

Interviewee: When I tell my friends that I dance hula, they think of Flamenco. I tell them it is the hula from hula dance. They wonder when I shifted to hula, you know.

Interviewee: Oh... I see. So, from your young time, you were involved in such practices in dances?

Interviewee: Well, not from young time... but from college time. And for the Social Dance... you must have a partner, right?

Researcher: Right, you need someone.

Interviewee: Even if you want to practice it, you need a partner. So, my aim was for me to be able to practice by myself and on my own... this was the reason why I started practicing Flamenco; however, there were obstacles I mentioned earlier... and also, when I visited Hawaii, I fell in love with hula so much... not just the dance itself but also the natural features that it deals such as the weather and the nature. It is very different from Flamenco. It is more like you would dance in a cave with squeezeed eyebrows... to
develop inner passions; therefore, you do not have to smile all times and also the looks of
the two are quite different as well.

Researcher: I see. ..

Q5: Knowledge Acquisition

Researcher: As you met the hula, where did you learn it from? Did you learn it by
yourself? How did you learn your hula?

Interviewee: First of all, when I first met hula in Hawaii, I was already married and had a
family. Well, young generations nowadays including my friends around are just able to
work overseas such as in Great Britain even if she has a husband or children... she leaves
them behind to pursue one's goal. Hahaha. Even though there are such people
nowadays; however, such movements were not so much seen in my generation. So, the
situation I was about to face was quite similar... so, I thought of finding teachers who
teach hula in Japan. So, I knocked the door of a studio in Japan.

Researcher: Would that be in Tokyo?

Interviewee: Right, it was in Tokyo.

Researcher: Was it like... a school of hula?

Interviewee: Yes... it was just like...this studio where hula was taught.

Q6: Hawaiian Language Proficiency

Researcher: When you teach your hula to your students at this studio, do you use
Hawaiian language to teach your students?

Interviewee: Yes... the Hawaiian words.

Researcher: Oh, I see... the words.

Interviewee: So, you teach them the words?

Researcher: And also, as you already know, you need to know the contents of a story
when you dance hula because hula is about telling stories. So... the lyrics... the lyrics...
well, language comes before dances. I must admit that I am not the professional in
Hawaiian language; however, I pass out the lyrics' sheet to explain the words and
meanings to all of my students. Interviewee: They would know what kind of story
contents they are about to portray in their dance. Some students get really interested in
discovering more about the language while others dislike the 'side lettered' words. So, I
explain to them about what the song talks about... Recently, some hula studios do not insist teaching to do kahea... you know, by calling out the first set of words, etc. So, I teach such kahea and therefore, students are required to be familiar with at least such set of words for each song... As I explain the importance of words and procedures, then, I tend to go into teaching about dances.

Researcher: So, would you say that kahea is important?

Interviewee: Right, it is important. But recently, when some people are dancing to a modern, slow, and quiet song, they are not doing kahea all the time, you know. However, you kahea for traditional ones.

Researcher: So however, you treat kahea as something that is required in general then?

Interviewee: Right, that would be so.

Researcher: I see.

**Perception of Hula Inquiry:**

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Humm.... To me?

Researcher: Yes. Your feelings, impressions, etc.

Interviewee: It depends on the content of a song you are dancing to. It is quite difficult, I would say. It is not like Japanese people dancing to their Japanese traditional dances, right? However, even so, it does not fully tell me that because they are Japanese and therefore, they can understand the full notions. After all, we are dancing something based on a foreign tradition. Since we are all human beings, we may find some unchanging common things in it. If you do not understand its history, you cannot dance with an authentic meaning and you cannot dance with an authentic feeling. So, let me see... depending on a song, some times we are representing the foreign practice and other times we are presenting unchanging common things as human beings.

Researcher: Oh... I see. I see.

Interviewee: That is the view of what hula means to me.

Researcher: I see.
Interviewee: And aside from that, it is the dance for people who come to learn hula... so, some people come to learn because they have some similar background of the culture and other people do not necessarily have such similar background; however, since they practice jazz dance and/or aerobics, they become interested in hula from the view of 'movement' that they learned from such dances... they become attracted to the hula that has elegant movements. These people become interested in hula through 'movement' rather than through cultural interests.

Researcher: Oh, I see...

Interviewee: So, it depends on individuals...

Researcher: Depends on individuals...

Interviewee: Right. For me, hula is to tell a story with beautiful motions. However, my students have different minds and purposes as they open the door of this school... then that would be my welcoming.

Researcher: Hahaha, is that so?

Interviewee: Yes.

Researcher: Hahaha, I see...

Q8: Ancient Hula (Hula Kahiko)

Researcher: Let’s talk about the ancient hula... Is it sometimes referred to hula kahiko?

Interviewee: Yes.

Researcher: How do you describe kahiko? What would be something kahiko?

Interviewee: Well, in contrast to `auwana, it is the ancient one. It has more traditional components of style, I would say. There are a lot of stories that kahiko signifies are based on the Hawaiian myth, history, etc. Humm... let me see... it is done with more traditional style that comes from Hawaii.

Researcher: Do you use ipu heke or other traditional instruments when you teach in class?

Interviewee: Yes, I use them. I sing most of the time...; therefore, I use ipu heke most of the time. I would say about 90 percent of the time.

Researcher: You would play it...
Interviewee: That’s right.

Researcher: As you sing...

Interviewee: Right.

Researcher: Are these ipu your students’? (pointing out the ipu hanged all over the wall)

Interviewee: Yes, they are my students’. They are used during kahiko and also ‘auwana.

Researcher: I see. I see.

Interviewee: Perhaps there is a hole at the bottom due to their hard trainings and practices. Hahaha. You know, if you were to buy these in Japan, they are quite expensive. In Hawaii, these are more accessible and... as you go to some of the hula suppliers...

Researcher: Right... about $5 or something with this size...

Interviewee: Right, you know... one of the most expensive stores that sell it is like... about 8,000yen.

Researcher: What!?

Interviewee: Yeah, and I am talking about the small ones.

Researcher: Hahaha...wow...

Interviewee: So, even if you find some cracks, you do not want to let it go, you see? Until it gets into bits of pieces. Hahaha.

Researcher: Hahaha. Humm...

Interviewee: Well, nowadays, it may not cost that much. Through me, my students are able to purchase it with fairly cheaper than that... however, there were times when such instrument was really, really expensive.

Interviewee: I see. They become quite precious, right...

Researcher: Yeah, that’s right.

Researcher: You know the cover that is put on each ipu there... is it to block from dust?

Interviewee: From bugs.

Researcher: Oh, to block from bugs... I see. Each cover looks very colorful and cute!

Researcher: I see... that’s how... So, when you do your kahiko, where do you feel your style falls into?

Interviewee: What do you mean by style?

Researcher: Humm... what kind of style do you have? Would that be more towards Hawaiian style or...?

Interviewee: If it is not Hawaiian style, then what kind of style would it be? I see... well, how I can say... Well, hula was originally danced by men.

Researcher: I see.

Interviewee: So, I think kahiko is stored with such style deeper. And later on, women started dancing in hula’s history. And also, among teachers in Hawaii, some of them teach kahiko that has a lot of feminine features and so on... So, I teach kahiko’s style different from 'auwana’s style as I see the importance of the differences in the two. So, my kahiko may have stronger sense of masculinity.

Researcher: What kind of kahiko songs would you pick and decide to teach in your school? For example, would you teach something that portrays gods... or kings..., etc.?

Interviewee: I would say... the stories that talk about kings and also the stories that portray the Hawaiian myth.

Researcher: Is that so?

Interviewee: Yes.

Q9: Ancient Hula (Chanting)

Researcher: Chanting or would that be 'oli?

Interviewee: Yes.

Researcher: How does chanting relate to hula?

Interviewee: It is no doubt... it is supposed to be an important part of hula. However, let me tell you about how hula was disseminated throughout Japan. The reason why hula got so popular here was through 'auwana. It was started as rehabilitation for older generations, decades ago.

Researcher: Oh... I see.
Interviewee: And for another reason, it was through small businesses here that were trying to deliver a bit of tropical moods to the people here through hula. For example, SKD which already ran out of business and also, possibly olden times of Takarazuka... through such forms, hula was spread. For general public, it was through obtaining mainly elegant parts of hula movements as a form of rehabilitation. I believe people here first adopted the parts of hula that primarily had slow and elegant motions and movements. So, this is how hula started growing in Japan through such perceptions. And then, about 10 years ago, Japan TV Broadcasters especially NHK have taken interests and shown documentaries mainly on Hawaii’s history and nature rather than just hula. Often times, such documentaries took interests in hula as a form of culture.

Researcher: Oh... I see.

Interviewee: During such documentaries on TV, not only ‘auwana but also kahiko was introduced. Among the people who watched them, older generations may have had some hesitation actually putting into practice; however, young generations took greater interests and inspired... to practice kahiko. Now, it is the dance. Possibly, after 5 to 10 years from now, more and more people may become more interested in doing ‘oli or chanting. Well, ‘oli or chanting is a very important part in hula. In Japan, because a lot of people show interests in hula through dances, those people who show more interests in doing singing and chanting would be taking more steps into another deeper level of learning.

Researcher: Oh, I see.

Interviewee: Yeah, that’s what I believe to be true. Based on the origin of hula, the true order of importance would be that without songs, there is no hula. However, I am afraid that Japanese people’s way of approaching hula would first be... movements and dances.

Researcher: I see... from such people’s needs...

Interviewee: Right.

Researcher: I see. I see...

Q10: Modern Hula (Hula ‘Auwana)

Researcher: So, how do you describe the modern hula or ‘auwana? Would that be something with music?

Interviewee: Yes, I think so.

Researcher: Recent...?
Interviewee: Yes. The difference between `auwana and kahiko would be that whether you use melody instruments or not... even though both have human voices. So, it would be a more modern form of hula.

Researcher: Like... the use of guitar?

Interviewee: Right. For Japanese people, the steel guitar is one of the major ones seen from Hawaii. But it seems that such steel guitar is not so popular in Hawaii.

Researcher: Oh, is that so?

Interviewee: Yeah... it was be a form of re-importing of goods.

Researcher: Would someone or you go to play ukulele or other instruments?

Interviewee: Well, I am not so good at playing ukulele. For `auwana, there are many professional Hawaiian artists that already sing and play...

Researcher: You mean through CDs?

Interviewee: Yes, that’s right. So, we dance to such things. I am not a professional singer... and so I may not be able to sing well, you know...

Researcher: Humm...

Interviewee: Yeah, so we use such things and so that we can dance. Other times, we would ask for real bands... then we dance...

Researcher: I see... Where do you feel your style falls into?

Interviewee: Humm... style?

Researcher: Yes. Styles seen as a whole. Are there some restrictions to whether you would do certain motions seen in modern hula?

Interviewee: Style...?

Researcher: Yes.

Interviewee: Let me see... well, the fact is that I am in Japan now... I would like to teach hula that has authenticity to that of Hawaii’s one... I mean the hula that people over there may not say that it looks like some kind of collaborated new forms that are flavored by Japanese dances, etc.

Researcher: I see...
Interviewee: That would be the style I have here. As you are already familiar with the fact that there are many genres in the Japanese traditional dance... So, for example, if I were to see traditional dances originated from Korea, China, and India, I am afraid I would see them all as same throughout... since I am not familiar with the dances from each tradition. I may not be able to draw fine lines between different genres in let’s say... Korean dance. I may see all of the genres as Korean dance. Well, since I am involved in the area of hula, I can find some differences seen in different styles. As I observe and learn... well, let me tell you that it is not easy to open up a studio like this you know... so, I as a teacher would teach my students my obtained knowledge originated from my observation and learning throughout... perhaps, opening up a studio is worth doing in this sense. So, as I see some beautiful styles..., I would go and teach such styles to my students here.

Researcher: Oh, I see...

Interviewee: So recently, because hula has become so popular nowadays, there must be some schools in Japan that are branched from Hawaii’s schools. In such cases, you would teach one style that is originating from the particular Hawaii’s school... since that is what ‘branch’ is all about. However, since I have learned hula from several different teachers, I obtain the parts that I feel are good and effective from the teachers. Therefore, I am here to deliver the practice to my students based on my obtained knowledge from the teachers before. Yes... that’s how it is here.

Researcher: I see.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?

Interviewee: I think that it is extremely important.

Researcher: How is it so important?

Interviewee: Well, as you go to express a story, it would be very... Hahaha.

Researcher: Hahaha. What does it communicate?

Interviewee: Right. Besides hands and body gestures... I believe it is quite difficult for the traditional Japanese people to do well in that area. Well, and also, it depends on individual differences. In this studio, there are people from Kyusyu-area to Tohoku-area... their origin of birth may differ. However, there are more people from Kanto-area and Ise-area in this studio.

Researcher: Kanto, Ise...
Interviewee: Right. There is more number of people who are originally from Kansai and Kyusyu areas than the number of people other than Tokyo based. It seems that people from Tohoku and such areas are not so good at expression. They feel shy.

Researcher: Would that be because they are from urban areas...? Tokyo is very urban...

Interviewee: Right... you see... I get an impression of such people that tend to have harder time expressing one’s inner feelings and emotions. They feel really shy... they cannot even look at themselves in the mirror... and they just stand still... you see?

Researcher: Hahaha.

Interviewee: I do not know how it was back in olden time in Hawaii. However, now Hawaii is a part of America. So, they tend to be able to express one’s inner joy, anger, grief, and happiness ‘straightly’. I feel it is natural for them to let such emotions come out. However, for Japanese people, they have to work them out harder in order to let such things out. For example, one does not show sorrow even if he/she feels so in daily life... even if one feels happy, he/she may have some hesitancy in reacting... like American people are very good at... So, I feel such practices of nondisclosure are embedded in Japanese people's way of living life. Therefore, even if they see and understand hula as dance, they may not fully be able to convey feelings and emotions easily... although I tell them to work them out. Yeah... I see a lot of people who are like that. You know, in order for people to express something, the facial expression becomes very important. There were a lot of books by old researchers that indicated the performers not only themselves but also their facial expressions are very important; however, it is difficult for Japanese people to ‘catch up’... hard to catch up... you see.

Researcher: I see. I see.

Q12: Form of Expression (Hand Gesture)

Researcher: We have just talked about face... how about hand gestures in hula?

Interviewee: There are different kinds of hand motions that originated from that of Hawaii’s tradition. In order for you to tell a story, the motions must be included by matching... In ‘auwana, there are not so many sad stories... there are more happy songs; therefore, it is important for dancers to express more happiness...; however, some students dance with squeezed eyebrows... When there are their family members who come to see the show at a party, they say that they felt the sense of sadness and anger from the dances... they go to comment the dancers and say... you were dancing with angry faces...

Researcher: Hahaha... even though they are trying their best they can...
Interviewee: Right... you know, Japanese people are quite ‘serious’ in general; therefore, they are afraid of making mistakes since everyone dances together... so, until they get enough training, they face hard times expressing inner feelings... etc. Those are the comments I hear from my students.

Researcher: I see...

Interviewee: Yeah... until they get enough training... I feel that is really the part that Japanese people are weak at.

Researcher: So, you would tell your students to relax and tell that it is ok to express feelings and emotions... etc.?

Interviewee: Yes, that’s right. I also feel that facial expression must be an important part in the area of ‘Communication’. When there are discussions held in a meeting or so, the more facial expression the better that people around you may understand what is going on... and therefore, the meeting goes much more smoothly...etc. So, Japanese people including myself are pretty weak at expressing in general.

Q13: Form of Expression (Feet Movement)

Researcher: How about feet movements? How do they relate in hula?

Interviewee: Well, as you went through training in hula, feet and waist are the means for you to get rhythm. That is the way how you would go about catching up with the time and pace.

Researcher: I see...

Interviewee: So, there may not be some meanings that portray through feet movements; however, you are able to express strength, smoothness, etc. But, you cannot portray clouds, skies, etc. by doing feet movements. Therefore, like as I said... to keep the pace.

Q14: Form of Expression (Kahea or Calling Out): See Q6

Researcher: Let’s see... we have already talked about kahea.

Interviewee: Yes, that’s right.

Researcher: Ok...

Q15: Hālau Hierarchical Order
Researcher: What is the hierarchy in hula halau infrastructure?

Interviewee: You mean... in this studio?

Researcher: Yes. In your hula school... at your studio... you know, there is you as a teacher... and then, below that... students..., etc....?

Interviewee: Oh, I see. Well, in Hawaii, there must be different roles taken such as alakai, etc. Well, over here, such roles like that of Hawaii are not present. And among my students, some of them become teachers. There are classes that are taught by such students who became teachers. There may be some differences in the level of expertise based on how many years one has involved in hula, etc. Just like in other careers seen in other world where one with 10 years of career is different from others with 1 year of career. However, in my school, I would not draw some find lines to determine one is superior to others, etc. I teach them equally... you know.

Researcher: I see...

Interviewee: Yeah...

Researcher: So, there is you, alakai-san...

Interviewee: Right. And the rest is the regular students.

Researcher: All of the rest is the students.

Interviewee: Right.

Researcher: I see. I see.

Interviewee: But among the students who have longer career... It may be a Japanese way... well, I am pretty sure there must be some similar ways... I am not sure if Hawaii has beginners, intermediate, and advance categories; however, I... created such categories, you know.

Researcher: Would that be like...different level of classes?

Interviewee: Right. But people in Tokyo are quite busy all the time. For example, one is only available to visit here only on Friday morning. One plays tennis on Thursday. These are all just example... One practices calligraphy on Wednesday afternoon. And, one says he/she can only take hula lessons on Friday in such and such time slot...etc. Therefore, it is just difficult in reality to create a class that fits that person’s needs. So, that person may set a own goal in a class where he/she can fit in. You know, it just gets harder to teach a class where there are advance and beginner students altogether. There may be some complains from students’ side as well. So, I cannot allow putting students...
who have obvious career differences in one class. If one fits within a certain range of career, then, I hope to see the class as a whole be improving together.

Researcher: Oh, I see...

Interviewee: Right... let’s say... if I were to differentiate that this time is for beginners and that time is for intermediates... and then if the beginner takes a test and passes it... but, the person cannot go up to the second class because the time slot does not work, you know.

Interviewee: Their daily work... and others...

Right... for the ones that work regularly, they come to study hula at night time. That’s quite difficult too, you see.

Q16: Spiritual Aspect

Researcher: We have talked about some physical side of hula... now, is there a spiritual aspect of hula (spiritual connection) that ascends a level of sophistication when one chants or dances?

Interviewee: Yes, I think so. You mean for me? or for students?

Researcher: Well, both you and your view towards students.

Interviewee: I think it comes to relate. Humm... I go to explain my students on what kind of song they will be learning, brief explanation of its history, information about Hawaiian myth, etc. As they often hear about the important information, when they dance, some of them would be able to get some feelings of... that is what the song talks about and what the song means.

Researcher: I see...

Interviewee: As they become more involved in the hula world, they would start understanding not just doing motions but ‘emotion’ and ‘spirituality’. These are the reasons why they would be able to learn it for a long time.

Researcher: I see...

Interviewee: Yeah... and it is fun for them. They take a good amount of time learning it... Some of the students who have been learning hula are practicing for over 15-16 years. These students are the ones that have been practicing since this studio opened. Since they love learning hula, they would bring their daughters, grandchildren, etc.

Researcher: They started loving... and then...
Interviewee: Right. There are sometimes 3 generations from a family come to learn from me as well. Because this is a foreign practice... that’s the sad part of it... you know... we do not have similar things seen in Japanese dances, don’t you think? I did not learn such Japanese dances, either.

Researcher: Humm...

Interviewee: If I only take a look at hula just by itself, it is a very precious culture. You know, you are able to pass it on through generations and generations... you are able to enjoy it... and also as you enjoy practicing it, all of the tradition, history, and spirituality can be passed on as well. You know, Japan has a long history of tradition. We tend to let the small number of specialists take care of that.

Researcher: Are you saying that young generations do not take part in...?

Interviewee: Well no, young generations practice it... I believe they would practice it; however, only small portion of people would practice it such as a male (son) in a family to practice it.

Researcher: Oh, I see...

Interviewee: So, only limited number of people would practice it. As we live our daily life, even though we may have a chance to go look at the performances, we may not think to actually practice them since such practices seem to be quite different from our daily life. For example, Kabuki... we would not practice due to such ‘hereditary system’.

Nowadays, there are general public offerings for people who are not in that hereditary system to participate in Kabuki...; however, it is not as common as hula... you know... not at all.

Researcher: I see.

Interviewee: I know that Japan’s tradition goes back to many years... it is precious... and it is valued from international perspective; however, the general public would not go to practice and to perform it by themselves. So, such practice of Kabuki and hula are different in that sense... and so, I feel hula is great.

Researcher: Oh, is that so?

Interviewee: Yes.

Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students’ visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that are often times difficult to describe?
Interviewee: To explain... I use maps.

Researcher: Oh, is that so?

Interviewee: Yes. Every time when I tell them to start practicing a particular song... for example, a song about Waianae. I would explain about the location and its typical weather based on how much I know.

Researcher: Oh, then, you students would be able to visualize more...?

Interviewee: Yes.

Researcher: So, the students would go oh...

Interviewee: Right. Sometimes I ask someone who has actually been there to explain others. When I tell them, ok we will be doing a song about Waimanalo. Then, one of the students would say, oh I have been there and have taken some pictures... there is a beautiful sea. Yeah, there was such time when one student was able to bring the pictures.

Researcher: Wow... that sounds wonderful.

Interviewee: Yeah.

Q18: Favorite Song

Researcher: Do you have any favorite hula?

Interviewee: Hula or songs?

Researcher: Well, songs.

Interviewee: Song...

Researcher: Humm... or...

Interviewee: Yeah...

Researcher: Do you like all the songs? Hahaha.

Interviewee: Hahaha!

Researcher: Or, do you have a particular one?
Interviewee: Well, let me see... there are some of the songs that I initially learned... I am most impressed because they were the first ones probably... There is a song called Waika.

Researcher: Oh...

Interviewee: Yeah. That’s... the one I like.

Researcher: Would that be the combined version... with chanting?

Interviewee: Yeah... there is a chanting version as well. The name was initially taken from ancient hula. Now, we have an ‘auwana version as well.

Researcher: Oh, is that so?

Interviewee: Yes.

Researcher: Why would that song be your favorite?

Interviewee: Humm... well, let me see... it is because...

Researcher: Was there something you were inspired from the song?

Interviewee: You know... it portrays the atmosphere of forests in Hawaii. I feel it describes well in that sense. I also liked the motions that went with it. Furthermore, when it became available in ‘auwana..., the melody was something I liked as well. Later on, I took a look at a book called ‘un-literature’ in Hawaii. There is such un-literature book, isn’t there?

Researcher: Oh... would that be... un-literature...

Interviewee: I believe it was something like... un-literature of Hawaii.

Researcher: Oh...

Interviewee: It is such a famous book.

Researcher: Humm... I would not know much about it.

Interviewee: I remember that in the book, there was a section that talked about it.

Researcher: So, the motions were taught by the teacher you got trained from...?

Interviewee: Right. Back then, I was dancing to the motions that my teacher taught me.

Researcher: Would that be... a Japanese teacher?
Interviewee: No, it was through a teacher in Hawaii. Since I met hula for the first time, I learned hula from a teacher in Japan... and then, after that, I visited Hawaii several times... and learned from the teacher in Hawaii. And also, when the teacher was scheduled to come to visit Japan, I learned the hula then as well.

Researcher: What is the name of the teacher?

Interviewee: The first teacher I learned hula was... has already passed away... last year or two years ago... Kamalei-sensei.

Researcher: Kamalei-sensei... I see... Is she famous?

Interviewee: Humm... I believe in hula world, everyone is familiar with her... she is famous.

Researcher: I see...

Interviewee: Yeah... she has passed away...

**Hula Style Inquiry:**

Q19: Tradition vs. Creativity

Researcher: Let me see. What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: Oh, about originality... I feel it is difficult to produce originality since I am Japanese as I told you earlier. So, I am the succession personnel who practices foreign culture. It may be difficult to be exact; however, I attempt myself to make it close to the Hawaiian style. So, I do not really think that I would try to introduce some creative originality in my hula. However, if I were to choreograph hand motions to a song, I am afraid there may be some originality in it.

Researcher: Humm... I see.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: In terms of when I create one? Or I know that such rules come from Hawaii. It is not like I know all of their rules; however, if I know, I try not to break such things. That is something we all must follow. I feel that is the most difficult part for Japanese
people like me to practice the hula which comes from another culture. This is what I believe all the time. I have talked on this issue to someone before. For example, let's make believe that there is a British person who comes to learn Japanese Kabuki. Then, that person tries to create a new innovative Kabuki. If the person is Japanese, people may say that more or less the person understands some Japanese spirits. The person may be permitted and supported to come up with and try out new things. It is something called kaumi. Doing a new thing by introducing originality. Just say the person goes by adding new styles to the traditional Kabuki. However, even though a high chief may look at the person with grimace... perhaps one may be cheered by massive audiences since they may enjoy such new style.

Researcher: I see.

Interviewee: However, let's say the British person comes and does the same thing. People may say that because you are not from Japanese culture, you can come up with such strangely unique style. They may say that such new style cannot be found in traditional sense. It is obvious that there are higher chances of being criticized.

Researcher: I see.

Interviewee: So, let's say when I go to come up with my original choreography to a song... then, if the motions are obviously too 'new', for example, if I create motions that you cannot find in Hawaii, people may say that it is done in such way because the creator is Japanese. Again, there are much higher chances to be criticized. I am afraid to say that it may be the huge obstacle and limitations for us to continue practicing a foreign cultural practice.

Researcher: Humm.... I see.

Interviewee: So, if I were to marry someone from that culture, then live there, and actually live there for a long time, it may be more acceptable to perform such things being Japanese. I am here in Japan and dance their cultural practice. Therefore, that is the part where I feel I see difficulties and limitations. So, I must raise a question how far are we allowed to introduce originality. When such thing happens, it may be interesting to Japanese audiences; however, I wonder what the Hawaiian people may feel about it. I feel that is the difficulty. It seems that when Hawaiian people come up and introduce new techniques, it may be more acceptable especially when it is done by some famous teachers there. People may agree to the new style by looking at new things created by people there. They may feel that it is something beautiful which we have never seen, you know. So, this is where I feel some difficulties.

Researcher: Oh I see.

Interviewee: Don't you think so?

Researcher: Yes, I can agree to that.
Interviewee: You have been living in foreign countries.

Researcher: I see.

Interviewee: And especially, well, if I were to twist and create originality in our cultural practices, it may be ok, you know. That kind of thing is quite difficult, I suppose.

Researcher: I see.

Interviewee: That is something I am always thinking about.

Q21: Alteration (Potential Replication)

Researcher: So, from your point of view, you have commented on that when someone creates a distinctive hula which is a lot shaped by Japanese style..., would you say that you would agree or disagree?

Interviewee: I feel it depends on people who seek for different things. It is quite difficult to say. I do not know if you can call such thing as hula. As we see our society moves on to next period, our language has been adapted as well. Therefore, we cannot say which is correct. From the point of Hawaiian people’s view, it may appear to look wired; however, I would not choose to take that path. I think there are a lot of teachers who seek for a distinctive hula. For example, some people go to remix Hawaiian type, featured, remixed hula style into Japanese popular songs and teach them to their students.

Researcher: Japanese song?

Interviewee: Yes.

Researcher: With Japanese lyrics?

Yes, as an example.

Researcher: I see... as an example.

Interviewee: I feel there are some like that. However, if there are students who seek for such things and who seek to learn such things, then, I feel there is such community established for that reason. So, if there are people like that, I tell them to go to such place. However, I do not allow such thing at my place.

Researcher: Do such people call it hula? Or... what kind of name given to that kind of practice? In what category?
Interviewee: Humm.... Hahaha. I do not know... would that be a ‘Japanese hula’?

Researcher: I see.

Interviewee: It is difficult to say. I am just saying here that I would not choose to go into that kind of path. I would not go there and criticize the instructors for doing such things. I believe there are students who like to learn such things as well. I am afraid such community is established in a way.

Researcher: Humm... I see. What about Hapa Haole songs? The combination of both English and Hawaiian words.

Interviewee: Right.

Researcher: We may see some people put hula motions to the English based songs.

Interviewee: Right. So, long time ago, people there created non-Hawaiian songs like Hapa Haole... or came up with 100% of Haole which I wonder if they call it as hula you know. From Japanese people’s perspective, they are 100% Haole songs... that is a kind of hula that they just happen to see. I wonder what kind of concerns that instructors who put their intension to the traditions. So, they may distinguish Hapa Haole as one of the genres that is different from original Hawaiian hula.

Researcher: I see.

Interviewee: However, Hapa Haole songs that were born hundred years ago may be called as hula, you know... as we see history becomes older and older. Don’t you think so?

Researcher: I see. So, from now on... as society goes on.

Interviewee: Right. That’s what I feel. I do not know what will happen then, you know.

Q22: Alteration (Future Transformation)

Researcher: So, do you think hula will reflect the time as our society moves on?

Interviewee: Yes, I believe so.

Researcher: So, 20 years from now, do you think hula will be deformed to some degree both in Hawaii and Japan?

Interviewee: Yes, I think so. I feel it will change little by little.

Researcher: I see.
Student Inquiry:

Q23: Students (Motivation)

Researcher: We will soon finish.

Interviewee: Yes, ok.

Researcher: What are the reasons why students like to learn hula?

Interviewee: As I mentioned to you earlier, there are various reasons.

Researcher: So, from real young generations like kids to... older generations... are there differences?

Interviewee: Yes, their reasons may differ a lot. As they practice hula, I would like to have them gradually realize; hula is wonderful, Hawaii has a wonderful culture, and people can learn many other things through hula. My wish is to have them start loving hula itself. That is my role... well if I say to educate them... that may be a too big word... but, that is how I would like to proceed in teaching my lessons. So, I do not mind if they have different...

Researcher: Motivation?

Interviewee: Yes. Some students come to say that their initial motivation was wrong, you know. They told me before that they like to visit here because they like the city, Kichijyoji.

Researcher: Hahaha.

Interviewee: And also, they can eat a lot of good foods... around. And... through doing hula, it may work as a form of dieting, etc. Some people were told by their doctor to participate in some kind of exercise... they found themselves difficult to run, run, and run... they would want to become healthier by doing hula motions that are very slow and elegant... Some people told me that because they have involved in several different dances prior to hula and therefore, they come to learn hula from me... And also, some people went to visit Hawaii and... well, there are a lot of ‘Hawaii Freak’, you know. As such people practice hula, they may find more chances in visiting Hawaii again... or they may be able to enjoy more when they revisit Hawaii.

Researcher: I see...

Interviewee: Yeah, they may be able to understand more about its history, geography, and also there will be more enjoyment in revisiting. Because they like Hawaii... well, a lot of my students started coming to join here because they love Hawaii.
Researcher: As they traveled... and heard about it...
Interviewee: Right... and other than these... some people practice because their family practice... because they practice ukulele... because they like Hawaiian music... so on and on...

Researcher: I see.
Interviewee: Some people have actually seen the real hula in Hawaii and therefore, when they come back, they want to learn it, etc... etc...

Q24: Students (Feedback)

Researcher: When you students go to tell you that they want to learn a particular song, how do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require students to learn you choose to teach?

Interviewee: Well, first of all, I would like to teach based on individual’s needs. So for example, someone who comes to learn because she wants to become healthier, I would teach something that is very strong and fast in pace but rather I would teach something more relaxed ones... As they and I see that they are becoming more controlled and sustained with their health, then, I may introduce some stronger and faster ones... And you know, for someone who does not like ‘side lettered’ language, you do not want to teach them from A to Z by being angry and forceful... because it is not an enjoyable learning experience. So, as I explain to them a little by little, I would try to have them become more interested in language... then, my challenge would be to have them wonder about... what kind of song with what kind of historical and cultural background they will be learning next.

Researcher: So, it is your wish as a teacher to have all of your students to fall in love with hula...

Interviewee: That is right. So, as they become more familiar with Hawaii’s culture... hahaha... it sounds like tourists but... like geography... they may not know about their own history of Japan... including myself... hahaha. Anyways, my goal is to make them become more familiar with such things through hula. And also, as I mentioned earlier, there are unchanging common things seen in our tradition as well. For example, to respect your ancestors, to have spirits in taking care of nature, etc. In hula, there are a lot of such important teachings portrayed. So, as they practice hula, they may be able to realize the importance that should also be seen in Japan. My wish is to also make similar atmosphere to that of Hawaii.

Researcher: Oh I see...
Interviewee: Yeah… especially when I teach children, I teach them about aloha spirit, etc… so that they may gradually be able to get a feeling of the importance I told you earlier. And… I hope that our society becomes full of good spirits.

Researcher: Oh, I see.

Interviewee: Yeah, if I put it into exaggeration of words.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students?

Interviewee: What do you mean by that?

Researcher: So, do they get along well? For example, they come to hula but also they would go out to have fun together.

Interviewee: Well, there are some classes like that. It depends… Well, you know, even when I say that they would go out together, it is not something like they would go to Spain together, you know… They mean if they were to go somewhere together, it is definitely Hawaii.

Researcher: Oh...

Interviewee: They go to Hawaii together.

Researcher: I see...

Interviewee: Yeah, there are some classes like that. And sometimes singles come to join my school too. So, when they plan to get married in Hawaii, people in that class may plan to go to Hawaii together to join the wedding ceremony. Humm… some classes are like that.

Researcher: Oh, I see...

Interviewee: Oh, aloha- please come in… (talking to a student).

Researcher: Let me see...

Interviewee: Oh, can you hold on a sec…?

Researcher: Yes.

Interviewee: If you are planning to change your clothes here, it may be a good idea for you to go to next door… (talking to a student)
Q26: Students (Harmony towards Success)

Researcher: Let’s see… this is the last question.

Interviewee: Ok.

Researcher: From your view point… when you find a particular class that has strong bond among students...

Interviewee: Yes.

Researcher: When they go about doing performances outside, the group cohesion may or may not correlate with the success of dancing together?

Interviewee: Yes, I think so because their bond gets tighter by being able to get along. So, if I were to have that class (the group that traveled to Hawaii together, etc.) perform a certain dance, they seem that they are more unified.

Researcher: Doing motions together… and may look happier?

Interviewee: Right. I would say that it comes from psychological side.

Researcher: Humm…

Interviewee: I would not say anything about their skills to whether they can dance better than others or not… However, they may try hard psychologically… to create something wonderful as one…

Researcher: As one…

Interviewee: That is like ordinal students’ School Festival, you know?

Researcher: Hahaha, I see.

Interviewee: So, it may bring more of that kind of trend seen in such group. That’s what I think…

Researcher: Oh, is that so…?

Interviewee: Yes. After they finish their performance, they may discuss and say… they were able to dance with a beautiful formation… when they had to do motions that were quite difficult to achieve… their happiness may be greater than doing it by oneself…
Researcher: Hahaha.

Interviewee: It may be greater when they are unified... as one. They may hug each other and therefore, it may enhance their group harmony.

Researcher: Oh, I see.

Interviewee: Yes, that's what I think.

Researcher: I see.

Interviewee: It depends on classes, so...

Researcher: Humm...

Interviewee: There are classes that have a lot of older generations, too.

Researcher: It depends then...

Interviewee: Yes.

Researcher: Well, thank you very much.

Interviewee: Was I helpful to you?

Researcher: Oh, yes. Of course. You are wonderful. Thank you.
Appendix E-7
Data Collection [JAPAN No.7]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Asako Tsuda
Hālau: Pohai Ke Aloha
Date: December 18, 2007 at 6:45 PM JST
Location: A cafeteria near by Kyoto-Station, Kyoto
Method: Audio record & dictation
Duration: 46 minutes
Language: Interacted in Japanese (Translated into English by the researcher)

**Introduction Inquiry:**

Q1: Name of Hālau

Researcher: The name of your halau would be... Pohai Ke Aloha, isn’t it?

Interviewee: That’s right.

Q2: Years of Involvement, Q4: Early Motive, Q5: Knowledge Acquirement

Researcher: How long have you been involved in hula?

Interviewee: For 20 years.

Researcher: I see. What was your reason in contacting hula for the first time?

Interviewee: It was introduced by my friend. And then, I did not start learning immediately...; however... when my friend was dancing at shows, I always brought flowers with me to see them. Well, from my youth time, I was involved in dances in general... I already liked dancing.

Researcher: I see...

Interviewee: One day, I went to see the show. I wondered why I was not on that side dancing... even if I always brought flowers... and went to see shows... you know. I really wondered... Then I decided to practice hula... since I was introduced to it via my friend anyway...

Researcher: Was it in Kyoto?

Interviewee: Yes, it was in Kyoto.
Researcher: So, you went to a hula school here?

Interviewee: No... there was a teacher who visited here from Tokyo. You know... there were no hula schools in Kyoto 20 years ago. The Japanese teacher from Tokyo was quite famous in Japan. This teacher came to teach hula once a month... we then practiced on Saturday and Sunday. As the teacher went back to Tokyo, then we would practice on our own. That is how I had kept studying hula this way for 10 years. Then the teacher acknowledged my level of hula... then gave me permission to open up a school here after 10 years of learning. Since I opened my school, I have been running it for 10 years. Now, I am learning from a different teacher,

Interviewee: Anthony Tauvela.

Researcher: The first Japanese teacher you have mentioned was...

Interviewee: Yoshiko Misaki.

Researcher: Yoshiko Misaki-sensei?

Interviewee: That’s right. I remember she often changed her teacher... different kumu hula from Hawaii. I cannot recall the teacher’s name now... the kumu that got into a traffic accident in Hawaii... anyways, she was learning from that kumu.

Researcher: A teacher that you are learning from would be... a Hawaiian teacher?

Interviewee: My teacher is Hawaiian who has been living in Japan. He is originally from Hawaii.

Interviewee: His name is Tony Tauvela.

Researcher: Tony Tauvela... I see.

Interviewee: The Tokyo’s teacher... she has halau all over Japan.

Researcher: I see. Since you were involved in hula, how did you learn hula?

Interviewee: Well, first of all, she spent so much time on basic steps.

Researcher: I see.

Interviewee: Yeah. But back then, the way of learning the hula was different from the way nowadays. During that time, the hula school did not teach me by going over the words that were introduced in the song lyrics. Nowadays, there are a lot of words and dictionaries that are available. Such dictionaries were not available to us back then. So back then, they only went over brief meanings of a song before they were about to teach it to us. So, if I were to teach such song now,
Interviewee: I need to look for each meaning of words... you know. Hahaha.

Researcher: I see.

Interviewee: When I started teaching at the beginning, I had harder time. So, in the past, their teaching method was not to go over every each word in a song...; therefore, I understood it as how things were... you know. But now, Tony teaches me from words, meanings, and background stories that relate to a song. For example, I am able to learn a lot of different kinds of process, history, etc. So, he teaches me not only the meaning of a song but also more background information that relates to the song.

Researcher: So, Tony-sensei already lives in Japan?

Interviewee: Right, he lives in Japan now. Because his mother passed away this year... and she lived in Hawaii, he was recently traveling between Hawaii and Japan back and forth.

Q3: Educational Background

Researcher: In your highest educational degree, what were your focused areas of learning?

Interviewee: In my youth, I now regret why I did not learn English language during college/university. That is my most regret ever.

Researcher: Oh, I see... What was your focused area then?

Interviewee: Well, it was... Seikatsu Kagaku-ka (department of life and science) which I believe was easiest way to get through the school life.

Researcher: Seikatsu Kagaku-ka...

Interviewee: You know, people in the school always sailed on the yacht. Since we did not have such thing in our school, we often went to visit a supervisor of Yacht Club in a different school. We sailed all the time.

Researcher: Wow, via yacht.

Interviewee: So, if you were to ask me what I was doing in the school, I tell you that I was sailing yacht. Hahaha.

Researcher: Hahaha. Was it here in Kyoto?
Interviewee: No, in Shiga-Prefecture. Sailing all the time. We often did a round trip to Biwa Lake. We often stayed inside of a yacht for over a week. We often went to Chikugo Island as well. We participated in yacht competitions.

Researcher: I see... well...

Interviewee: I wonder why I did not learn English language you know.

Researcher: Hahaha.

Interviewee: Back then, I often told my boyfriend back then to translate English because I was so bad at it. And the next day I had to attend the class... oh no.

Researcher: Hahaha.

Interviewee: So, that would be my most regretful thing.

Researcher: Hahaha, English?

Interviewee: English.

Researcher: I see.

Interviewee: Then after I graduated, I started visiting an English language class outside. But after I missed one class, I started not being able to catch up... then... I got it over and said ‘I quit’. Hahaha.

Researcher: Now, are you able to speak English?

Interviewee: No, not at all.

Researcher: Hahaha.

Interviewee: Yeah...

Kumu Hula Inquiry:

Q6: Hawaiian Language Proficiency

Researcher: When you teach hula to your students, do you use Hawaiian language in classes?

Interviewee: Let me see... Tony sometimes speaks Japanese; however, he may speak English as well. Sometimes, he speaks English when he gets excited... But, I really enjoy his way of teaching... when he explains contents.
Researcher: You enjoy his teaching?

Interviewee: Right, I really enjoy how he teaches his class...; however, he is strict. I am attracted to his teaching. He makes me feel that I have to really, really catch up.
Researcher: I see... so, Tony-sensei and you are teaching hula there?
Interviewee: No... I am learning hula at his halau there.

Researcher: I see.

Interviewee: Yeah, I am still in the stage of learning.

Researcher: I see.

Interviewee: At his halau, there are many different levels of class such as beginning class... etc. I am in one of the classes... the class in which most of the students there has their own students somewhere else.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: What hula is... hum... well, I feel hula for me is a dance which I can effectively express my emotions. Even though there are various dances that you can express yourself, hula makes me express better since it is a kind of sign language. It let a person express him/herself easier.

Researcher: As you are dancing?

Interviewee: Yeah... that is why I enjoy dancing it. In general hula has flashiness, even though there are some songs that are not so much the case. The best part of hula would be that a person really enjoys dancing. Another important part is... how I should say... that hula is deep and makes a person to discover it more and more... as he/she learns about a particular story which has a lot of deepness. Even though I have been practicing many different kinds of dances, now I enjoy practicing hula the most.

Researcher: What kind of dances have you been involved before?

Interviewee: Well, when I was in an elementary school, I was involved in Ballet.

Researcher: Oh, Ballet...
Interviewee: And because my mother was a grand master of Shigin (traditional Japanese poetry chanting), I practiced dances that associate with it such as Senbu (Fan Dance) and Kenbu (Sword Dance). And also, I was involved in Déjà Vu Dance and Social Dance. I have also been doing a Folk Song dance with wearing Mimono. However, I am putting all of my attentions to hula now.

Researcher: I see... that sounds great.

Q8: Ancient Hula (Hula Kahiko)

Researcher: Let’s talk about the ancient hula.

Interviewee: Yes.

Researcher: Would that be kahiko?

Interviewee: That’s right.

Researcher: How do you describe the hula kahiko?

Interviewee: Well, I would say... that it is best for people to do it with holiness. I feel even though we may be looked as being permitted to proceed in doing some modifications in 'auwana, I feel there are something more strict sides to kahiko because it is our duty to deliver correct and precise knowledge to our students.

Researcher: I see...

Interviewee: So, we cannot just teach something randomly... there is responsibility... well, this can also be said for 'auwana as well. Kahiko demands us to deliver correct knowledge to the students than 'auwana. I think we are not allowed to reflect individual interpretations. I see something strict about kahiko... so I feel the students... including myself need to learn more about kahiko. I cannot explain well but that’s how I see it as.

Researcher: I see.

Interviewee: It is somewhat religious... you must dance with holiness as if you are devoting to gods.

Researcher: So, may your style fall into that of Tony-sensei’s?

Interviewee: No... even though I sometimes learn kahiko from Tony-sensei, when we perform at shows, we have only young students (level of learning) to perform there... so, we never dance kahiko at any shows.

Researcher: I see. I see.
Interviewee: Tony’s kahiko style is somewhat directed for performing at big competitions. Such style may be a bit difficult for my students to learn since I teach them more basic and simpler things... like... explaining ‘this is how it is done’ kind of thing... I go to Kapiolani Hao-san in Hawaii... you know, we learn some simple kahiko when we participate in workshops in Hawaii, don’t we.

Researcher: I see...

Interviewee: But it is like ‘passing through the back of waterfall’. So I need to learn more detail of kahiko otherwise, I should not teach it yet. This was why two times in this year... in July and September... I went to Hawaii to deeply learn about how to properly drum ipuheke, how to decide what costumes to wear under what reasons, what kind of ‘proper mind’ you must have, etc.

Researcher: Oh, I see...

Interviewee: You see... otherwise, I cannot proudly teach my students.

Q9: Ancient Hula (Chanting)

Researcher: How does chanting relate to hula? Would that be... ‘oli?

Interviewee: Yes.

Researcher: How does it relate to hula?

Interviewee: Well, ‘oli... I sometimes... when I went to Hawaii last year, I learned it; however, I do not feel confident enough to teach it to my students yet. Well, just that I tell my students about ‘auwana and kahiko if they do not talk about them. If people in Hawaii were to hear my chant, they may point out; there is strong Japanese accent; something is off; or something like that. So even though I learned from Kapiolani Hao-san, she would not allow me to record the voice. She told me that I have to figure out and remember lyrics from her style of drumming then, she tells me to provide her how I see and understand. So I feel I have weird accent in a case of chanting, you see?

Researcher: Humm... I see.

Interviewee: Because I often find myself failing to do well as I listen and listen to various CDs, I try hard to do better by saying, saying aloud. I wonder...maybe this is why I have developed my weird accent. So, I may have some problems with pronunciation. As I asked Tony-sensei for permission in teaching kahiko, I was permitted... he tells me that even though I may have some problems with accents, he tells me to try and challenge.

Researcher: I see... that’s when you use ipuheke?
Interviewee: Yes. Yes.

Researcher: Do you use other instruments?

Interviewee: No, only ipuheke.

Researcher: How about ipu?

Interviewee: Well we use ipu only during dancing 'auwana.

Researcher: I see.

Q10: Modern Hula (Hula 'Auwana)

Researcher: You were saying that you mainly teach 'auwana?

Interviewee: That's right.

Researcher: Ok... How do you describe 'auwana when you compare to that of kahiko...? What are your thoughts?

Interviewee: Humm... how I teach 'auwana...

Researcher: Well, what is 'auwana?

Interviewee: Humm... what is 'auwana... what is 'auwana...

Researcher: Would that be modern hula?

Interviewee: Well yeah... that would be right... well, first of all, I want a person to firstly get a feeling of happiness in dancing prior to actually start dancing.

Researcher: Oh, I see...

Interviewee: Yeah... what I mean by that is that I do not want them to dance in a way that they have to memorize everything. I want them to dance in a way that they are happy that they are actually dancing. As they get that feeling, then I would explain about words in a song. And then I would go to explain about meaning of first verse, second verse, etc. And then I show them my dance for the purpose of explaining about the song further. Then after that, I explain the contents of the song in Japanese many times... again, again, and again... This is how I want them to dance. However, my students tend to memorize orders in a song... hahaha.

Researcher: Hahaha, I see. Total memorization?
Interviewee: Well, they say they do not really understand the meanings in a song. But I am telling them the meanings until I lose my voice, you see? They say that they are busy memorizing... even when I am trying to explain them the meanings, you know. Hahaha, I get depressed huh. So, it is better to know the words in Hawaiian; however, if they cannot do that, then I always tell them to remember what I always tell them... lyrics and its contents in Japanese. Then, I tell them to realize that it is now easier to dance, you see? I do not want to see that they are trying to memorize orders... I can see them in their face... emptiness... hahaha.

Researcher: Hahaha.

Interviewee: I tell them that it is now easier to dance once you understand meanings. That is why I insist them to learn them. Well, at the bottom line, I want them to enjoy dancing.

Researcher: I see.

Interviewee: The goal of the class is not meant to go to competitions. The main goal for me is to have people enjoy hula. That’s why I always tell them to enjoy dancing more. Hahaha.

Researcher: Hahaha.

Interviewee: You know... I feel Japanese people are not good at that kind of thing... the kind of thing that they have to show smile and express their feelings... I feel that is the weak points seen among Japanese people. So, they are really good at resembling someone else’s dance form... because they have harder time presenting such things... that is why their dance is often called as ‘form only’, you know. I feel such trend does exist among Japanese people, yeah...

Researcher: Humm... I see.

Interviewee: Well, even though young generations are getting better at expressing feelings, old generations like older women... they have hard time. Hahaha. They keep saying... must memorize orders, orders, and orders...

Researcher: Among your students... I see.

Interviewee: How I can say... you know, it looks obvious a person with emptiness... always thinking of orders in their head. Hahaha.

Researcher: Hahaha. Face with confusion huh...

Interviewee: You know... so I tell them hula should not be done in such way...
Researcher: Humm...

Interviewee: So they need understand meanings more, enjoy... understand... and express such meanings. I tell them to imagine ‘sign language’. Because you are trying your best to express what you want to say through sign language, I tell them that you are not just moving your hands. I tell them to please put emotions... like that of sign language... you are dancing to the music... so if you do not express your emotions, your audiences would not receive them. Then, I say ‘let’s do it’. But I find myself not doing such expression well... hahaha.

Researcher: Hahaha.

Interviewee: So... let me tell you... I cannot explain something difficult; however, when I am asked to answer ‘what is hula’ then, I try to mainly explain it to my students based on what I have learned.

Researcher: Do you use ukulele or other musical instruments when you teach in class?

Interviewee: Well, I have started practicing ukulele too. You know, in order to play such instrument well, you need to practice it at home, right? But because I have classes to teach... so, it is hard for me... I have tried for 2 years... but I stopped practicing it. It is ideal to play music as I sing a song. But when I teach now, if I were to start running music, my student would not able to catch up with it. So, I just sing without music.

Researcher: So, you sing it...?

Interviewee: So I tell them that if you can dance to my unskilled singing, you can dance to any songs via CDs. Hahaha.

Researcher: I see...

Interviewee: I sometimes say hum, hum, hum... for the parts when I get stuck... hahaha. Researcher: Hahaha... and your students are dancing...

Interviewee: Yeah... so I repeatedly sing, have them dance, sing, have them dance, etc.

Researcher: I see.

Interviewee: Yeah...

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?
Interviewee: Well, I feel you cannot just do smiling. There are many forms of smile such as when you feel a love and when you see a beautiful scene. ‘Dancing with face’ or it is like the saying of if one can dance with only facial expressions, that’s wonderful. Face is that important.

Researcher: I see.

Interviewee: Well, instead of not smiling, it is better to smile...; however, doing same smiles is not good... that’s what I think... is this wrong?

Researcher: So... based on meanings...?

Interviewee: Right... I think it is the best if smiles come from contents.

Q12: Form of Expression (Hand Gesture)

Researcher: What do hand gestures relate in hula?

Interviewee: Hands...?

Researcher: How do they relate in hula?

Interviewee: Humm... hands should portray elegance based on the dance in the hula...or using wrists to portray elegance... softness... you must be conscious to the tip of your hands in order to do such things. This is how I teach my students.

Researcher: Oh.

Interviewee: And they tend to move their fingers if they were to hula. So I provide lessons to practice softening wrists...not fingers. And also, I tell them to keep that style while you pay attention to finger tips. This is how my teachings go.

Researcher: I see.

Q13: Form of Expression (Feet Movement)

Researcher: What do feet movements relate in hula?

Interviewee: Well feet movements...

Researcher: How do they relate in hula? Would that be... movements of feet?

Interviewee: Movements of feet... humm... movements of feet... I do not know how to answer to that... well, I can say something about movements of waist.
Researcher: Oh, movements of waist?

Interviewee: Humm...

Researcher: I see, I see.

Interviewee: Humm... well, if you know various basic of feet and basic of hands, then, you learn to manage combination of them... then it becomes a dance movement... yeah that's what I feel. Well, not only hand motions but also feet movements are important. As a person always bends knees, feet too... the tips of feet should not be pointing in and out... it is like the way of dancing with your tips of your feet are pointing straight forward. The flexibility of ankles.

Researcher: Ankles...

Interviewee: Yeah... you know young generations nowadays wear high heels so they do not walk using ankles.

Researcher: Oh, I see...

Interviewee: If you are wearing high heels, you do not have to rely on ankles. It is suggested to wear flat sandals so it leads to a good practice. So I often tell them to use their ankles while they dance.

Researcher: Oh, I see... that sounds good.

Interviewee: And also, when they are dancing with bent knees, I tell them to practice flexibility of ankles. That's how I often tell them to train.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: In hula, there is something that you call out...

Interviewee: You mean kahea?

Researcher: How does it relate in hula?

Interviewee: It is important.

Researcher: How so?

Interviewee: Especially when you have a live band, it becomes very important. Even if you are dancing to a CD, it helps peers to become one. It helps their spirits to become one. So, that is why kahea is important; you are telling others to be ready. So, in the stage of teaching basics, I tell them practice kahea. My students in studio are already
used to doing it; however, my students in a culture center are not like the case. For example, when they kahea, they screw up the dance... haha... but, kahea is mandatory in my teaching.

Researcher: It is mandatory?

Interviewee: That is right.

Researcher: I see.

Interviewee: Hahaha, they sometimes experience tensions when they kahea wrongly to the band members. They may glare each other hahaha (jokily saying).

Researcher: Hahaha.

Interviewee: And also, it depends on what kind of CDs and what kind of band member but sometimes we may dance second verse twice, once, etc., so if we do not have enough time, we may use shorter version of music via CDs, etc. So, there are chances when we may only do second verse once... or third verse once...; therefore, as we call out kahea, we are able to communicate each other where we are at and what is next. I ask all of the dancers to kahea... they should not rely on one person alone. This is how I teach my students. I tell my students to call out together.

Researcher: Everyone calls out...

Interviewee: Right. I tell them not to call out in their own timing. Hahaha.

Researcher: Hahaha. You may not know what you are saying huh.

Interviewee: As they do right kaholo, then when they do left kaholo... I tell them to start calling out altogether on the first step of the left kaholo.

Researcher: I see. I see.

Interviewee: I tell them not to mumble with their mouth... I tell them to call out from their stomach so that they can produce adequately louder voice altogether. This is how I teach them.

Researcher: I see.

Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in hula halau infrastructure? Like... there is ‘you’... etc.
Interviewee: And there is alakai, instructor, etc.

Researcher: How is it like at your school?

Interviewee: At my school... at my halau, humm.... There used to be more instructors... now there is only one. Well, let me tell you... there are people that are maybe similar (characteristic wise) to me...; therefore, we do not get along well. They say they like to dance by themselves; however, they say they dislike teaching others. The people in my halau. So, now I go around all of the classes in different areas. But for example, when I have to travel to Hawaii, there is a person who takes care of my absence. Even if I offer some of them to take care of... such as one of the culture centers... they say they do not want to.

Researcher: So, you end up going to all of the places.

Interviewee: That’s right. So... morning, afternoon, and evening...
Right... 2 different places in a day... in some busy day I used to have to go to 4 different places,

Interviewee: you know. But nowadays, I teach 2-3 different places in a day... from Monday to Saturday.

Researcher: I see...

Interviewee: But now, some of the far places or culture centers... I want someone to take over slowly...; however, nobody wants to do it.

Researcher: I see.

Q16: Spiritual Aspect

Researcher: Is there a spiritual aspect of hula (spiritual connection)? Is there such thing?

Interviewee: Yes, there is. I feel hula works really well for women both spiritually and physically. This is because women in general experience that their pelvis shifts as they become older. So hula is... well, it was also shown on TV that hula can effectively work to reduce such pelvis shift as they move their hips. One of my friends had such shifting problem; however, her doctor told her to work out by doing hula hoop.

Researcher: Oh...

Interviewee: So, if you are doing ami, your hip goes round and round here and there. So, it is really a good way. Furthermore, because your body line is straight (as you do hula) with chest-out, it works well for abs and muscle in the back....and because you always bend your knees, you can develop muscle on thigh; therefore, it leads to protect your
knees. So, it is said that hula really works well for women. Furthermore, your internal organs start working better. So, you can enjoy eating, you see? Hahaha.

Researcher: Oh... I see.

Interviewee: And also, if you move your hip, your waist gets tighter. You can find only good things (by doing hula). Furthermore, because you are dance with bare feet, your soles can be stimulated... it is good for your body. Now I think that I am happy that I have been practicing hula.

Researcher: Humm... how about spirituality side then?

Interviewee: Well spirituality side, Hawaiian music is very relaxing music.

Researcher: Oh, I see.

Interviewee: So, listening to such music while dancing works as tranquilizer.

Researcher: So... it works as healing?

Interviewee: Right, it heals you and makes you relax. And on top of that, you wear colorful flowers, lei, and also you wear peaceful clothes that they cannot usually wear when you dance. You do not find anything better than hula, you see? You can look bright. I believe these are the reasons why hula has disseminated very well in Japan.

Researcher: Humm... I see...

Q17: Visualization Practice

Researcher: When you teach your students hula... when contents of a song is about gods, kings, and places... and your students are in Japan. What kind of efforts do you put in order for them to visualize and understand better about Hawaiian gods, places in Hawaii, etc?

Interviewee: Humm... well, if the books that I have explain well about such things, then I would bring them to show (pictures) and explain about such things. If it is the place I have ever been to, then I would tell them what kind of scenery I could see. I would explain and tell such stories to my students.

Researcher: I see. I see.

Interviewee: As much as I know about... as much as I obtained knowledge from my study... when I check words... when I find some books in a bookstore that have more detail information, I would get them and bring them to the class where I explain to my students.
Researcher: You would go to explain your students in those ways... I see. I see.

Interviewee: I cannot say they would understand everything; however, I try to let all of my knowledge be available for my students. I tell my students that such and such place where I visited in Hawaii looked this way, etc. I would tell such stories in between of my explanation.

Q18: Favorite Song

Researcher: What is your favorite song? For example, is there a particular song that you like?

Interviewee: Humm... among songs, I also like slow songs... but I like faster songs just as young people like them. Hahaha.

Researcher: Hahaha.

Interviewee: Humm... I like to dance with instruments such as uliuli, puili and ipu...

Researcher: Oh, the small ipu...

Interviewee: Yes. Then as I teach such songs to younger people, when I teach kupuna, we do slower songs... then I feel they are also good, you know. Hahaha.

Researcher: So, pretty much you like them all? Hahaha.

Interviewee: Yeah, everything... hahaha.

Researcher: Everything of hula huh?

Interviewee: Yeah I love everything. It may depend on kumu... probably... I also like the motions that Tony makes. Prior to changing my teacher from Misaki-sensei to Tony, I learned hula from a different kumu from Hawaii for 2 years. The teacher liked dancing style that was very orthodox... the dance style was not so gaiety. So, the teacher often told us to make motions smaller, smaller... told us to dance smaller. As we were told so, I felt like my mind got shrunk, too... because of that, I started not enjoying dancing hula...

Researcher: Humm...

Interviewee: Then, I quit for a while... then I started doing hula again under Tony. So, People may not like certain dances... I feel it is possible to say that people may like or dislike a certain kumu’s dancing style.
Researcher: Humm...

Interviewee: If I have to say... I probably like something that is more gaiety. Hahaha.

Researcher: Hahaha.

Interviewee: So, I like to dance with more gaiety. About a year later after I started dancing under Tony, I re-realized that I really enjoy dancing hula, you know. You know... our mind get shrunk too (from previous one) as we were told to dance smaller and smaller...

Researcher: Humm...

Interviewee: So, I like to dance with more gaiety. About a year later after I started dancing under Tony, I re-realized that I really enjoy dancing hula, you know. You know... our mind get shrunk too (from previous one) as we were told to dance smaller and smaller...

Researcher: Humm...

Interviewee: As I found myself after a year not being able to be patient anymore, I chose to quit from the place...

Researcher: There are various styles...

Interviewee: Well, it is not that such style is bad. It just means that it did not go well with me. That’s all.

Researcher: Humm...

Interviewee: So, I like to dance with more gaiety. About a year later after I started dancing under Tony, I re-realized that I really enjoy dancing hula, you know. You know... our mind get shrunk too (from previous one) as we were told to dance smaller and smaller...

Researcher: Humm...

Interviewee: As I found myself after a year not being able to be patient anymore, I chose to quit from the place...

Researcher: There are various styles...

Interviewee: Well, it is not that such style is bad. It just means that it did not go well with me. That’s all.

Researcher: Humm...

Interviewee: So, my purpose of doing hula is not meant for going into competitions... I just learned that such style was more orthodox that was passed on from the past. When we perform on shows, then when we see other dancers performing with more gaiety, then, I feel we may look inferior. I may not be able to often enjoy dancing, you see. Humm... so when I entered Tony’s school, I really realized that hula is really fun. I felt like... this must be it, you know.

Researcher: You saw cheerfulness?

Interviewee: Right. I realized that it is best for a person to learn from something he/she feels it is matching. I felt such notions then. When you learn hula for the first time, you would stay with the idea of what hula is from what you see and learn. Humm... I can better see now that some hula are flavored by Japanese styles that are meant for Japanese people... I fell when people from Hawaii choreograph a dance; I feel it looks different from (that of Japanese ones). When many students were taught in Tokyo, then the teacher visited Hawaii frequently to learn more about hula... I wonder now that the hula was taught in a favor of Japanese audiences. I just wonder that dances are modified so that they are easier to dance for Japanese people. So, if I compare to that of Tony’s, I see differences in cheerfulness.

Researcher: I see.

Interviewee: However, Misaki-sensei was also strict about basics. I feel I am fortune because I could learn hula from such teacher in the beginning.
Researcher: How long did you say that you learned hula from Misaki-sensei?

Interviewee: For 10 years.

Researcher: And after those 10 years, you had the break period for a year...?

Interviewee: That’s right. In order for me to open up my school, I needed to learn for 10 years there. So... humm...

Researcher: Humm...

**Hula Style Inquiry:**

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: Humm... I am afraid that my hula is not as authentic as to that of Hawaiian style.

Researcher: What kind of style would that be?

Interviewee: What I most concern about is to make sure we are able to express ourselves as ease.

Researcher: I see... as ease?

Interviewee: As we open wider our chest... as ease... I saw Japanese style in dancing before. There were not so much feet motions such as i lalo and going up (down and up). I feel there used to be more like indifferent dancing movements. However, about 8 years ago, as I went to Hawaii and watched some kahiko, I was introduced to such new things with up and down. Then Interviewee: I realized I like the way how such kahiko was performed. So, that is something I try adopting.

Researcher: I see.

Interviewee: So, I tell my students to dance as ease. I try to make my hula as close to that of Hawaiian people’s style. That is something I always dream about dancing like them. If I am younger, I may be able to be more active as I truly demand myself... but since I am aging... it is getting harder for me to always catch up and move my body the way I hope to, you know... hahaha. So, please do not forget that I have a lot of desire you know. Hahaha.
**Q20: Rules & Guidelines**

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: I do not go about doing any choreography. All of the choreography is done by Tony, my teacher. However, if I were to teach something I learned long ago, I sometimes change them.

Researcher: I see. When you mention about ‘long ago’... when was it?

Interviewee: The time I learned songs from Misaki-sensei. At my studio, we teach hula that was choreographed by Tony; however, at the culture studio, since there are different kinds of people, I feel that they find it much more difficult to practice the ones that Tony teaches. I really do honor Tony’s dances, so I feel down when others who dance them strangely... hahaha, you know. I teach the hula that I learned from Misaki-sensei by changing some, you know... in such case when there are a lot of kaholo in a song, I may change it to something different, you know... I may make some small changes when I teach at the culture studio. I try to teach Tony’s one here and there a little bit...; however, I hear them saying it is so difficult...difficult, you know.

Researcher: Hahaha, I see.

**Q21: Alteration (Potential Replication)**

Researcher: What do you think of creating a distinctive hula? For example, what do you feel about someone from another culture attempts to create a new converted practice such as Japanese hula?

Interviewee: Humm...

Researcher: How about hula that is completely Japanese-shaped?

Interviewee: I would not like to dance to such thing. As long as you dance hula, it is important for us to dance as close to how people in Hawaii dance. So, when I have time, I would go to watch Merrie Monarch video. Then I would study that this part looks different, etc. My goal is to try to make my hula close to that of Hawaiian style.

**Q22: Alteration (Future Transformation)**

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern
society? How should the hula be adapted or not adapted in 20 years from now both in Japan and Hawaii?

Interviewee: I believe it will keep changing.

Researcher: I see.

Interviewee: However, what I do not want to see any changes is kahiko. I do not want to see kahiko to change because period we live in changes. I feel auwana is ok to change its shape. However, if we change the basic pattern of hula, I feel it is not a good idea. It may be more acceptable to have the basic pattern and slight changes; however, changing basics are not a good idea, I feel. It is not something to say that when society changes, the hula changes.

Student Inquiry:

Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula? For example, where does their motivation come from?

Interviewee: Well, when I watch TV, I often see my students interviewed, you know.

Researcher: Oh, I see.

Interviewee: We were invited by NHK twice in the past. Also, we were invited by Biwako-TV as well. Every time when my students got interviewed, they answered and said because hula is cheerful, hula heals their mind, and/or hula makes them relax. Those are the main reasons they commented why they have started practicing hula. They also said that by listening to such music and dancing to it, they feel that it works great mentally and also it works great for their body. As they wear flowers, lei, etc..., their feeling inside is happier. And also, they wear clothes that they cannot usually wear. They said that there are only good things by doing hula.

Researcher: I see. I see.

Q24: Students (Feedback)

Researcher: When your students go and ask you for a preferred song to learn, do you listen to what they want or do you require students to learn you choose to teach?

Interviewee: Well, I am usually the one who first suggests what kind of song we are going to learn. However, if I am sometimes asked for requests from my students, I would try to teach them only if I feel they are ready for them. I may tell them to wait until they get a little bit better.
Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they get along?

Interviewee: They get along really well.

Researcher: So, for example, do they often play outside among them?

Interviewee: Right, about hanging out together... we may often go to eat at a restaurant. Also, after we buy bento from Heiwa-Kyoto-Station, as we make a reservation at Izakaya (common bar), among 65 people, 45 people show up there including myself.

Researcher: Wow, that’s amazing.

Interviewee: We would have so much fun there.

Researcher: Having great fun... they get along well...

Interviewee: Right, they get along well. Well, I hear that when that many women are gathered in one place, it is said that there are high chances of making some trouble among them. However, I always tell them that having my students get along really well makes me feel proud. It is my life-time treasure.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show, etc.?

Interviewee: Yes, it will come to relate.

Researcher: How so?

Interviewee: Well, when you have a class with many troubles among students, they cannot dance together well.

Researcher: Oh...

Interviewee: There is no common goal.

Researcher: Humm...
Interviewee: Even if I tell them to dance together, it is too hard to accomplish unity when there are many troubles going on. Such signs are easily reflected by their dance.

Researcher: So... something different...?

Interviewee: Well, when someone who quit took a look at our students’ dancing, the person told them that it is very obvious to know that they get along really well through their dance... I feel there is nothing more precious than such comment, you know. Hahaha.

Researcher: Oh, I see. During performance... during practices...

Interviewee: Right. When they care about time (e.g. wondering when a class ends), it is very obvious to see in their faces and dances. So, when they dance a song together, they need to bring their mind together. I often suggest them to try to breath-in at the same time... and breath-out at the same time. As they try to accomplish such thing, it makes a big difference in unification. Especially for the students in studio, I try to emphasize those points.

Researcher: Oh, I see... well, thank you very much!

Interviewee: No, no... I do not know if I was any helpful. My answers may have been unclear...

Researcher: No, no... it was great.

Interviewee: I wonder... I am afraid if you were to watch my dance and you may say... is that what you got? kind of thing... hahaha.

Researcher: No... I could see that you love hula. Thank you for your time.
Appendix E-8
Data Collection [JAPAN No.8]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Masako Aketa
Hālau: Hau‘oli’s Masako Aketa Hula Studio
Date: December 20, 2007 at 2:00 PM JST
Location: Starbucks 2F in Cinema Town Kounan, Okayama
Method: Audio record & dictation
Duration: 58 minutes
Language: Interacted in Japanese (Translated into English by the researcher)

Introduction Inquiry:

Q1: Name of Hālau

Researcher: What is the name of your halau?

Interviewee: It would be Hau‘oli’s Masako Aketa Hula Studio.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: For 13 years.

Researcher: I see.

Q3: Educational Background

Researcher: What were your focus areas of learning in your highest educational degree that you have completed?

Interviewee: Let me see...my highest educational degree would be from Tokyo Bunka Fashion College. At first, I was enrolled in engineering because haute couture was very trendy there back then. But because I wanted to study about fashion designing...well, you know...how you can reveal a particular time by a particular designing of clothes. Human beings tend to judge others by their first expression of fashion sense. My interest began by thinking about how to really change such nuances of the people. So I really wanted to study in the area of designing...hahaha.

Researcher: So, did it help your hula in terms of costume wise...?
Interviewee: Yeah, later on. You see... I spent 5 years total in the area of fashion designing at that school.

Researcher: Oh at that school...

Interviewee: Yeah... and so I was also able to study under Issey Miyake... it was a great experience that I could pursue what I was learning. And then I started studying hula later on.

Researcher: What did you mean by 5 years you spent time in school?

Interviewee: I spent in Osaka Mode Gakuen for 2 years and then I went to the Bunka Fashion College for 3 years.

Researcher: Oh...

Interviewee: Yeah, in Osaka, I figured that I could not study about haute couture, etc.; therefore, I went down to the college in Tokyo...hahaha.

Researcher: Hahaha.

Interviewee: I was lacking of filial piety to my parents...

Researcher: Hahaha.

Interviewee: Hahaha.

Researcher: So, when did you first learn your hula?

Interviewee: When I was 29 years old... it was 13 years ago.

Researcher: Did you have a particular teacher?

Interviewee: Yeah... yeah the first motive was that I was introduced to a studio called Manuwai which name has been changed but the teacher’s name was Masami Satoh Sensei.

Researcher: Would that be in Tokyo?

Interviewee: Yes, that’s right.

Researcher: I see.

Interviewee: From my view, she looked very husky... she was a Jazz singer before. I had an impression that she is very cool... so I guess I was also attracted by her.
Researcher: Oh...I see.

Interviewee: And then I was working at a company...where I could not last longer than one year. Then I was thinking that I wanted to be closer to her...more than learning about anything and about Hawaii, you know.

Researcher: Oh, then you decided to join?

Interviewee: Right, right, right.

**Kumu Hula Inquiry:**

Q4: Early Motive

Researcher: What is the main reason why you started practicing hula?

Interviewee: Well let me see... You know...I was looking for something that is different from what I was doing at Issey Miyake which was like a fashion world...doing that kind of stuff from morning to night... But what I liked about Issey Miyake was the part where it dealt with tribal dance...the source where the fashion came from, etc. So I got interested in doing something that relate to tribal thing. I liked dancing in general even though I was not good at singing or dancing...or being in a 'right' shape. Then I thought of hula because I do not have to worry about body size, haha. So I entered this world as 'MeHa-' (Japanese word for describing an individual who gets strongly influenced by mass media or trends).

Researcher: Was it in Okayama?

Interviewee: No, it was in Tokyo.

Researcher: Oh, in Tokyo?

Interviewee: Right, I was in Tokyo...yeah. There, I was involved in the area of designing under the fashion world. And so...you see, what got me interested in hula is that when I saw Hawaiian people wearing head flowers...when I saw them touching and swinging T-leaf under the sun...and when I saw the Tahiti’s Gauguin’s picture...which is a kind of tropical stuff. Hahaha, yeah, these are the reasons...that I got interested in hula.

Q5: Knowledge Acquirement

Researcher: How did you learn hula then? Was it more like the teacher was able to teach you closely step by step? Or was the school rather big where there were a lot of students?
Interviewee: Let me see...the teacher was taught hula by a Japanese teacher. Then she became independent because she wanted to learn under a teacher from Hawaii. So, the school was just opened back then. She really instructed and encouraged me closely. The young generations...well, the group only had 7-10 people at most. I was one of them as the first generation in the school.

Researcher: Oh, that’s rather small huh?

Interviewee: Right, the class was small. Now I believe it got bigger where there is more number of students there. So when I was there, I was able to spend a good time there...I was even fed sometimes...hahaha.

Researcher: Hahaha. I see...in that kind of environment.

Interviewee: Right, right. The teaching and learning in that school later became the foundation of how I should run my halau in Japan. I also learned about how a studio is supposed to be managed...the school taught me a lot.

Researcher: I see...

Interviewee: Yeah.

Q6: Hawaiian Language Proficiency

Researcher: As you remember in the past, I went to visit your studio a couple of times...but how exactly do you use Hawaiian language to teach your students?

Interviewee: Well, I cannot carry conversations at all in Hawaiian. So, I do not use the Hawaiian language to communicate with my students.

Researcher: So, do you use words, etc?

Interviewee: Right...words only. So what I do is research and research. I am not trying to become a professional Hawaiian language master or anything. For example, there are a lot of prepositions used in Hawaiian. Like...prepositions such as i, ka, ke, etc. Ka is the, you know? Ke is a or something...there are many variations we can find. Hahaha. But as I go about researching and also by listening to others, there were variations to how the language was used from time to time. Again, I am not a master in Hawaiian language...there are many things I don’t know. So, when I teach, I would not rather use such things...but I teach words to my students. I have felt some impressions that it is sometimes quite difficult to have Hawaiian teacher all the time to teach us about how we should learn from detail to detail...like how it is interpreted in Japanese sense... So, I am afraid of teaching such details to my students. That is why I encourage my students to join competitions where they would be able to be judged by selected judges from Hawaii.
They would be able to be judged whether their performance was appropriately viewed or not.

Researcher: The whole dances there...

Interviewee: Right, right.

Researcher: I see.

Interviewee: It may be wrong to interpret the way I interpret...based on my sentiment. I may not have been to the places...; however, I go to create motions by relating the stories to where I grew up and by relying on my sentiment... When we go to a competition, we will be able to be judged by knowledgeable experts...and therefore, that is a good opportunity for us to be judged...we can learn from the experiences. So, I do not know so much detail about Hawaiian language...I cannot speak...I am not so familiar...

Researcher: How do you go about researching?

Interviewee: I use my dictionary. Prior to what I was talking earlier, there is a teacher called Tony Tauvela Sensei who I also go to ask for helps. He speaks Japanese, Hawaiian, and English. He teaches me a lot of details and nuances where I tend to have more problems with. So, when I become lost, I ask him to guide through. But the rest I rely on my dictionary.

Researcher: Tony Tauvela?

Interviewee: Yes, that’s right.

Researcher: He lives in Japan?

Interviewee: Right, he lives in Tokyo, Japan. So, you know, we have to appreciate such personnel more and more. That is what I have been concerning about...

Researcher: Haha...

Interviewee: So as I told you, that’s how I study about language. I put my focus on learning words themselves.

Researcher: Humm.

Interviewee: You know...the words used in the lyrics...are different from regular conversations. The words are used in a way that is quite overlapping one another in some sense. So really...

Researcher: Like poetic?
Interviewee: Right, right. So, I am not skillful in terms of conversing using that language.

Researcher: Oh, is that so...

Interviewee: Yeah.

Researcher: I see.

Interviewee: Yeah.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: It would long...hahaha...are you ready?

Researcher: Hahaha.

Interviewee: Hula is uh...not only it is definitely an important culture for Hawaiian people but also there are some important aspects that can relate to Japanese people as well. In the dance called Ballet, you will see that there is a pre-Madonna; if you do not have the body shape of her, you will be excluded, right?

Researcher: Humm...

Interviewee: But, even if a hula practitioner is physically fat, skinny, or small, anyone can become a star under hula.

Researcher: Humm...

Interviewee: If one can express one’s existence and feeling through the dance, it does not matter whether they look appalling to others or not. The important thing is that they dance their hula.

Researcher: Humm.

Interviewee: So hula makes every individual shine...even for Japanese people.

Researcher: Humm..

Interviewee: And so these days, there are more and more numbers of older female generations who start practicing hula. Especially mothers come to join us...it is very rare that they are praising someone or are praised by someone...you know what I mean? It
seems that Japanese men are not doing a good job for them. However, the mothers also want to be praised...they want to look beautiful...they want to look valuable to their husbands. I feel hula can work as a way to give them treat...or a way to make them shine. It may also seem that when the mothers are the head of home, nobody else is there to give them a scolding... Some of the students in my halau whose age is not so different from mine do not really disclose emotions under many occasions. They have hard time disclosing themselves, saying what they want to say, etc. It may sound a bit too strong but they come to hula for that kind of training. So...I always wonder why hula has disseminated so well in Japan...and I have been analyzing why.

Researcher: Hahaha...

Interviewee: And then, nowadays, it does not just apply to Japan but to the world as a whole, but everything is done in human-way.

Researcher: Oh...

Interviewee: When human beings have desire of doing things, they would take down the mountains...they would cut down the trees...they would create roads. I feel that human beings are thinking in a wrong way. The bottom line is that they are being kept alive by the nature around them. I feel that they have been misinterpreting that they got total control over the nature...they have been misinterpreting that the most powerful creature on earth is them, the human beings. And then when they face what the nature can do to human beings, they would feel the fact that they are very small compared to that of the hugeness of the nature. So uh...all of the human beings naturally have the respect towards nature, appreciation of being supported, and gratitude of being a part of it. To me, hula makes human beings go back to what they tend to forget. I am not trying to say that we should not use cell phones, cars, etc because it is difficult for us to go back to the past where we used to live without them. However, my point is that hula helps us temporarily go back to the time when we had so much appreciation towards nature. I also feel that when I see Hawaiian people, they are proud of themselves and have strong policy. I feel people in Japan lack of such things. I’ve never seen Japanese people wearing T-shirt with ‘Japan’ logo on it.

Researcher: Hahaha.

Interviewee: Right? So because my career is in the area of designing, I often had a certain view towards what fashionable style looks like. However, as I learned more about Hawaiian culture, when I come back to Okayama, I come to realize how Okayama where I live now is a kind of a nice place; there is an ocean close by, there are mountains, and there are people who take care of their garden at home...

Researcher: Ah...

Interviewee: I carry that kind of feelings when I practice hula, you know.
Researcher: Haha...

Interviewee: Yeah.

Researcher: Is that so...

Interviewee: There are more things I can say about hula but if I were to put it in a simple way, that's what hula, is to me. Am I making any sense?

Researcher: Yes, no problem.

Interviewee: Is it so... do you think it delivers well?

Researcher: Yeah... so that what it is huh...

Interviewee: Yeah...

Q8: Ancient Hula (Hula Kahiko)

Researcher: Let's see... in hula, the ancient hula...

Interviewee: Yes.

Researcher: Is it kahiko?

Interviewee: Yes.

Researcher: How do you describe hula kahiko?

Interviewee: You know... my understanding of it has been that it is something that you need to pass down from generation to generation. But when I met my kumu, JJ-san, whatever I was thinking was something that he was thinking about... and he taught me. He told me that he demands for hula because all human beings need to go back to the basic. I was wondering what he meant by that. And... I was only taken to two places by JJ-san... the places where it is said that kahiko was born from... Over there, I could feel the air, and feel the wind, etc... It was not the kahiko’s dance itself... it was more like I was able to get nuances of what kahiko is... by dancing it. Kao, we stop and think of our own life... kaholo, let’s move... ami and lela, to take a quick break. So there are meanings to these steps. Even though kahiko itself tells the importance of how people should maintain tradition, I was also taught about how we can feel the air in the places, how we can think about our current situation, and how we can think of ourselves, etc. by actually dancing it.

Researcher: Humm...
Interviewee: I was taught that it is to go back to the source...that’s what it is that you need to learn. And I was like...whoa...

Researcher: Hahaha.

Interviewee: It was a bit different from what I was thinking...but yeah...I could realize that that’s the basic way of thinking and viewing things. Now I am studying about kahiko that that is something we do not have to earn to be able to do many songs...but, when it is my turn to present what I know, I need to make sure that I go back to the source, you know.

Researcher: Oh...I see...would that reflect to the style of your kahiko?

Interviewee: Humm...I hope so, really. Even if I talk about kahiko now, I just gave birth recently...so even if I were to dance kahiko, I feel I would dance with much softer and gentler movements...like ami, ami, or kao and it’s like telling me to look around again...I feel I would now dance like that...you know...hahaha.

Researcher: Oh...

Interviewee: You know...I kind of wonder that even a same song may be danced differently by that kind of influences...

Researcher: Humm, ah...

Interviewee: But there are certain parts in hula that need to be passed on... So...I wonder how it works...yeah, that’s what I have been thinking about...

Researcher: Humm...

Interviewee: You know...even if I just gave birth...those basic stuff in hula is something that would probably never change for years and years, right? So uh...like when one kahiko that talks about a particular king, it tells a story of his great work and the history...it is important that we pass down such kahiko accurately...but I am afraid that it makes difficult for Japanese people to dance because...we may not understand the whole truth of it... We are provided with a lot of energy through that. You know...we have certain kind of energy in Japan and so is in Hawaii...but the two are different kinds of energy. To me...when we start thinking about that kind of thing, it gets harder for Japanese people to dance kahiko... But from my understanding of how our life and foundation of human beings are to go back to the source, then it is totally okay for Japanese people to dance. I may be trying to excuse myself but...hahaha.

Researcher: Humm...I see.

Interviewee: Yeah, that’s my feeling of it...I may not be making any sense, no?
Researcher: No problem.

Interviewee: Am I making sense?
Researcher: Yeah...oh...I see...

Interviewee: Yeah, that’s what I think.

Researcher: So...when you teach kahiko in your class...or in your studio, do you use ipu heke or other instruments?

Interviewee: Only ipu heke.

Researcher: Ipu heke...

Interviewee: I don’t use pahu drum.

Researcher: Do your students use ipu or...?

Interviewee: No, I don’t really let them.

Researcher: So, you use the ipu heke and...

Interviewee: Right.

Researcher: I see.

Interviewee: And...um...I encourage people who are in instructor level to start using such instrument...when they start developing the independent sense of mind, I may tell them to start practicing drumming...

Researcher: Oh, I see.

Interviewee: You know...there are some people who think that it is just one of the instruments to play it for fun...but being able to play the ipu heke means that there are students who can dance to it. So, just by its technicality, when one plays it, they are only associating with hands and sounds...so it is better off to let musicians play it instead, you know. But the trustful relationship must be established between the player and the dancer. One should not focus on how to play it well...one should place emphasis on how to build the good relationship. So, in my class, I would choose the ones that have students to teach and who have independent sense of mind built...then I may let them know if they are ready for it.

Interviewee: So...you would play it most of the time?

Interviewee: Recently, I am the primary person who plays it. But now I am pregnant...so...hahaha.
Researcher: Hahaha.

Interviewee: I am pregnant now...

Researcher: Hahaha.

Interviewee: So now...haha...it is a bit too much for me to play it, you know... I have asked to take care of the classes during my absence....I have asked for a help...one of my students who is eager to teach kahiko a bit during my absence...is now taking over the classes.

Researcher: I see.

Q9: Ancient Hula (Chanting)

Researcher: How does chanting relate to hula?

Interviewee: Humm...ah...it’s like...it is the same dance...but you cannot dance the same. When I dance and chant, then my students are influenced by me...and therefore it makes them dance. But every time things are different...the air is different...the wind is different...even condition of the body and feeling as well...from listeners’ perspective. Their perspective may be very different from one another. So...you know...I receive energy from the earth...

Researcher: Hahaha...that’s great.

Interviewee: Haha...I may go, whoaaa, you know.

Researcher: Hahaha.

Interviewee: It felt the same power when my child was born...whoaaa. On the earth, being a girl has a good and a bad part...

Researcher: How about a boy? Hahaha.

Interviewee: I was never a boy so I don’t know... but all the females must have felt the same way...they must have felt the energy from the earth when they give birth...

Researcher: Oh, I see... Something strong?

Interviewee: Yeah, something that comes out from inner side...it ties to word spirit. And then you feel that whoaaa thing. It may be a type of communication...you know...it is because I am a kind of person who can actually see things...or it is something
natural....or it is something called life...but when I am in that kind of situations, the inner thing comes out.

Researcher: Ah...

Interviewee: Hahaha...

Researcher: Wow...I see.

Interviewee: Yeah, so...I cannot explain complicated stuff about chanting...but when I chant, I feel something energetic and powerful.

Researcher: Oh...something comes out...

Interviewee: For example, when my students `oli or chant Kunihi, the atmosphere or the air in the area changes...in that world...the students go into that mode...and I am also impacted by them and I am filled with that energy and...I go...whoaaaa.

Researcher: Oh, that’s how it is...

Interviewee: Yeah...I may not be explaining right but chanting is something that helps us go into that mood.

Researcher: Oh...

Interviewee: So...expression and communication, you know... that’s what I feel. And so every word in Hawaiian language has... Well, for example, when you say `kawaii’ (Japanese word for adorable), there is something that it can only be...truly expressed right using the Japanese word.

Interviewee: So, there must be something like that kind of thing in Hawaiian language as well.

Researcher: Humm...

Interviewee: So...there must be something that Japanese people would not fully understand a certain Hawaiian word with its true meaning...you know...the feeling and the meaning.

Researcher: Humm.

Interviewee: So...something that can only be expressed in Hawaiian language. So, uh...for example, I have thought about what if Japanese people use Japanese language to `oli...so that they can express fully using the words they understand... But, this is the culture of Hawaii. There must be something that can only be expressed through the
language. So, when we do 'oli or chant, we need to make sure to respectfully chant out. That’s something I keep in mind all the time but when I get excited...

Researcher: Haha...

Interviewee: Hahaha. You know I go, whoaaaa! Then I rely on my emotion...

Researcher: Oh, I see.

Interviewee: I know that Hawaiian language is also important but my feeling seems to take over...hahaha.

Researcher: Haha...

Q10: Modern Hula (Hula 'Auwana)

Researcher: How do you describe the modern hula?

Interviewee: Yes.

Researcher: Would that be 'auwana?

Interviewee: Yes.

Researcher: How do you describe it?

Interviewee: What can I say... I think it is different from kahiko.

Researcher: So, when you compare with kahiko, how do you describe it?

Interviewee: Humm...based on everyday life...well, I feel that it is much easier to understand than kahiko...for us because we have songs for love, for friendship, and for nature...etc. Not only the regular Japanese people but also my students are able to better understand it.

Researcher: Humm...

Interviewee: It is easier for us to relate to ourselves. So...everyday life...well, like I told you earlier, within the realm of a particular song, you can feel the nature...and why do we like Hawaiian is because it is very romantic. It is like Harumi Miyako’s enka singing...'any changes?', you know...I can feel what she is trying to say. Like He U'i...saying that I am in love with you...you are someone who is love by the sun. You know...this kind of saying is very romantic. It is like...through everyday life...it can express meaning of love through nature...and what happens is that you want to be more aware of the nature... We can shine through the song...and you have people who feel the
same around you in a group. So, people become more sensitive to nature. So that 'auwana is a way that makes us experience such things...maybe this is the reason why there are many students who come to join my halau. You know...on the other hand, kahiko requires a lot of energy, so... 'Auwana is something that everyone can enjoy.

Researcher: Humm...so would that relate to your style of 'auwana then?
Interviewee: Right, right, hahaha. It's like...you are floating on the water...like imagine that your body moves lightly...that's how you should dance. So we don't dance with big sway of hips...or we don't dance mechanically like...people who try to fit in that 1, 2, 3, 4 rhythm. Music is more like...seaweed in the water...relying on its currency ...

Researcher: Like that of seaweed in the currency...

Interviewee: I feel that that kind of move is difficult for Japanese people to do. So I tell them to as relax as they can...and let the music go into their body...let the body straight and let the body empty for music to come in.

Researcher: Oh...
Interviewee: Yeah, that's how...

Researcher: I see...

Interviewee: You know, I was much stricter before...but I figured that does not work effectively all the time. Researcher: Hahaha..

Interviewee: Hahaha.

Researcher: Do you use ukulele or other musical instruments?

Interviewee: Well, ukulele a little bit... you know...I won't be able to make an arrangement with musical band members if I don't play it at all. Hahaha, I wonder about my skill of it but yeah...or I ask the band to come over and to play for us. Yeah, so that's how... I only play that way.

Researcher: Other times you use CDs?

Interviewee: Right, CDs. I feel if I can all with ukulele, it may be fun...hahaha.

Researcher: Hahaha.

Interviewee: Yeah.

Researcher: I see.
Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?

Interviewee: Well, you know...Japanese people have real hard time with facial expression. Like making smile like that of people in aerobics. Like having aloha equals to just smiling... That is not correct all the time. I feel sad when if I tell them to smile and they won’t smile because they have hard time. I often tell them that people face emotions in a daily life...and then they would keep them in their ‘drawer’. When a song is taught, they need to pull out the emotions from the drawer...and so that they can personally relate to the song. Not just the teaching I teach and then listen to it as it is...otherwise, the dance becomes mimicking and empty.

Researcher: Oh...

Interviewee: So, when a song talks about ‘how shinning you are like that of the sun’, then they need to pull out the sun shines and it feels good kind of thing from their drawer. No audiences want to see a fake smile.

Researcher: Oh...fake smile.

Interviewee: Yeah, like eyes are not smiling at all kind of thing. Hahaha. So, I tell them that you are not trying to make smile...but rather you have to always be ready to pull out the emotions when they are needed. Like...if you want a chocolate parfait, then pull it out...hahaha. If dancers cannot bring out the emotions, their message would not be delivered to their audiences.

Researcher: Oh...I see.

Interviewee: Yeah...that’s how I teach.

Q12: Form of Expression (Hand Gesture)

Researcher: What do hand gestures relate in hula?

Interviewee: Hands are...well, nowadays, I have been worrying about my hand movements...they are quite rough from what I can see... and when I saw JJ-san’s alakai-san dancing, it was very beautiful and smooth...then I was shocked and wondered...I look back my life and...it reflects to my hand movements ... you know. Now I am trying to convey that notion to my students but I just got pregnant right? You know...hand motions...they are...well, I thought hand motions are not as important as... We are in Japan...and telling students to look at their finger tips...telling them to imagine the sun...and basing on what they see...the hands move accordingly... So, I have been telling my students to prioritize emotions...and where they look to.
Researcher: Oh... I see.

Interviewee: But when I was told that your hand is the reflection of your life... then I was like... whoa... you know... so I would like to be careful on that part from now on. I was told that people are there watching your hands and figuring out what kind of person you are... You see... I need to now tell my students the importance of hand movements. I wasn't paying enough attention to hand motions... I was telling them that beautiful hand motions make your dance look beautiful... but I was also emphasizing that there is something more important than that. Hahaha.

Researcher: Hahaha.

Interviewee: So when you are expressing 'rain' motion, it is difficult to just express that by your eyes... so, you would put your hands together and express kirisame (misty rain) kind of rain... whether it rains hard, whether it rains slantly, or has all the characteristics. So now I teach hands like... not like an accessory but yeah... something important.

Researcher: Oh... I see.

Q13: Form of Expression (Feet Movement)

Researcher: What do feet movements relate in hula?

Interviewee: Well, I come up with my own choreography. If I learn a dance from Hawaii's teacher and use it, then my school becomes the Hawaii's teacher's school. As long as I am using the name of Masako Aketa Hula Studio, I need to come up with dances that have my feeling and my own style. What I am thinking about feet work is that depending on the content of a song, when I have a feeling to move on, I use kaholo.

Researcher: Humm.

Interviewee: When I feel that it is a bit sexy... then I use ami... or to take a quick break... Kao and hela are done in this manner together as well. And then when the speed of music goes faster and slower, kaholo needs to match with the rhythm. But, because you are acquiring energy from the ground, I teach my students to use flat feet... but I sometimes see their feet off the ground... then I go... oh no... then I wonder if I am doing that and therefore they are doing it, you know...

Researcher: Oh...

Interviewee: So yeah, that's how the feet work goes in my place. I insist using flat feet. When you use flat feet, you would have to use the muscle on your leg... even though I've been seeing dancers' ankles are off the ground when they do kao or kaholo in the modern...
hula. But when you are flat footed, you need to use the muscle. Yeah, so when I only look at foot work, then this is how the basics work.

Researcher: Humm.

Interviewee: And my understanding of feet work is that when your upper body requires you to move forward, then your feet move forward...then become kaholo. In natural sense, you would not think of putting your feet first and then moving your body. So when I choreograph a song, I would take those things into consideration.

Researcher: Oh...I see.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What is calling out?

Interviewee: Kehea?

Researcher: Yeah...how does it relate in hula?

Interviewee: That’s uh...you know, from long ago, there used to be 700-800 thousands of songs before, right? That’s why something called kahea was necessary. The trend now is that a song only has 4 or 5 verses at most...kahea is less necessary than before. But people do it because it is done so from the past... everybody’s breathes...then we kahea for...such as musicians so that they won’t make mistakes because they wonder if they have to repeat and do 8 times. Oh you know, we just had 10th year anniversary party. Then, we collaborated with our children and JJ-san. Not through my chanting but it was done through Hawaii’s JJ-san’s chanting...for me to see how it will come out differently. So I called him up to ask for the arrangement. As a result, the children were really into the dance... You know I was thinking like oh, because JJ-san is going to be doing for the children so...I was thinking that he would do calmly... When he introduced, Aia la o Pele i Hawaii, the whole atmosphere changed. Because his way of calling out was really there and that influenced the children as a result. Then when they were into the dance, JJ-san was also influenced by the energy. I could see how when people call out, their energy just keeps piling up.

Researcher: Through calling out?

Interviewee: Right, through calling out. So of course, when we do `auwana, we tend to call out as well... But when I saw the energy flowing, the air changing, and the relationship between the people impacting, during the time of the show, so now I try to encourage it. I also see some people when they call out; they make mistakes in their dances.

Researcher: So do you encourage people to do it?
Interviewee: Yeah, I think so... but I still remember when I got scalding from Leimomi-sensei when it sounded loud and angry... so I am a bit scared of doing kahea too... hahaha... to tell the truth... hahaha.

Researcher: Hahaha.

Interviewee: Yup, that's what it is.

Researcher: I see.

Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in hula hālau infrastructure?

Interviewee: Uh...

Researcher: So, there are you and...

Interviewee: Yeah.

Researcher: How does it look?

Interviewee: So, there is a teacher... well, when I first started, I didn’t know what alakai was. I was thinking like alakai is a teacher. But as I researched more, I found out that it is totally different. So, we have instructors... and below that, we have studio-student... they are what I call... a group of studio or a group of hālau... so those two are under my primary responsibility. Interviewee: Under that, there are students called culture-student.

Researcher: Culture-student?

Interviewee: Right, culture-student. They are not under my supervision. Well, it is probably the best if I can take care of all of that... but that will mean that I would not be able to pay attention to every individual. So, I ask the instructors or the students from the studio to supervise the group.

Researcher: Oh, I see...

Interviewee: You know... it is different from that of Hawaii where I pay around one million yen (about $10 grand) for rent alone. So, I need to charge some from students otherwise I cannot manage the system. I know that there are some people do not require students to pay some place in Hawaii... this would be ideal but over here, it is not doable. I would have to travel from one school to another which is costly. Then I have to live as
well...I have my children to take care...I would need some money to run this side as well. The instructors and the studio-student need to pay monthly tuition as well. But the culture-student...they don’t really care for hula so much...they may change their mind to take a course of flower arrangement or flamenco...but some of them may show interest in joining the studio...the door is open for them too. So, people from studio go to teach such culture-student and collect their tuition...and of course, they are there to make everyone happy learning...in return, the studio-student would be able to enjoy as well. So there are two different types of students called studio-student and culture-student. The studio-student is the ones that who really study about hula. Under that, there is the culture-student who does not necessary put passion towards hula but because it is becoming trendy in Japan, they would want to try it out.

Researcher: So, they are the ones that want to try it out a little bit...

Interviewee: Right. So, for them, it may be too much burden of being instructors...going to the studio...joining competitions...traveling to Hawaii which may cost more money for them, etc. So I do not want to call it like give-and-take but...collecting their tuition...collecting from the studio...you know...because to run the system costs a lot. So, the system is different from that of Hawaii’s. And recently, there is another layer established...it is the sport club.

Researcher: Oh...

Interviewee: That’s the one below... It is the people who physically enjoy aerobics kind of stuff. Hula is not like...you can learn hula from any kind of sport clubs. Doing just motions is not hula so...I would not consider this area as doing hula. But because hula has become so trendy here, I am hoping to attract more people through such door as well. The layer is called sport-club-student.

Researcher: Wow...sport-club-student...so all those places are kind of scattered?

Interviewee: Right.

Researcher: The studio is in one place...and...

Interviewee: Then the culture center...

Researcher: The culture center..

Interviewee: Right, right.

Researcher: And there are sport clubs...

Interviewee: Right, sport clubs.

Researcher: Like...that of sport gym.
Interviewee: Right. And then we have instructors and the studio-student.

Researcher: Oh...

Interviewee: So, there are Ake-chan, myself..., the instructors, the studio-student, the culture-student, and the sport-club-student... the last two... I consider them as a bit far more reaching to the studio-student.

Researcher: Oh, I see...

Interviewee: Yes, that's how it is. Yeah, if the Hawaii teachers were to do this, they may be able to take care of all of that... but I am pretty bad at remembering people's name and they also don't recall my name... hahaha.

Researcher: Haha...

Interviewee: So I feel that if I somehow become a bit more influential to those who pay extra attentions to me. Until recently, I have been rejecting doing something for sport clubs. But I've been seeing some students who become more and more interested in hula from those clubs. So now I am starting to feel that it worked fine... the fact that there is more number of younger generations.

Q23: Students (Motivation)

Researcher: So where their motivation comes from?

Interviewee: Lilo and Stitch, Hula Girl, frequent travel to Hawaii, establishment of the popular magazine called Hulalea, shows on TV such as Merrie Monarch... etc. I feel that people start seeing those things around them.

Researcher: Becoming much closer?

Interviewee: Right, they feel that hula is something closer to them. Not until recent though... like I had stereotype that culture centers are meant for just doing excises. Through like Lilo and Stitch and Hula Girl... those things have been influencing so much... hahaha, I enjoy watching them.

Researcher: Hahahaha.

Q16: Spiritual Aspect

Researcher: We have touched a little bit earlier but... when one chants or dances, is there a spiritual aspect of hula that comes to relate in hula?
Interviewee: I would say...there is so much to it...I even get chicken skin for that...You know...there is physical side of hula...

Researcher: Yeah. And when the spirituality comes into play...

Interviewee: There is! I can go on and on for this. For example, there are a lot of accidental things that happen to me. All the sudden, I come up with motions...I want to do this and that...all the sudden, I cannot from myself from wanting to speak Hawaiian...all of these things just happen to come to me. You know, I feel such thing is not normal...I may sound weird to you...I may look weird. But if I were to you one example, Hi'ilawe...no, Akaka Fall. Because one of my students is scheduled to dance solo, we went to see Akaka Fall. At that time, I told her to dance in front of the fall...I told her that we will not bother you. So she was just dancing by herself there. And the rest of us were walking around and we faced a giant tree like that of Totoro's (referring to the ancient big tree seen on anime called Totoro). On the surface of the tree, there were many mosses I could see...and I went to the bottom of the tree and looked around...and wondered that this tree is all by itself and around it, there are many different kinds of life living. And I recalled one of the TV shows I watched before...it talked about how one may be able to feel the sigh of the forest by clinging onto the tree. Hahaha, I was like...why not give a try, you know. So I did cling...it was very calming...and while I was there, I could see the Akaka Fall. You know, even though I've been to see Akaka Fall a couple of times in the past, I only could always recall the part where I was watching it through the look-out. Then I noticed that the choreography that I came up for Akaka Fall was created from the perspective of where I was by the tree. Then I tried to dance my Akaka Fall...then the hand motions and everything were all matching with the location and where my hands were point out...you know there was the fall...there was the water spray..., etc. Then I went back home...then I came up with more motions. You know, I feel there is the universe...hahaha.

Researcher: Hahaha,

Interviewee: Hahaha, there is the universe in my head...then I try to imagine to have the universe get closer to my head...hahaha. Then whatever I have matter of concern, it helps me to search it. When the answer comes to my head...well, I was thinking maybe JJ-san was sending me some kind of energy...but I was also wondering how that tree was sending me the energy. But I think it was through the tree because the perspective of Akaka Fall is same as the perspective of the tree. Then I asked my friends...well one of the groups who were there with me...and I asked them to dance from that location, the tree... Then you know what, the motions fitted perfectly. I asked them why all the motions are exactly matching from this location. Everybody else was just amazed and just listened. But to me, everything was perfect. JJ-san recently asked me if I have been doing `oli. I told him that I sometimes cannot help myself from speaking Hawaiian...like when I am in my car. He told me perhaps I was praying to make sure that all the chanting and all the `oli are to be done in a correct manner. You know...there were a bit of time differences but I had prayed a little while ago. There was a moment I find myself
really wanting my students to speak Hawaiian even if they may only know aloha, aloha, aloha, aloha... All of these things were connected to JJ-san as well... When I am stuck, I get a phone call from JJ-san, etc. Very supernatural... So I come to kind of feel that there is a spirit in nature; the relationship from the spirit of the tree to the fall. But if I tell those things to others, I figured I may sound weird...so I shouldn’t say anything maybe...hahaha.

Researcher: Hahaha.

Interviewee: So, not just human beings that have spirit...yeah, that’s what I come to feel.

Researcher: Humm.

Interviewee: Have you ever seen ‘Tonarino Totoro’

Researcher: Yes, I have. The mosses everywhere.

Interviewee: Right. I consider that it is based on Hawaii.

Researcher: Haha..

Interviewee: So that’s why it is very popular to Japanese people. You know, there is the spirit of wood...and it spreads the spirit to what’s around it. I wonder that Japanese people want to see the movie...but at the same time they want to also feel the spirit. Right? They are all healed by that. And when I watch and listen to the movie carefully, there is a scene where there is a big tree...and its sound effects...there are many different kinds of sounds you can hear from nature...are put in the scene...amazing. Japanese people love that kind of stuff.

Researcher: Wow...I see.

Q17: Visualization Practice

Researcher: So when you teach your students, and when a song talks about gods, kings, queens, or even places where they cannot see in their own eyes...

Interviewee: Humm.

Researcher: Then how do you teach those things to your students?

Interviewee: So...I don’t know how much of what I am teaching is actually communicating.

Researcher: Humm.
Interviewee: If they feel whatever I am talking about doesn’t seem to make any sense, then bahahaha, they may not come back to the class anymore. But if they come to agree with what I am teaching, it comes out in their dance...they may become sloppy if they don’t agree with what I am teaching.

Researcher: Oh...I see. They may not be able to see...or understand...

Interviewee: Right. Whoever has the ability to ‘see’...it, those people’s eyes look different from others...it comes to influence on how their hand motions move...how they breeze...and how influential they are to others. There may be missing something like a hole on the wall...when I see someone who is faking their dance...as if they think they can fake it. Yeah...for those people...even if energy is in them...it goes away...through the hole...

Researcher: So what do you do when you see people like that?

Interviewee: I scold them...hahaha.

Researcher: Scold them...haha.

Interviewee: You are not getting it-! or something. Hahaha.

Researcher: Hahaha they can’t get away huh?

Interviewee: No...I won’t miss. And another one...there was a competition called Moku O Keawe...the preliminary round for Japan in Miyazaki...run by Kekuhi. My intention to join the competition was that I wanted Kekuhi to see my kabiko. Do you know of Kekuhi Kanakaole?

Researcher: Ahh...

Interviewee: It’s the group that you see in Merrie Monarch...from long ago. Kanakaole...

Researcher: Oh...I see.

Interviewee: Yeah...there was Keala Ching-san as well who is a kumu from Big Island. And when my students danced my kabiko, they told me that they could see JJ. That kumu’s teacher, Aunty Hilder told me if I am associated with that kind of people...and I said yes... she said that she could see my kumu... Yeah, those things were told by the Hawaiian teachers there. The reason why JJ-san and I started to making contact is that in the beginning of my learning hula...I cannot speak English so...I had so much Japanese accented Hawaiian...Aia ra o pera i hawai i...hahaha. And during that time, when I created my kabiko, my students danced the kabiko under the judge by JJ-san. Then he told me that there is some number of people behind me...like some of them are older teachers... There were people such as Pueo-san who won the Na Hoku award this
year...and also Hula-san...they said they could see those people behind me. That was main reason why they remembered me. And in the judging paper, there were some recommendations to my way of chanting. Then I contacted him (JJ-san)...then I was told that my chant is not perfect...but he liked it...and he said to help me... This is the start with JJ-san. He told me that I was not the only one who chanted...there were several others around me...and I was like...whoa... And the time of Moku O Keawe, the judges saw JJ-san through my kabiko. Among the students who watched the competition, there was one who seems to have 6th sense...the person told me there was a smoke around the stage...and the person said it is perhaps the energy was going around the stage. I told the person; don't ever tell that to anyone because people feel scared. Hahaha.

Researcher: Wow...I see.

Interviewee: So I think those spiritual thing was growing and growing but...JJ-san has passed away...and I gave birth...so...I feel that spiritual connection to me is becoming lesser and lesser... But, I am hoping to get that spirituality back again... The time when such thing happened, it was the last year of JJ-san's life...so...

Researcher: Oh, I see...

Interviewee: Isn't is spooky, is it? Hahaha.

Researcher: Hahaha.

Q18: Favorite Song

Researcher: What is your favorite song?

Interviewee: For 'auwana, it would be Pua Ahihi. It is like a person who I proposed...hahaha.

Researcher: Hahaha.

Interviewee: I am sorry... it is very personal...hahaha.

Researcher: Hahaha...

Interviewee: Other than that... it would be... No Luna i ka hale kai o Kamaalewa... which I've danced to three different versions before... the last version was choreographed by me. So... it lies strongly in my memory. In kahiko, it would be No Luna. In 'auwana, it would be Pua Ahihi, personally.

Researcher: Me 'oe...

Interviewee: Right, right, right... you can dance it?
Researcher: Hahaha.

Interviewee: Whoa...I wanna see it. The guy's version of Pua Ahihi.

Researcher: Well, the motions are same with the female's one.

Interviewee: Oh...O'Brian Eselu's singing...isn't that wonderful?

Researcher: Yeah. That's great.

Interviewee: Hahaha.

Researcher: Hahaha.

Hula Style Inquiry:

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: I feel my hula portrays my originality. Well, after all, Masami-sensei, Leimomi-sensei, Tony-sense, and JJ-san, well, I did not learn any dances from JJ-san; however, as I learned through such teachers in the past, when I quit their halau, I have made up myself... I felt that I wanted to create my original ones. If there is no originality, I cannot say that this is my style, you know. Therefore, I feel originality is seen greater.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: I have things to say about steps. When there is a stop motion, one may move in circular motion... When there is more desire of moving forward using kaholo, one may use kaholo then. I tend to just emphasize my creativity to be implemented on basic steps. And about rules... it depends on how freely one can produce... well, if I were to create my own rules, it is not a good idea to do so. So, just trying to appear right.

Q21: Alteration (Potential Replication)
Researcher: What do you think of creating a distinctive hula? For example, what do you feel about someone from another culture attempts to create a new converted practice such as Japanese hula?

Interviewee: Well, the fact that a lot of Japanese people love practicing hula tell us that even though we cannot truly say it is equally accepted by Hawaiian people, it comes to the point where people may have to accept the fact that there is such thing called Japanese hula. We may admit to say that such new culture has already been built, formed, and practiced. If we say that the original hula and the Japanese Hula are the same, it is obvious that there will be a lot of conflicts. So, if we say that there is such new hula has been developed as a new form of culture in Japan, people may feel more comfortable about the existence. Hahaha. However, my feeling is that we should make notes of the importance of the Hawaiian spirits. Even through there may be some conflicts between instructors, we should make sure such spirits are kept intact even in whatever forms. Well, this is what I feel and who I am with such spirits. If I lose such spirits, I cannot do anything, you know... hahaha.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted in 20 years or so from now?

Interviewee: I feel there are two sides to it; one is the ones that change, and another is the ones that I do not want them to change. Ones that we need to protect should be protected. Ones that need to evolve need to be evolved. While we see that we as human beings, our world, and the environment around us do keep changing, I feel hula cannot stop evolving... the present hula disappears from us. We are the only ones who can create the hula at this moment of the particular era. No one else can make them. Therefore, I feel there are a lot of attentions on... well, I do not believe in someone who says, one cannot do that, one cannot do this, that looks strange, this looks strange, etc. As Jonny Lum Ho... who created his own period, I feel it can also be said for Japanese people to come up with their own period as well. So, after all, we need to make sure that we consider about the two sides I mentioned earlier.

Student Inquiry:

Q23: Students (Motivation): See Q15.

Q24: Students (Feedback)

Researcher: So, when your students want to learn a particular song, do you tend to listen to them or do you rather teach them something you have in mind?
Interviewee: If it’s a song that I can relate to... my feeling, then I can create it and teach it to my students. If it’s just something that they want to learn because they like it or whatever, then I would not support much. If they tell me because they have special feelings..., then I would study it. Then if it comes out to the point where I am satisfied, then I can go ahead and teach it. If I don’t feel right, then I may reject the offer. But if it is something they want to personally show it to their mother or something, then I may support that... so the case like this is that upon creating it, I may not feel comfortable to teach it to the whole class but rather just teach it to such individuals who have such strong mind. I may try to create it... then it may be uncompleted... but I would ask if they still want it. Hahaha.

Researcher: Hahaha...

Q25: Students (Group Cohesion)

Researcher: Do you see any harmony among your students?

Interviewee: Yes, there is.

Researcher: How so? Like... do they hang out together other than your hula lessons? From your perspective...

Interviewee: Before, when there were fewer students, it was possible. Now there is more number of student bodies... when I try to invite others to home, I may have to invite 20 plus people... which becomes not a good idea when some people cannot make it. They may talk about... who went and who didn’t go. So instead, I tell them to make sure that when they are in the class, value the time of being there. Other than the class time, it is up to the individuals. So when we plan to go somewhere else as a group from the class, then I ask them to raise their hand. I do not want to say like how if the group is smaller... like 5 to 6 people then we hang out a lot... and when the number increases, then we don’t... kind of thing.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show or something?

Interviewee: Yes, definitely.

Researcher: As you see your students, and they get along well...

Interviewee: Yeah.
Researcher: Would that affect when they perform?

Interviewee: Yeah...well, I think...not getting along is a natural thing... But, when they have a common goal, I often tell them that it is important to have every one of them aim at the goal. Well, there may be someone who is kind of weird. At least for the time they have a same goal to achieve...it comes out in the result. But if they are hating each other...and only that time to fake it...it show...

Researcher: The fakeness comes out?

Interviewee: Right, it shows. When there is someone who selfishly dances in whatever way...it’s not good...I tell them...if Uncle George sees it, he can tell it immediately. I tell them not to dance in whatever way...because it comes out obviously in their dance. So, the harmony is important...even if they are not skilled dancers, the dance as a whole will look beautiful...it is amazing.

Researcher: Oh, I see. Have fun as a whole...

Interviewee: Right. Some people make sure of what’s happening and others encourage their peers. That is something really terrifying part of hula...that you can’t fake it.

Researcher: Haha...

Interviewee: Well, so that’s important.

Researcher: I see...yes, that’s it for the interview.

Interviewee: Okay.
Appendix F-1
Data Collection [HAWAI'I No.1]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Scott Nalani Keale
Halau: Halau Kaulakahi
Date: February 4, 2008 at 7:00 PM HST
Location: Community Center (on Mt. Tantalus)
Method: Audio record & dictation
Duration: 39 minutes
Language: Interacted in English

Introduction Inquiry:

Q1: Name of Halau

Researcher: What is the name of your halau?

Interviewee: Halau Kaulakahi.

Researcher: Kaulakahi...

Q2: Years of Involvement

Researcher: Ok... how long have you been involved in hula?

Interviewee: Oh...

Researcher: Like from the time you met hula... till now.

Interviewee: 3... 3 years old.

Researcher: So, it’s gonna be...

Interviewee: So what is that... 33 years.

Researcher: So, from 3 years old.

Interviewee: Yeah. This was the first time I remember actually performing.

Researcher: Oh...

Interviewee: My mother was a hula teacher.
Researcher: Oh I see.

Interviewee: She was a kumu hula and so... it was in my family. Hahaha.

Researcher: It was in your family... ok...

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed? What were your focus areas of learning?

Interviewee: Bachelors Um... from Carnegie Mellon and um... it was from theater.

Researcher: Theater?

Interviewee: Yup.

Researcher: So you performed... not hula... not necessarily?

Interviewee: Not necessarily hula. But I was acting and trained in Jazz, Ballet, Tab, modern dance. Just performing... I like the live stage... that kind of thing... yeah.

Researcher: Oh...

Interviewee: I found myself some lash.

Researcher: Was it in Hawaii?

Interviewee: We had some performances in Hawaii. And then the rest was this school in mainland.

Researcher: And the name of the school was...

Interviewee: Carnegie Mellon.

Researcher: Carnegie Mellon?

Interviewee: Yeah... Pittsburgh, Pennsylvania.

Researcher: Oh, I see...

Interviewee: Hahaha. After that I dropped out because I couldn’t handle the winter.

Researcher: Too much?
Interviewee: Don’t like the snow...

Researcher: Hahaha... snow... because it is cold out there?

Interviewee: So... cold...

Researcher: I see...

Interviewee: And it wasn’t like... nice kind of... it snows like... slash...

Researcher: Hahaha.

Interviewee: Brown... after walked to the school...

Researcher: You used to the Hawaii’s temperature and everything, yeah? Hahaha.

Interviewee: Don’t like the snow.

Researcher: Oh...

Kumu Hula Inquiry:

Q4: Early Motive

Researcher: So, your main reason why you started practicing hula would be... your mama’s?

Interviewee: My mama’s a kumu hula. My father was a musician.

Researcher: Oh...

Interviewee: So, you know, there is all around...

Researcher: That’s how you started... sort of...?

Interviewee: Yeah... I don’t think I really remember my... my... as long as I remember from long time ago, I remember by its performing when I was 3 years old.

Researcher: Oh, I see.

Interviewee: I remember that experience but... I just remember as long as I can remember my mom teaching hula... we go into the house, in a garage, in a studio... so...

Researcher: Everywhere then...
Interviewee: I was playing music and going to all of his... his performances... I remember I was a little kid. Sure I jogged his night clubs and bars... hahaha.

Researchers: Hahaha. Good huh... all over the place.

Interviewee: Yeah, all over the place.

Researchers: That’s great... yeah.

Q5: Knowledge Acquisition

Researchers: So back then, how did you learn hula? So like...the level of expertise you have now... the teacher would be your...mother?

Interviewee: I would say my first...my first teachers... are definitely my mother and my father.

Researchers: Oh... I see.

Interviewee: Just being around and... you know... dancing behind like... when my mama was teaching hula.

Researchers: Yeah, yeah.

Interviewee: Then, having me help her and the keiki class or dance...

Researchers: Together...?

Interviewee: And danced together with the class. Um...after that, I’ve been to 1, 2, 3... 4 other kumu hulas.

Researchers: Oh, I see.

Interviewee: After... after that.

Researchers: When you got a little older?

Interviewee: Yup.

Researchers: Oh...

Interviewee: I remember I was like about 11.

Researchers: I see.
Interviewee: At 11, I started dancing for Chinky Mahoe. And then I danced from my cousin, Lydia Kaukahi and then I danced for her good friend, Darrell Lupenui and then uh... after that, my mother retired and through everything I mean... to care of everything... so... I was...

Researcher: Until now...

Interviewee: Until now. And having it when I was really young so... it's like 21 and when my mother's given me everything, she had moved away. She retired and moved to Vegas. Yup.

Interviewee: Hahaha.

Researcher: Hahaha.

Interviewee: Hahaha, and that's when I formally started teaching hula.

Researcher: Yeah...

Interviewee: It was in 1993.

Researcher: Oh, I see.

Interviewee: That's when opened...reopened the group.

Researcher: Oh...

Q6: Hawaiian Language Proficiency

Researcher: Ok... so uh, what do you think of your abilities in the Hawaiian language?

Interviewee: In the Hawaiian language, I think there’s always...no matter what...there's always things that you can learn... you learn the things that are constantly changing...you know the whole poetry part of Hawaiian language is just really deep.

Researcher: Humm...

Interviewee: Deep...you know, I mean even in like UH, before you can say like uh...that kind of poetry or song writing class, you have to have like 4 years under your belt. But, uh... I think my abilities are okay. I think they still can be better... you know... I think it can be a lot better. There will be a boat to just...you know to compose and you know all the literatures...set a loop of the language...all the puns and metaphors and all of those different things that take place.

Interviewee: So... I would say my Hawaiian language is okay. It could be better.
Researcher: Do you use the Hawaiian language to teach your students?

Interviewee: Yup, definitely.

Researcher: How... how do you teach?

Interviewee: Um...

Researcher: Through song or something or...?

Interviewee: Through songs or through giving them direction to... you know just in our hula basics.

Researcher: I see.

Interviewee: Little communication huh. Deeper and deeper... more Hawaiian than they actually know they've learned.

Researcher: Humm...

Interviewee: Yeah... like I am sure if I got out a piece of paper...even you too...if I got out a piece of paper, I bet you, you could write 100 Hawaiian words. I bet you... anybody... who's dealing the island so long. Not a problem.

Researcher: I see.

Interviewee: So, that's pretty much how I teach. It's in our basics. It's in giving this through this direction...it's in um...explaining the song to them...you know...it's trying to explain the...explain the poetry and what the song's actually talking about...you know, so... I will explain it to them and teach them in the different... different levels... of the song...

Researcher: I see.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: So... what is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Oh, it's...it's life. You know... it's life. I cannot preach myself hula from anybody. You know...
Researcher: I see.

Interviewee: Every time I walk away from it, it’s always come back in to me.

Researcher: Humm...

Interviewee: Or it’s pulled me back in... so... I feel like I didn’t choose hula...it chose me.

Researcher: Humm.

Interviewee: You know... that I so feel that way. You know I feel that it’s my responsibility to teach it well to the best of my knowledge and ability. I feel like if I take care of it, it will take care of me.

Researcher: Humm.

Interviewee: Yeah...so...

Researcher: Wow.

Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula? Is it sometimes referred to hula kahiko?

Interviewee: Yup, hula kahiko...Hula o `ōlapa. Um...I think like...you know this...the songs from like long, long, long time ago...you know hula... From what I have been taught, from that, hula was reserved, you know it’s reserved for the gods and then actually knowing whether it was just...I mean...you know the men did the temple dances, you know...way back. Some people say only the men were dancing hula back then but, there must’ve been...there must’ve been lady’s some place practicing...you know...maybe even like secretly practicing but...I would say it was still around for them.

Researcher: Humm.

Interviewee: Um...I like it because depending on the song of course but the language is prequel-ly different.

Researcher: Humm.

Interviewee: You know...the poetry is really deep...you know. You have to know like old names of places and old names of stuff that in order to kind of understand what is it, what is this for, what is this for on this place. But I like kahiko; I like the feeling of it, I like the energy, you know...I like the simplicity that is just one instrument you know...one instrument playing the song or whatever...and that all kinds of instruments
going on... I like that... that almost like archaic; it's tribal, that feeling that's like deep inside... that's what I like about it. That's my favorite.

Researcher: So, where do you feel your style falls into?

Interviewee: My style of hula?

Researcher: Yeah in kahiko...

Interviewee: Kahiko, I would say athletic.

Researcher: Athletic?

Interviewee: Hahaha, yeah.

Researcher: Hahaha.

Interviewee: I would say athletic. I think that things we do... I think that things you do here, you know... we say it's pretty challenging... pretty challenging everybody, you know.

Researcher: Yeah.

Interviewee: I would say you have to be in pretty good condition.

Researcher: Um.

Interviewee: You know... the dual things that we do.

Researcher: I see.

Interviewee: But that from... from all my line of hula.

Researcher: Humm.

Interviewee: You know that style of hula that I've learned growing up. I like that. I like the rawness of it all that. I like the... I really care for like... you know the soft, melodious kind of ancient songs. I like those powerful... in your face... you know... high energy...

Researcher: Oh...

Interviewee: High-octane... hahaha.

Researcher: Hahaha.

Interviewee: High-octane...3 eggs.
Researcher: Hahaha...So do you use like ipu heke...

Interviewee: Yup.

Researcher: Or other instruments in class when you teach?

Interviewee: Um...ipu heke...that’s pretty much it. Students use different implements for different songs we’ve done in hula kahiko. Um...yeah...that’s my baby, ipu. Hahaha.

Researcher: Humm...I just saw pu‘ili that they have.

Interviewee: Yeah, yeah...they are doing ‘auwana. They are doing ‘auwana.

Researcher: So, that’s ‘auwana? That’s like...

Interviewee: I mean there is pu‘ili in kahiko but yeah...they are doing like ‘auwana stuff.

Researcher: Oh, I see.

Interviewee: So, what kinds of implements you’ve been using? I mean for the...Hula kahiko? We use kala‘au sticks...kala‘au sticks...we also use the `uli`uli a lot...we’ve used them before.

Researcher: Oh...

Q9: Ancient Hula (Chanting)

Researcher: Um...in ancient hula, how does chanting relate?

Interviewee: I think in chanting..., breeds life into...into your songs and mele. You know I think...I think the chanting is very large part of...of the dance, you know. How you are delivering that story of, yeah. And also having the knowledge of the song, so you can interpret the song through your voice out to your dancers so that it catches that vibe...and they can dance...expressing the same thing, yeah... the same way via. So um... I like it and I really do believe it’s like this, it’s like that you are breeding life into the song. You know...I remember my father was saying that you know, all the things that you say...everything you speak and whenever is um...carries certain kind of energy with it, yeah. So, you are actually giving a life to the words that you are saying. So...that’s...that’s pretty important. I think that it is really important that people know...know that about, you know...Hawaiian words and songs and all of that. Even like whatever, whatever you are saying even if you are talking in English, you know the words have power...words have things that are connected to it that make it what it is, you know.
Researcher: I see.

Q10: Modern Hula (Hula 'Auwana)

Researcher: So, how do you describe the modern hula? So is it 'auwana?

Interviewee: 'Aauwana...hula 'auwana. How do I describe it?

Researcher: How do you describe the modern type of hula?

Interviewee: For me or in general? Oh, for me?

Researcher: Yeah. What is it...?

Interviewee: You know hula `auwana is, you know, of course a lot more open to the interpretation of how you dance with music...um...for me, the music of the singer makes a really big difference on the dancer. You know... I think it adds so much more. From what I know hula `auwana, I think it's been...all kinds of thoughts about hula `auwana...

Researcher: Yeah...

Interviewee: I enjoy it because of the music...musics that were introduced during that Kalākaua period...that he took on this hula `auwana. Um...I like it...I like the smoothness of it...you know...I like the songs that have the good flow. That's what I've been trying to achieve like in my choreography. I like the flow to it. I don't really like things that are choppy unless the song is calling for it. Sometimes hula `auwana to me is complete opposite of kahiko because you can have some melodious kahiko but, the kahiko that I like is that pose, strong part that all interface, right. And `auwana...I like `auwana you know the songs that I choose are either love songs or like high energy songs...because I really call myself a very emotional person. Hahaha.

Researcher: Hahaha.

Interviewee: You know I like watching your lady's dance and I like working in a group and seeing lady's dance like... women dance. You know....being able to have them confidents and that poise...you know their dance as show their emotions...and all of that. I love that as they dance great.

Researcher: What kind of style do you feel you have in your halau...in your students...what kind of style would that be? Flowing?

Interviewee: I would say flowing definitely. Flowing and sometimes you know... I don't like even kahiko and `auwana, I don't like the norm...I don't like what and how everybody leans to one way. I like it different. Even if their progress people come and look at me like...I don't care.
Interviewee: I don’t like to jump on the boat with everybody else. I rather just paddle my own canoe....hahaha.

Researcher: Hahaha.

Interviewee: So, you know I like things in hula `auwana...things that are flowing...I like things that are unique...I like to create motions that you don’t see in a hula competition.

Researcher: I see.

Interviewee: I mean there is still always so many ways that you can describe flowers in your hands, right? Researcher: Hahaha.

Interviewee: Hahaha. So you know that goal is having to come up with their new way...you know...I can tell.

Researcher: Oh...do you use ukulele or something or...other musical instruments? I do. I play and sing and dance. Because my mother told me what if they take player breaks. What are you gonna do?

Researcher: Humm...hahaha player breaks...hahaha.

Interviewee: Hahaha.

Researcher: Like battery dies...needs new stuff or whatever...

Interviewee: Oh yes. Singing yourself...you don’t have to worry.

Researcher: That will be the best...?

Interviewee: Yeah. So, I use both. So, I play music when there needs to be. I sing songs...and sometimes borrow a player and play a CD just so that I can go around and correct people. You know actually walks through their class...flap your arm and bend...whatever.

Researcher: I see. I see.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula? What do facial expressions communicate?

Interviewee: You are communicating your story. You are communicating their feeling that’s coming across in their story. You know you are communicating...well I think
that's like the top level. One level that you do, yeah is...you are expressing the story through your face. But other levels like under that I think is like you are expressing your confidents. You are expressing your love for what you are doing at that time. There is a lot going on. But there is a lot you can do like just so look of your eye or just a little you raise every your eyebrow or the way you turn your head and look...you know you can convey...you know like how like...maybe have friends and then like...someone real attractive walks in and we are like sitting valuable.

Researcher: Hahaha...talks a lot already...right there...hahaha.

Interviewee: Hahaha, you know...yeah, so to me is like...you are telling the song...you are telling the song with your whole body.

Researcher: Humm.

Interviewee: You know...you are here actually transforming into that dance...so not just your hands...through your body and feet... What is it with your smile...and have the same smile on your face...we’ve talked about this...you know...you can’t have the same smile on your face the whole song. You look like a Barbie Doll...you know...no expression.

Researcher: Humm.

Interviewee: Whatsoever...just that. You know...can’t do that. That’s not...not allowed hahaha.

Researcher: Hahaha.

Q12: Form of Expression (Hand Gesture)

Researcher: So the hands would be...

Interviewee: Hands are just part of the instrument you know. You are the instrument. You are delivering of the message. Yeah...that’s how I feel.

Researcher: Humm...

Interviewee: You know...all the kumu hulas if I were to meet go...‘hee’...but that’s how I feel.

Researcher: Hahaha.

Interviewee: You are relaying the message and everything...you are using all your whole body as your tools to tell the story. You know your eyes, your exposed your smile, your hands, your feet, levels in up and down you know...of the body so...
Q13: Form of Expression (Feet Movement)

Researcher: What do feet movements relate in hula?

Interviewee: I mean feet movements are...I tell my students that the most important thing is your feet you know when you are dancing. That’s like the foundation for your house. You know if your foundation sucks, your house is going to fall. You know the one’s gonna be blowing, your house is gonna crash. So it is through your foundation needs to be strong. So that’s why we do basics, you know...we do hands and stuff but...I’ve told them that if their hands are getting messed up, go back to your feet. You feet is your...that’s your skeleton for your whole song...put it there.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: Ok...so what about kahea?

Interviewee: Oh, very important. I mean communication...talking about communication right? Communication between dancer and whoever chanting or singing, you know. I think that’s really important. You are also announcing the song you are doing.

Researcher: Ok.

Interviewee: You are announcing the song you are doing...sometimes it almost fits it...part of your ‘oli, yeah because you are calling out.

Researcher: Is it something required?

Interviewee: For...kahea?

Researcher: Yes.

Interviewee: To hahea?

Researcher: Yes, in your halau, you told your students... you practice kahea or something?

Interviewee: Oh yeah, I’ve done that before. You know if they go out and dance with somebody else...you know...who’s playing music...a lot of times you are not gonna dance exactly how that person is playing...you know, 9 out of 10 times I would say. You have that communication and you kahea, then they are able to hear. I just like them to kehea in class because I like them to know where they are at in the song as well.

Researcher: Humm.
Interviewee: So if I am dancing a song and I don’t kahea at all... and I wonder what’s next... the third verse?... second verse?... are we ending? hahaha.

Researcher: Hahaha.

Interviewee: So I think it is very important... communication.

Researcher: I see.

Interviewee: Communication between me, dancer... dancer, me... dancer, musician... musician, dancer... And um... for kahiko, I think the kahea is really important because you are announcing what you are about to do. And that... the end... they are closing what they finished, you know. And with Hawaiian stuff you know... you move something you put it back. You open something you close it after.

Researcher: Humm.

Interviewee: You know. There are always two sides. You have to take care of the two sides. If you don’t take care of the two sides, it’s not good.

Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in hula hālau infrastructure?

Interviewee: Mine is so simple. I am the kumu... and that’s it. hahaha. And my haumana. Hahaha.

Researcher: Hahaha.

Interviewee: You know I’ve had the assistance before... and... I’ve just had some bad experiences. I think maybe it is because I was young and the people... my assistances were older than me... and their vision was different. Yeah... so... because I am a lot so like this... I lean more towards artists... side... I like dancing, I like art... expression, and I like all those stuff.

Researcher: Humm.

Interviewee: And math... to me just doesn’t fit with that. Hahaha.

Researcher: Hahaha.

Interviewee: To me, of course you have to know some business stuff to run your halau but, we are not geared towards... ok we gotta show! we gotta make 600 dollars because we are running out of money in our account (pounding table), you know... so not like that.
I mean we do like competition once in a year. We do fund raises. Everybody enjoys dancing...we all like dancing. That's what it is like... When I do competition, I just pull people from my class...you wanna dance?...you don't wanna dance?...that's fine...if you wanna dance and I don't think you are ready to have...then you are not ready to dance.

Researcher: I see.

Q16: Spiritual Aspect

Researcher: In spiritual aspect, is there a spiritual aspect of hula like...spiritual connection...

Interviewee: Oh definitely.

Researcher: That...

Interviewee: Oh, sorry. Hahaha.

Researcher: No, no... that ascends a level of sophistication when one chants or dances?

Interviewee: I think so. When I dance...and I am like totally in the dance, you know. Here is awesome; I am like...I am like in a totally different space...totally different space...and uh...some of the girls have got to that space...you know when they are dancing. You know sometime they go out and for competition or whatever...when they come back and say I don't really remember being on the stage...you know...you are there...you are totally in that...that zone.

Researcher: Oh, I see.

Interviewee: So I do believe...there's a connection to all of our ancestors and I've done it before, you know. Our connection to...to the elements...you know...where we grab power from the ground and the wind...and all of that stuff. It's a total connection, I think.

Researcher: Humm.

Interviewee: I would say that hula is like...it's better than a textbook. You know...you are not just getting the information; you are getting it through your whole body.

Researcher: Humm.

Interviewee: You know you hear it through your whole body...you are being inspired. You are...like I said...when you are in that stage, you connect...you know...I know it just connect something bigger.
Researcher: Humm.

Interviewee: You know, and that’s something I don’t think you can get from a textbook. You can’t get the life experience from a textbook. So I would say there are so many different connections definitely from our ancestral Hawaiian level to a lot of different levels for people.

Researcher: Humm.

Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students’ visualizations and understandings when mele or a song talks about gods, kings, queens, or even places...

Interviewee: So, first they have to know the song. You have to know what they are dancing. You know...that’s number one. Here is a song...here is your translations...talked about it...different names and places...and then you know its imagery, right? It’s all images. Its imagery that you are putting into motions...so it’s like emotions into motions so to speak. Knowing the song, knowing...I think that’s pretty much the biggest part of it, you know. Knowing the song...oh I’m sorry...knowing your motions, you know...and being able to put those together...you know...put the two together.

Researcher: So, you explain them what kalākaua was...stuff like that?

Interviewee: Yeah who was this person in this you are saying...

Researcher: They’ve never seen...so they understand...

Interviewee: Yeah definitely...definitely...so...that’s why it is really important for these hula teachers to do their homework.

Researcher: Humm.

Interviewee: You know. Because you don’t wanna be teaching wrong things to students and they go out and dance some place, you know. Kumu hulas that I hold had really high esteem. And I wasn’t until recently where I actually felt comfortable when somebody is calling me a kumu hula, you know. And I still feel this so much more to learn. You know I am gonna be learning forever. You know I wanna be learning different interpretations and different interpretations from each of the islands...different like...just a language is kind of different on all of the different islands. There are a lot of different interpretations and different kumu hulas from different areas. If you find a kumu hula from an island from a specific area, they can tell you about the song from that place...awesome...that’s awesome. If you can’t the composer to tell you, hahaha then if you talk to a kumu hula from that area, they will tell you all about it...oh yeah...
Researcher: I see.

Q18: Favorite Song

Researcher: What is your favorite song?

Interviewee: I have so many.

Researcher: So many?

Interviewee: I have so many. I think for ‘auwana, it will have to be ‘He mana’o aloha’.

Researcher: He mana’o...

Interviewee: Aloha...

Researcher: Aloha.

Interviewee: Robert Cazimero sings that song.

Researcher: Humm.

Interviewee: Just...you know...untouchable. He inspires so many songs...beautiful...beautiful song. I would say group’s...I like Cazimero’s. I like Napalapalai...um...I also like really traditional Hawaiian music...roots with that where around 50s and 60s...yeah both of them are my favorite kind of songs. Oh, we are doing ok, we are doing ok.

Researcher: Really?

Interviewee: Yeah I still see cars’ pulling in.

Researcher: Ok.

Hula Style Inquiry:

Q19: Tradition vs. Creativity

Researcher: So, if you talk about tradition versus creativity...what kind of style do you feel you have in your hula? For example, when you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality or creativity?
Interviewee: I actually...those two things and I don't mix...I don't mix. So...songs...traditional songs that I’ve learned...do traditional way...I haven’t touched that one. I kept it traditional...and leave it aside. The other ones...the other kahiko that I...of that I went and found on my own and stuff like that. I just rip all my creativity to that.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style...artistically? Are there rules or guidelines that you have to follow?

Interviewee: Oh yeah, I think...well...I think so. There are certain steps that should just really be in their way they are.

Researcher: Humm.

Interviewee: You know, the interpretation is different...but that’s up to creativity...totally. You know you kind of go out to somebody else’s home if they are wrong...because there’s things that are little different. I mean if there’s like wrong..., wrong. If you are talking about a flower in a song and making like ocean motions, hahahaha you know...there is no relativity between it...then yeah. I think with ‘auwana, all the feelings of the world. Kahiko...I like to keep parameters like I said I like to have it raw, powerful looks, yeah.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? For example, what do you feel about someone from another culture...like tries to create a new converted practice such as let’s say...Japanese Hula? It’s not hula but then they make their own...

Interviewee: I think there would still need a basic education in hula and at least know quality of terms...something about the language before going out and make... You know, community center, exercise...that’s what it is...basic simple song...go for it. You know, have a blast. When you are actually, when you are actually expressing views to other people, you know...you are actually saying, well this is how it’s done, because dahlahala laala, this is how the Hawaiian did it, because dahlahala laala, then I think you need to know your stuff. If they will be expressing things like that out, you know...you gotta know your stuff.

Researcher: Humm.

Interviewee: Because...just because...you know, hula yeah?...it’s gotten so popular. And I’ve been teaching in Japan for like 10 years and I watch they grow...like incredibly. Yeah...I would say...you know you have community center thing...just teaching
groups... you know... nothing on the... like what I do on Monday mornings. You know I have community center class, you know... we learn a simple song, we do one verse every week... it's made for people who are coming in and out... just to give people a taste of hula... of hula, hula... The part of it is challenging. I'm just gonna give them tiny bubbles of plenty shelves so... It's just to give them... an idea. So, I think that's fine, you know.

Researcher: I see.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted like let's say...20, 30 years from now? Will hula change?

Interviewee: You know what. I think it will definitely be changed. And I don't think that is something that you can stop. You can preserve what you have now. You can preserve those dances that have made the way they are now... I teach that way. But as a generation's come up, you know hula is constantly changing. You know... constantly... constantly changing. There's this 'auwana... even kahiko... you know aspect that keeps on changing but, the old traditions have them been... have never been forgotten. Thanks to all of these kumu hulas that are... are now. You know... the traditions part will not gonna be lost. You know... that's fine... and that's good... that's gonna stay the way it is. But this other side is gonna just keep evolving... evolving... evolving... changing... changing... yeah. I really believe it. I mean there's still gonna be dance stuff but... I don't know how it is gonna be in 20 years.

Interviewee: Hahaha.

Researcher: Hahaha.

Interviewee: I am sure it's gonna be different.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula? Why they come?

Interviewee: I think they come... first of all... I think... I will be right there (talking to students). Can you say the question again? Sorry.

Researcher: Why do students want to learn hula? What are their motivations... first motivations?
Interviewee: I think they enjoy coming to something it’s you know...it’s on their own time. It’s a very individual thing. They come and meet everyone. Of course most importantly they have some kind of interests in hula...whatever...you know...interested for them. Through teaching...throughout the year, I know these different reasons why they dance. Some say...exercise...my older ladies who really enjoy the exercise...don’t care to perform...you know there’s some that wanna perform...some that just like being around their hula sisters...because it’s pretty a good vibe...I am thankful...it’s always been a pretty good vibe in my class with everybody. Yeah...and I think some are...I really enjoy that feeling...feeling of practicing.

Q24: Students (Feedback)

Researcher: How do you try to reflect or not reflect what students want to learn? Like do you listen to what they want or do you require...

Interviewee: Hahaha.

Interviewee: You told them what chose?

Interviewee: Yup, pretty much. That’s the way it belongs. I try to look at it and try to give them a realm around it. You know...hula education...so they can pull out any kind of implement and at least dance one or two songs with the implements. You know...be able to dance confidently outside of class...which they do-. Hahaha.

Researcher: Hahaha.

Interviewee: I hear they like it different bars and dancing hula...hahaha.

Researcher: Hahaha.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they get along?

Interviewee: Awesome. Look, look at all of them.

Researcher: Hahaha.

Interviewee: There is nobody sitting off to the side by themselves. Everybody is all together. Hahaha.

Researcher: Hahaha.
Interviewee: Everybody is all together. Everybody...I am so fortunate to have a wonderful group.

Researcher: Humm.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion built among students...that they get along...that may or may not correlate with the success of dancing together?

Interviewee: Oh, yeah I think so.

Researcher: Get along in the halau...and when they go to perform...? Would that relate?

Interviewee: Definitely...definitely. You know you have that one bad one...hahaha...in you group...you know you have that bad seed in the group...that’s either jealous or always complaining...you know...always talking about other people...and all that stuff. I’ve had students like that but they’ve always left on their own. I think it’s like...too happy...we really didn’t wanna listen to that here...you know. Everybody wants to have a good time. You don’t wanna come to hula and have to listen to somebody yai, yai, yai, ya- (making grouchy sounds). So...you know...yeah, so those people I have left...thank god...you know. I didn’t have to tell them and say you know what. Yeah...we don’t like drama...no dramas...we just like to come and dance hula...have a nice time...learn something new...have a challenge here and there...and break a sweat. Hahaha.

Researcher: Hahaha. Well, that all for that. Thank you so much.

Interviewee: Oh, you are welcome.
Appendix F-2
Data Collection [HAWAI'I No.5]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Mary Kehaulani Tiger
Hālau: None
Date: February 12, 2008 at 7:45 PM HST
Location: Hemenway Hall, Leisure Center, University of Hawai‘i at Mānoa
Method: Audio record & dictation
Duration: 42 minutes
Language: Interacted in English

Introduction Inquiry:

Q1: Name of Hālau

Researcher: What would be the name of your halau? Is this...?

Interviewee: I don't have a halau, per se...I just teach hula.

Researcher: Oh, teach hula...I see.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: 50 years.

Researcher: 50 years...wow. That’s like whole throughout...

Interviewee: I've been trained under one teacher for 40 years.

Researcher: Okay...

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed?

Interviewee: Just high school.

Researcher: Is it Kamehameha?

Interviewee: I grew up on Maui so...
Researcher: Maui...I see. So, you spent the whole time there...pretty much?

Interviewee: I got accepted to Kamehameha...but I could not adjust because I had to live...I had to grow up with...and I missed my family because I am the only girl...I have 4 brothers. So I would cry all the time.

Researcher: Hahaha.

Interviewee: So my mom came and picked me up and took me back home. But I did get accepted into Kamehameha when I was in 5th grade.

Researcher: 5th grade?

Interviewee: Yeah.

Researcher: Oh...

Interviewee: It's very still tragic... 5th grade to be here by myself. I was always around people...they were all strangers to me.

Researcher: Okay...so...in the high school, what were your focus areas of learning?

Interviewee: Actually I wanted to be a school teacher.

Researcher: School teacher?

Interviewee: Physical Ed...teacher.

Researcher: Physical Ed...

Interviewee: But like I said, I grew up in a single...my mom and my dad divorced when I was young. And then it was 5 of us. My mom could not afford...to continue our education.

Researcher: Yeah...

Interviewee: Today there are all kinds of funding our there. But in the 50s...it wasn't there.

Researcher: Humm...

Interviewee: When we became a state, I was still in school...when you are still in thrust...all the territory.

Researcher: 50s?
Interviewee: Yeah.

**Kumu Hula Inquiry:**

Q4: Early Motive, Q5: Knowledge Acquisition

Researcher: What is the main reason why you started practicing *hula*?

Interviewee: I always wanted to learn the language and hula...but my mom was one that was different from her family. When the missionaries came, and brain washed.

Researcher: Brain washed?

Interviewee: Yeah. To be Hawaiian was not a right way.

Researcher: Humm.

Interviewee: So my mom was one of those that got taken from the home, and started to be educated...so when we were growing up, I would express a desire to take hula or to learn ukulele. And her thought or I call it brain washing...was...for us to survive, we have to go along the Western way because the Hawaiian was not going to make you smart. That was her comments. But, she said when they are old enough to make their own decision...at that time, 18 must be great...so 18, follow my lip...I would say, hula.

Researcher: Oh...

Interviewee: Hahaha.

Researcher: So, you can do hula, yeah? Has to be 18?

Interviewee: Yeah, I...imua...I had to pay it for myself. It was my decision...then my mom had no say. I was legally of age.

Researcher: So you wanted to dance hula, really.

Interviewee: Yeah.

Researcher: Oh...

Interviewee: And then, that time, used to have a lot of mini Hawaiian...Hawaii produced programs and then had this one guy...his name was La Pila...and every weekend he would have different kumus.

Researcher: Hummm.
Interviewee: Uh...the hula teachers come out. So...I would tell my mom...oh, mom take me there, take me. So every kumu that came up, and then I saw my kumu.

Researcher: Oh...

Interviewee: Are you gonna take hula? 18? And next day I am going to watch her studio and I am going to sign that...

Researcher: So that’s the teacher...?

Interviewee: Puanani Alama.

Researcher: Puanani Alama.

Interviewee: Yeah.

Researcher: Wow...wow... And that’s how you learned hula?

Interviewee: Yeah.

Researcher: Humm...I see. And that’s the particular teacher that you learned the hula from?

Interviewee: Yeah.

Researcher: Humm...

Interviewee: So I joined her in 59 (1959)...and I left in 99 (1999).

Researcher: 59 to 99?

Interviewee: Yeah...and the year 2000, I started teaching.

Researcher: Oh...

Interviewee: When you teach, you are on your own. I could not go back...as a student.

Researcher: Humm.

Interviewee: Yeah. I’m still...whenever I need advice, I still have contact with her...but I could not go back as a student because now she teaches...and I teach.

Researcher: Yeah, yeah, yeah...oh...

Interviewee: So she just booted me out...
Researcher: What...?

Interviewee: She just booted me out...hahaha.

Researcher: Hahaha...well, taking you to the higher level, right? Hahaha.

Interviewee: You see...even that, you know...when I was a coach here, I didn’t give them an answer that way. I would have to ask her. There’s still the respect through them.

Researcher: Yeah.

Interviewee: She has to give the blessings.

Researcher: Oh...

Interviewee: You know, in order for me to do it...with her blessings.

Researcher: Oh...

Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language?

Interviewee: ........I have to say it like this...my mom would not teach me Hawaiian. So I went to Kamehameha schools...and I learned it as a student. Then I would go home and I would show my mom...and my mom would tell me...they are teaching you all wrong. Because Hawaiian today is different from my mother’s growing up with. You know, how the people... I used to really, really enjoy...the only time I heard Hawaiian was at church because we went to a church that their services were in English and Hawaiian...and the sing singing was in English and Hawaiian.

Researcher: Oh...

Interviewee: So I really, really enjoyed the old people. After the services, we would always gather for lunch...I would go and sit among the old people...just to listen to them.

Researcher: Humm...

Interviewee: Because they spoke like they were singing. They were very melodious.

Researcher: In church?

Interviewee: Yeah.
Researcher: Wow...

Interviewee: But today, if you hear, they talk really fast. And the reason for that is by the time they now allowed the language to come back, the only people who still spoke the language were the people from Ni‘ihau.

Researcher: Ni‘ihau...

Interviewee: And they talk Hawaiian fast.

Researcher: Oh...

Interviewee: So, they teach it fast. And that’s why the people today talk fast.

Researcher: Oh...

Interviewee: I understand Hawaiian. But I will not answer them back in Hawaiian. I would answer them back in English...hahaha.

Researcher: Hahaha.

Interviewee: I always remember what my mom said...they are teaching all wrong...

Researcher: Oh...

Interviewee: Although I understand, I will answer back in English.

Researcher: Hahaha, so do you use Hawaiian language to teach your students?

Interviewee: Yes.

Researcher: Like...

Interviewee: I do a list...the lists that I provide are words that are used in the songs that I teach.

Researcher: Humm.

Interviewee: So...wind, moon...so that they can make the connection.

Researcher: Yeah.

Interviewee: ’ua...leimomi flower...ka leis...I have a list and then...you know like I say...didn’t you hear, didn’t you see this in your lists...so now they have to go look at the lists...you go look again.
Researcher: Hahaha.

Interviewee: Tonight’s was... Na wai, ka pua, i luna... so I did the up... down... so... it’s in there. So I said, remember the list now... what is i luna... there you go look... it’s in the lists.

Researcher: It’s in the lists... hahaha.

Interviewee: Hahaha.

**Perception of Hula Inquiry:**

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula?

Interviewee: I just love hula.

Researcher: Oh... what does hula mean to you?

Interviewee: See... why I embrace is... everything that surrounds me. My people and the wind, the rain, the flowers... the feeling with people, the sun, the moon... everything that surrounds... I embrace... the natural things that surround me and that’s what hula is about.

Researcher: Oh, I see...

Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula?

Interviewee: Huh?

Researcher: Oh, ancient hula?

Interviewee: Oh, traditional?

Researcher: Traditional. Kahiko... is it?

Interviewee: Kahiko... uh... I do teach......... I do teach simple ones.

Researcher: Simple?

Interviewee: Simple...... because the kahiko is really deep.
Researcher: Humm.

Interviewee: In order for them to appreciate it... and then they would have to feel for it and respect for it. So the most that I teach them is only about our ali‘is. And then it’s a story about...today I taught them Kawika.

Researcher: Kawika?

Interviewee: Yeah. Because this is just a 10 week course, I can only maybe cover 3 or 4 songs. So I either teach Kawika or Aia la o Pele...or ‘olapa. But I know more.

Researcher: Humm. But they go to classes...limited to...

Interviewee: The only ones that really want to learn more...I will try to teach one of them in order to chant, but you know...when you say the wrong pronunciation and it means something else or...I have a problem. You need to be enunciating.

Researcher: Humm.

Interviewee: Because in a chanting, you have to be clear and loud.

Researcher: Humm. So, where do you feel your style falls into regarding kahiko? What kind of style?

Interviewee: Very traditional.

Researcher: I see.

Interviewee: And the reason I say that is prove...Kahiko, everything has to be together. You can’t like...do this and do that because not only you are proving your adornment, everything has to connect to them as well. I was trained traditional. I have the highest respect.

Researcher: The highest respect...I see.

Interviewee: Because that’s our culture. Before the English men...before the Western people came, that was our history. Everything was all but nothing was written.

Researcher: So, do you use ipu heke or other traditional...?

Interviewee: Ipu.

Researcher: Oh, ipu...right there...I see.

Interviewee: And some of them are...my advanced class, oh- we want to learn how to use....you know the song using the ipu or pu’ili. I taught them the pu’ili.
Researcher: Humm.

Interviewee: They liked it... I chose a song that we could use 3 instruments...pu‘ili, ipu, and coconut. The ‘ili‘ilis might be too difficult because it takes us practice. Because...two here and two there and then they got to click it. Hahaha.

Researcher: Hahaha.

Interviewee: And the kala‘au...it’s a sit-down dance. They would be talking...oh, oh, oh, oh...because the whole dance is done sitting down. So, I just taught them the 3 instruments. One sings the song, but every verse, I change the instrument.

Researcher: Oh, I see.

Q9: Ancient Hula (Chanting)

Researcher: How does chanting relate to hula?

Interviewee: Chanting...the chanter is the story teller for the dancer. So, they're chanting when dancers are doing this dance.

Researcher: Oh, I see.

Q10: Modern Hula (Hula ‘Auwana)

Researcher: For the hula ‘auwana, how do you describe it?

Interviewee: I...would like that one, too. Hahaha.

Researcher: Hahaha. You like that one, too.

Interviewee: Because in ‘auwana, you can be very creative.

Researcher: Humm.

Interviewee: There are not restrictions. So like the ladies...but I am teaching them an English song...and they say...oh- this one is so heavy because you have a motion for every word...I said because it’s in English. Everybody understands English. So...long time ago, I went to a program...and uh...for tourist at the Waikiki Shell. And I was like in the middle of hapus. So then I said I go because I will enjoy it...I didn’t go there to critique anybody. But then this couple was sitting here...and people hear that wrong...and pretty soon I heard they were talking about...what’s going on with this...this
is boring. To me I said...boring? ...I wondered what...and then they were sleeping and... Now I was out of my enjoyment mode...and I was seeing...why.

Researcher: Why they are on board...

Interviewee: Yeah.

Researcher: Yeah...

Interviewee: Because they were just going like that for anything personal. No friends or anything. I told my ladies...you know...after I heard the comments from the tourists, I told myself if I went out and ever teach hula, I will design my hula as if I am watching it...because I don't want them to leave. I don't want them to say anything like I'm finished. So that's why mine is uh...

Researcher: For the 'auwana?

Interviewee: For the 'auwana, it's very creative...because I still have that far back in my minds. Then, what can I do this then...hahaha.

Researcher: Hahaha.

Interviewee: Then I give them surprise...hahaha.

Researcher: Hahaha.

Interviewee: So...you have creative style...that will be the...so where do you feel your style falls into?

Interviewee: Well, I am creative to a fault...hahaha.

Researcher: Hahaha.

Interviewee: If I am creating it and I am singing, it's...one way. And then if somebody brings it by a recording artist, I change it because my feeling is different. You know when I hear them singing, I sing the song...but I feel it differently. They always come and tell me...oh last week...and this week you are changing it...hahaha.

Researcher: Hahaha.

Interviewee: When I am driving, I am thinking...gee...how else can I make that better. So then they like it when I show them the change. Hahaha.

Researcher: Hahaha. So, when you listen to like their...singing and all that...

Interviewee: Because like...I am feeling it.
Researcher: You can feel..?

Interviewee: Yeah.

Researcher: Do you use ukulele or other musical instruments when you teach this class?

Interviewee: Well, I actually cannot sing...hahaha.

Researcher: Hahaha. Yeah, right.

Interviewee: I tell my students...I can’t sing. I don’t want you to help, student. Hahahahaha.

Researcher: Hahaha.

Interviewee: One time I tried because I know how to play ukulele. So I play ukulele and sing a song...and that is an art...to sing and play at the same time.

Researcher: Humm.

Interviewee: That’s an art. Because I teach...I am always talking. So, now I am playing ukulele and then now I am talking, you know...because I am gonna know about foot work or do the hand...so, I cannot sing. In my mind, I can mentally...I am singing. But all I need...

Researcher: You are teaching them, yeah?

Interviewee: Yeah. Everything comes out...instructions.

Researcher: I see.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?

Interviewee: It describes whatever...whatever the translations of that song. One song that I taught them...the verse was ‘don’t tease me’. So, you have to have...if you go like (making face)...you are telling me yeah, yeah, yeah, yeah, you can tease me. But you have to have that look...I am serious. Hahaha.

Researcher: Hahaha.
Interviewee: So, I have to explain that...and the beginning of that verse, 'it’s...don’t'. And I use human relationship. Most of my students are from Japan. I don’t think Japanese are funny kind of people...

Researcher: Serious?

Interviewee: Yeah, they are serious. So then I said oh, you know...like, you have a boyfriend? Do you go to beach together? Nah, nah, nah, nah...you know. And then, he’s gonna tell you, don’t do that. And they go...hai, hai...hahaha. And he’s gonna say you are driving me crazy... If you are in a place where nothing further you can go...and so then, now he is telling her, don’t you see you’re driving me crazy? So, that one you have to have that look. So, I explain to them why they have to have that look and...your facial expression is also telling the story.

Researcher: Humm...I see.

Q12: Form of Expression (Hand Gesture)

Researcher: Uh...what about hands?

Interviewee: Uh, your hands tell the story, too.

Researcher: It relates to hula?

Interviewee: The hands are actually telling or portraying what you are trying to describe. The face gives the action of what you are trying to...yeah. Even like when they are bashful, I say you cannot go bashful like this, you know.

Researcher: Oh, I see...even with the same motion?

Interviewee: Yeah.

Researcher: The facial expression will sort of give you the action?

Interviewee: Yeah.

Q13: Form of Expression (Feet Movement)

Researcher: What about feet?

Interviewee: Feet are all basic.

Researcher: All basic?
Interviewee: All basic. Once you learn the foot work, if no matter what dance you’re gonna do, you are using the same foot movement. So, when I teach the class in the beginning, all I do is I teach them the foot work. And then now I put the foot work to a song.

Researcher: Humm.

Interviewee: I teach them the 8 basics.

Researcher: 8 basics...I see. So, you teach feet first or...

Interviewee: I teach feet first.

Researcher: And it goes to the hand and probably the face?

Interviewee: Because I tell them, you have to trust your feet, you know...trust your feet...so I teach them to trust their feet. Because now if I introduce the hands...and I don’t want you to be thinking about your feet...I want you to think about your hands...and trust your feet. Hahaha.

Interviewee: Hahaha. Your friend’s your feet, yeah.

Researcher: Hahaha...so when they make mistake, see? You never trust your feet! Hahaha.

Interviewee: Hahaha.

Researcher: Hahaha.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What about kahea?

Interviewee: Kahea...I always use kaheas...I was taught that way.

Researcher: So, is it something required...you require them to kahea?

Interviewee: Well, I teach them...

Researcher: You teach them?

Interviewee: What it is. Hawaii approached that...some I just heard from people. So, if you are serious about hula...and wherever you are from, you go back and Mary was teaching you hula, the people I give them...I told them what the purposes are...and why.

Researcher: I see...
Interviewee: For the classes I teach, at the end of the class, I always take them down to see Aunty Genoa...she plays in Waikiki. You know...I am not forcing you to dance. But if you want to come and just enjoy the...little bit more of culture...so uh, I kahea for them. But then Aunty Genoa is older than I...89 years old. But the last time when we went...there were other hula dancers and they should have known better, but they didn’t kahea. And I kept hearing Aunty Genoa across them...can you kahea, can you kahea? And they didn’t kahea. So, when they come back to the table, I was so upset and I wanted to punch them. And they were saying, she never remembers the song. But if you were showing kahea, aunty would have remembered.

Researcher: Help each other and...

Interviewee: Yeah! They just said that she is old and she cannot remember the song. But they should have kahea! So, kahea is very important.

Researcher: I see...I see.

Q15: Hälau Hierarchical Order

Researcher: So, in this school, do you have any hierarchy in your hula infrastructure? Would it be like...you as a kumu here and the rest is just students...? Yeah...two different classes, right?

Interviewee: Yeah.

Researcher: I see. That would be the hierarchy? Because some halau have like...let’s say...assistance or something...to the teacher?

Interviewee: Here...it’s a little bit different here because I don’t get so many students. And they sign up for 10 week class...and then...they might not come back and...the next 10 weeks...I get new people. Everybody asks me...yeah, what kind of halau you have? You got it indoor? Yeah, 10 week to go and just people...then the new one come. Hahahaha.

Researcher: Hahaha.

Interviewee: And those that stay then they come into the hula II class.

Researcher: Oh...I see, I see.

Interviewee: So, there’s really no...like songs different because beginners I teach them beginning, the beginner’s hula...simple kind. But for the II, I keep them up...they know their foot works...they do more foot work here...and the motions are more descriptive. Beginner I do...whatever I do on the right and I do on the left. But for the advance, I don’t do that. I change the motions. Hahaha.
Researcher: Hahaha.

Q16: Spiritual Aspect

Researcher: Is there a spiritual aspect of hula? Spiritual connection? That improves the level of sophistication when one chants or dances? Like spirituality?

Interviewee: In kahiko, it is very spiritual. I still find it to be very spiritual. Like I said because it’s uh... it’s our history. And I respect that. In `auwana, certain songs are touching...

Researcher: Touching?

Interviewee: Usually it’s a song that is looking for a special person that I find it to be very... it’s the person that I know of...and I respect...and so when I do it, it’s the spirit of them. While I am doing it for me...

Researcher: Humm...

Interviewee: Because they are no longer here... If you are here, I am doing it for them because it’s their song.

Researcher: I see.

Interviewee: So I give honor to them.

Researcher: I see...

Q17: Visualization Practice

Researcher: How do you try to maximize students’ visualizations and understandings when a song talks about...let’s say gods, kings, queens, or even places, that they have never seen or been to. How do you teach them that kind of difficult things?

Interviewee: I would like to describe it. Whatever the song is about, and then I would ask let’s say if they are from Japan...you know I’m sure that there is a place similar to what I am describing. So, to get the feel of it, think about that place in Japan...and it relates to you. So, I try to find a location where they are from. Because I tell them in the hula, it’s a universal dance because the whole world has the sky...the whole world has the sun...the whole world has stars, they have trees, they have flowers, and they have water. So, it’s not only Hawaii has it. It’s everywhere. You just have to open your eyes and notice that it’s there. Hahaha.

Researcher: Hahaha.
Interviewee: Yeah.

Researcher: Oh...

Interviewee: So, they take it for granted...because no more stars in Japan?

Researcher: Hahaha.

Interviewee: Yeah? So, how your star goes? Every star would twinkle, twinkle, twinkle...this is star. Hahaha.

Researcher: Hahaha. I see.

Q18: Favorite Song

Researcher: What is a particular favorite song?

Interviewee: Like I said I just love them all. Hahahahaha.

Researcher: Hahaha. You just love them all. That’s good...hahaha.

Hula Style Inquiry:

Q19: Tradition vs. Creativity

Researcher: So...tradition and creativity...

Interviewee: Humm.

Researchers: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style as you were saying...more...or is it flavored by another form of like...originality.

Interviewee: Yeah, I try to keep it still. I am still very traditional so...I am still that believer....gee......but some of the students asked for a song that I would not teach...but because they wanna learn it, they bring the music...and I will see if I can... I’ve done that several times.

Researcher: You choreographed it...

Interviewee: Yup.

Researcher: And put everything there for them...?
Interviewee: Yup.

Researcher: I see...

Interviewee: But there is usually a song that is hard for them to dance because it’s rascal...mischievous. Its sounds that have...In hula...you have music. And then you have hidden meaning. So, they would choose the songs that have...

Researcher: Hidden meaning?

Interviewee: Hidden meaning. So, they say...why don’t we try to learn this one? Because of it’s kaona. Hahaha.

Researcher: Hahaha.

Interviewee: But then if one is watching, they know. And if they don’t know, it’s okay. Surface of the meaning is...you know what I mean?

Interviewee: Yeah. If the Hawaiian knows the meaning, it’s there...and my emotions will show it.

Researcher: So...actually it’s a challenge...putting into your choreography and all that?

Interviewee: Yeah.

Researcher: To show the both sides...kind of.

Interviewee: Yeah...but you have to know what they are. A lot of songs are just deeper than just songs.

Researcher: How people can learn those things? Though experiences, probably?

Interviewee: Oh, well...I mean that’s how I learned it through my training.

Researcher: I see. I see.

Interviewee: Yes. So when they pick the song, and I watch and you know what...why do I say that...they don’t know the meaning of the song. But they’re gonna learn that. Probably I will try. They like the beat.

Researcher: Not the meaning...?

Interviewee: Then I will tell them the meaning...and I ask do you still wanna learn it?
Q20: Rules & Guidelines

Researcher: So, when you create your own style, let’s say? Are there rules or guidelines that you have to follow when you create a new style?

Interviewee: In `auwana, no. In kahiko, whatever or how-ever I learned it, that’s exactly how I teach it. I never delete it.

Researcher: No deletion... I see.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? Like let’s say what do you feel about someone from another culture attempts to create a new converted practice such as Japanese hula? It looks like hula but it’s sung in Japanese or something.

Interviewee: Oh, gee.

Researcher: You know...kind of someone from another country and take the hula and then...you know...

Interviewee: Yeah, I wish they wouldn’t do that because like I said hula is very spiritual.

Researcher: Spiritual...

Interviewee: And turn it into something without proper understanding; to me it is very disrespectful. I teach for a rival... when he brings his students from Japan. I fight with him all the time.

Researcher: You fight with him all the time? He was your student?

Interviewee: I don’t say I fight with him...but I disagree with him.

Researcher: Humm.

Interviewee: Because he brings his students here...and he tells me what I gotta do. I tell him...oh you cannot do that...that’s been disrespectful. He wants me to teach at Waikiki...I said okay...but he tells me, you have to face your back to the ocean. No way. I was taught to respect the ocean...I will never face my back to the ocean. Then he tells me...or makes students...I don’t do it, I don’t allow them to do it. So I teach them side ways...hahaha.

Researcher: Hahaha.
Interviewee: Mr. Japanese name…that’s. Because he’s doing it for money. He brings his students. One year, he wanted me to teach them a dance. So, you have to go get permission. Why? You just... No. I refuse. I am not gonna do that. You go get permission, I will teach them. He doesn’t get permission. So I wouldn’t teach them.

Researcher: I see...

Interviewee: And after we finish with our class, he wants to take them to like a heiau. Tell me... I am not going. What? You are more than welcome to go...but I will not go with you...that’s been disrespectful. Because they don’t understand. He tells me...in Japan, you cannot do this. I say, in Hawaii, you cannot do it either. Hahaha.

Researcher: Hahaha. So, he was once your student?

Interviewee: No. They came over here one night. I don’t know how he found me. They just came here one night. So, I asked him, how did you find me? He’s like...oh, a bird told me. So, I don’t know how he ever found me. But he came here and approached me to teach...he brings his students here.

Researcher: To Waikiki and all that, yeah?

Interviewee: Well, I teach in this room.

Researcher: Oh, I see.

Interviewee: And one day...well two days...they come for one week...so they get three days in, two days out. So, one day at Waikiki and then I take them to Waimea Falls.

Researcher: Waimea Falls...

Interviewee: And then I teach them what kahiko represents some hula mountain.

Researcher: Oh, I see...

Interviewee: We disagree a lot because he is doing it like...one way. I cannot trusting him...being disrespectful...hahaha.

Researcher: Hahaha.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? Like...how should the hula be adapted or not adapted?
Interviewee: I think if one learns it, they would have to learn it, and they have to respect.

Researcher: Do you think like... 20 years from now, hula will be changed or...

Interviewee: Hula will always change... I see it.

Researcher: You see it... you see the changes?

Interviewee: We were always taught that we all respect for one another. The younger ones today, they don't respect each other well. They teach those students not to respect other halaus. I see that. I am very honored when I met them at the airport. He talks bad about people. I am sick hearing. I am a stranger to them. But they are talking bad about others.

Researcher: Halau?

Interviewee: Hula sisters.

Researcher: Oh, hula sisters.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula?

Interviewee: The majority of them say that when they go back home, they want to show that they learned a hula. So that they can share it.

Researcher: With people back there?

Interviewee: Yup. Even one... a couple of years ago, these haole ladies... do you teach White Christmas? I don't know if I ever taught White Christmas but... let me listen to them. So, when I listened... oh, it has 4 counts. I... two... three... four... dream... two... So I made motion... hahahaha.

Researcher: Hahaha.

Interviewee: And... everybody knows the words so... the whole class, they all were lucky they learned White Christmas. And now they can go home and do the White Christmas.

Q24: Students (Feedback)
Researcher: How do you try to reflect or not reflect what students want to learn? Like...do you listen to what they want or do you require students to learn you choose to teach?

Interviewee: What I do is...before the class starts, I do a CD...and I put a whole bunch of songs...hula song. If it's for beginner, then I have a lot of beginner's ones. But I already selected the first song that I am going to teach them. So, after that class, if you find that...you know...you want to learn another song, this is how I am gonna teach it to you. But if you find that...you folks want to learn something else, let me know and I will be happy to teach it as long as others are...

Researcher: Okay with it?

Interviewee: Planning to learn it. So, I give them a choice.

Researcher: Give them a choice...you already prepare something they can learn...?

Interviewee: Yeah.

Researcher: So, they don’t have to...

Interviewee: Yeah.

Researcher: I see. I see.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony among your students? Do they get along?

Interviewee: Um...majority of them...I feel that they do...in fact, I encourage them to make friends.

Researcher: Make friends?

Interviewee: Yeah. Because before they all...if they are all from Japan, only Japan people here. If they are from China, only Chinese people. I tell them that you are in Hawaii now. So, speak English. I don’t want you guys talking about me in your language...so they think I am joking...hahaha.

Researcher: Hahaha.

Interviewee: In this class, you must speak English. Hahaha.

Researcher: That’s a good one.
Interviewee: Yeah.

Q26: Students (Harmony towards Success)

Researcher: So...that kind of level of harmony or group cohesion built among students...may it or may it not correlate with the success of dancing together at the show?

Interviewee: Because they are not here long enough to feel each other, I would have to have them real younger. And then I would have to teach them how to feel each other.

Researcher: Humm.

Interviewee: Because when you dance, you are...one. So, some of them like the advance hula class...two students got married. So, I volunteered to do a show for them. Then I use their sisters...you know the...hula sisters. So, that's when ‘I am a student’, you must be together.

Researcher: Together...

Interviewee: I’m the star...I said, ‘this mind is no stars’...the only star is me...hahaha...I am just joking...hahahaha.

Researcher: Hahaha. That was a good one. Excellent. It was really great to hear that the part when you mentioned that you used to be in church, yeah. The chanting was sung in church.

Interviewee: Yup. That’s history. It’s a memory.
Researcher: Yup, that’s it. Thank you very much!
Appendix F-3
Data Collection [HA\WAI'I No.3]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Snowbird Puanapiopaoakalani Bento
Hālau: Ka Pa Hula O Ka Lei Lehua
Date: February 25, 2008 at 8:00 PM HST
Location: Hawaii Hall, University of Hawaii at Mānoa
Method: Audio record & dictation
Duration: 60 minutes
Language: Interacted in English

Introduction Inquiry:

Q1: Name of Hālau

Researcher: What is the name of your hālau?

Interviewee: The name of the hālau is Ka Pa Hula O Ka Lei Lehua.

Researcher: Oh, O Ka Lei Lehua.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: Okay... well, first I learned hula at home with my maternal friend mother... actually paternal grandma. My father's mother. She taught me my first hula in her kitchen at her house. And I was about 3 years old. So, I danced the same song from 3 to like 14 years old.

Researcher: Oh...

Interviewee: But it was the song that she liked doing... and it was He u'i. And I didn't receive form of training like in a hālau until I was like 9 years old. So, relatively late for hula people, yeah, in Hawaii? Oh-, you danced from the family... you were born as a daughter... I danced in a hālau from the age of 9.

Researcher: Oh...

Interviewee: Yeah. My first kumu was Leimomi Ho.

Researcher: Leimomi Ho...
Interviewee: Yeah. And her halau was Keali‘i ka‘apuni-honua Ke‘ena A‘o Hula. And I stayed with her about 4 years. Yeah... 4 years, actually. And I took a break from hula because I was tired. We did a lot of shows and a lot of competitions.

Researcher: I see. I see.

Interviewee: And I told my mom that I wanted to be like every other teenage kid and go to school dances... you know?

Researcher: Yeah, yeah, yeah, yeah.

Interviewee: You know... fun stuff... so I was destructed for a bit... and I stopped dancing hula at about age 14... 13... 14. And then when I was a freshman in high school, I met my... the person who became my kumu... which was Holoua Stender...

Researcher: Holoua Stender?

Interviewee: Holoua Stender. So... at the Merrie Monarch camp, for a singing group... that school when I was kind of like uh... I don’t wanna use that word but... sort of like that elite singing group from that uncle’s school... I went to Kamehameha... so I was singing in the Concert Glee and that’s where I met my kumu. So, after I graduated, I ended up... he ended up doing formal lessons for me and another friend of mine... So, basically all together... I am 32 now... I will be 33 this year... I’ve been dancing for about 30 years.

Researcher: Wow. 3 to... now...

Interviewee: Yeah.

Q3: Educational Background

Researcher: So, your school you went to... was the highest educational degree that you have completed?

Interviewee: Oh, okay. In the Western sense, hahaha, my highest educational degree would be a high school diploma.

Researcher: Uh... from Kamehameha?

Interviewee: From Kamehameha, I went to the university and Honolulu Community College. But, like intervened and I have not yet completed my Bachelor’s degree and so yeah, in the Western sense.

Interviewee: Your focus areas of learning in the...
Researcher: In college?

Interviewee: Yeah, in the...or in the Kamehameha...

Researcher: Was it totally like Hawaiian style...?

Interviewee: Humm.

Researcher: You know...you taught your hula already...there...more?

Interviewee: You know...I was at Kamehameha schools in the late 80s early 90s. So, I would say a lot of my hula stuff, cultural learning took place when I was practicing with this elite group of singers, the Concert Glee Club. Because we went on a lot of trips, one of our trustees at the time was Myron Thompson...and he is the father of Nainoa Thompson, our navigator for Hokule‘a. So, wherever Hokule‘a went, Kamehameha schools followed...so we danced and we did all of the protocols and ceremonies at different landfalls for canoe.

Researcher: Humm.

Interviewee: And music was really my thing in school...and Kamehamehas are lived very well-rounded by academic schedule...and so, while I was at Kamehameha, I actually finished my honor’s diploma at Kamehameha....so I was an honor’s grad.

Researcher: Oh, I see.

Interviewee: There, so I took all of the advanced classes and things like that and I got into college and I was just really tired of school. I mean...just honest...I was just tired of school, but hula, my hula was peaked, yeah. So my kumu started training us...and I stayed on. So I actually graduated from Kamehameha in 1993 and continued working at Kamehameha all the way to 2004.

Researcher: Oh...recent.

Interviewee: Yup...till recent. And then, I stopped so that I could come back to school...and then, I ended up working at Saint Andrew’s Priory for the last two years...and I’m back at Kamehameha now.

Researcher: Oh...

Interviewee: Teaching in the elementary.

Researcher: Oh...

Interviewee: Yeah... So...I would say that my focus in school was...my love was hula and music but being in good grades was pretty much the focus of school...haha.
Interviewee: And then college, I was a Hawaiian Studies major.

Researcher: Oh...

Interviewee: Emphasis's in arts.

Researcher: Humm.

Interviewee: Haha.

**Kumu Hula Inquiry:**

Q4: Early Motive

Researcher: So the main reason you started learning hula was...due to you were practicing in the kitchen...through that to now...?

Interviewee: Yup, yup.

Researcher: I see.

Q5: Knowledge Acquirement

Researcher: How did you learn hula? How did you obtain the level of expertise you have now?

Interviewee: Oh...okay...so I guess getting into hula or the rank of kumu hula...well uh...you know what it's different for anybody. For me, it's started as something that my grandmother made me do...but I kind of enjoyed it because I loved to sing.

Researcher: Humm.

Interviewee: Music was always around me growing up. My mom’s parents, her mother and father, both played music...were playing music, sang in church...my mom’s oldest brother...I was with him often...and he was a musician...and he was on the first Hokule’a album...in Na Keonimana...so...music was around me...my mother was a professional hula dancer. She lived in Japan for a year dancing...uh, and dancing at different...at the hotel...and I just always thought oh, I wanna be a professional hula dancer and travel all over the world and go to Japan and...yeah...be like my mom.

Researcher: Yeah, yeah, yeah.
Interviewee: And uh, when she came home from Japan that she had made, so I actually go up to see her in a hālau, she sits down with Kealoha Kalama for time...so I got to watch her...I guess I copied a lot...I mimicked her a lot. So that’s where really my interest I guess in hula was...but I didn’t know that I really loved hula until I was away from it...when I stopped dancing and took the break to be, you know...hip with all the other kids to the beach and the mall. And then coming back into hula, it was you know...being at Kamehameha, Holoua Stender, Randie Fong, Wayne Chang...my mentors who really kind of ignited that fire again and the passion for hula.

Researcher: Humm.

Interviewee: So I would say that you know...in my journey to get to where I am at now...uh, it just took years of commitment...being committed to that cultural practice and in that I found that I really loved the history and the stories of learning why certain motions were the way they are done...learning why we do certain steps with that kind of dance...what the dancers in the songs talked about... It was that interest that kept me going...and then my kumu saw in me that...I guess that little something different, you know...you know that extra...then so he was like I wanna train you in a very Hawaiian way...you know it’s not for the person who’s learning to ask to be trained...it’s for the person who is training to recognize that this person has a desire that goes beyond just coming to class once a week or just be on calisthenics and so that person goes...you know what? I am noticing something in you, let’s train. And so, all together, I am trained for about 13 years before I went to my first `uniki...and I’m bound through to two.

Researcher: Wow...

Interviewee: Two for traditional graduation ceremonies.

Q6: Hawaiian Language Proficiency

Researcher: So uh, you’ve been learning hula and all that from 3 years old...what do you think of your abilities in the Hawaiian language?

Interviewee: Um, when I started learning hula, I didn’t speak Hawaiian except for whatever small words I knew that my grandparents might use them to me or my great grandmother. And that’s because my great grandmother spoke Hawaiian fluently. She was born and raised speaking Hawaiian; that was her first language. She spoke English very well, too. But when my grandmother was born and came along, you know...Hawaiian language went underground in a sense that in our educational system...be completely stopped students from speaking Hawaiian in class. No Hawaiian culture’s classes were taught...so no Hawaiian history classes were taught...they were all taken out of the academic’s setting. And so my grandmother and my mother both do not speak Hawaiian.

Researcher: Humm.
Interviewee: But my grandmother is full Hawaiian but she doesn’t speak Hawaiian...she understands very little.

Researcher: Humm.

Interviewee: But when she was younger, she understood a little bit more. And so I came along...and they started to teach Hawaiian again in the schools and I signed up for a French class...and Hawaiian was my second choice...and I got my second choice because French was full. So, I started taking Hawaiian language classes as a freshman in high school. And I stayed 4 years of Hawaiian language in high school...one year French. I came to the university and I continued on, so I got to 6 years altogether Hawaiian language...two years of French...and two years of Tahitian language.

Researcher: Oh...

Interviewee: My kumu made it clear from the beginning when he decided to train us to be kumu that he wanted us to have a command of the Hawaiian language. We needed to be fluent. We needed to be able to read Hawaiian...we needed to be able to interpret Hawaiian...we needed to be able to write in Hawaiian so that we could connect because you have to be able to connect to your past...you know, in order to move on with future phase. And so fluency in Hawaiian was important.

Researcher: Humm. So...you use Hawaiian language to teach your students?

Interviewee: Yes.

Researcher: I see.

Interviewee: My goal is eventually to teach my classes completely in Hawaiian.

Researcher: Humm.

Interviewee: Yeah.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Humm.

Researcher: If you put in the simple way, how would you describe it for you?
Interviewee: You know, they have this really popular saying that hula is like a heart beat of the Hawaiian language.

Researcher: Humm.

Interviewee: And...for me, hula is a way that I can express myself in a very cultural way...without the impact and the influence of Western thought...

Researcher: Humm.

Interviewee: And when I say that I mean...I am Hawaiian but I am also Chinese, Portuguese, Irish, English...I am all mixed up.

Researcher: Oh...

Interviewee: I identify with being Hawaiian because I was born and raised in Hawai‘i. And so for me, what hula does is...it gives me a way to express my native right of the Hawaiian.

Researcher: Humm.

Interviewee: And again, it connects me to my past. It connects to my ancestors so that...say for example, the chant, Kaulilua...Kaulilua is a traditional classic hula pahu that's been passed down from one kumu's generation to the next kumu's generation...there are several different versions of Kaulilua today because...you know, that's just what happens over time. But I teach my students Kaulilua today the way my kumu taught it to me when I first learned it in 1995. And so...you know, in a 10 years span, here is another generation learning Kaulilua the way my teacher taught it to me to a best of my recollection and my memory.

Researcher: Humm.

Interviewee: And our culture then is being passed on from one generation to the next the same way that our ancestors passed their intermit knowledge of environments and poetry and history from one person to the next. Alohāhealo...face to face by auditory...and it continues to just transference of knowledge of 'ike...we call it 'ike lawena...it is cultural knowledge something that is innate already in us...and you...sometimes cannot explain why you know it, but you know it...and then somebody tells you and you have that oh, I kind of knew that I didn't know that before but it feels familiar...

Researcher: Oh...

Interviewee: And so hula then is that they are calling for me...and without hula, I think that...our people would have a limited amount of ways to express yourself because hula encompasses so many aspects of learning. There is the...hama no 'e 'au, the craft side of
hula...you have to learn how to do certain things; make your own implements, make your own lole...your clothing, make your paʻu laʻi...you have to know that there are ceremonies that came with those things...what to do with your implements...do you just leave your implements all over the place or is there a way that you are supposed to do it. It also teaches us protocols, you know...different ceremonial protocols...asking permission to enter into a place of learning rather than just showing up. So, hālauas were different, you know... And so that’s what hula does for me...hula opens up a gap...hula is kind of like a time machine, too...

Researcher: Humm...

Interviewee: Yeah? Because you get to go back and I get to be present...and I get to move on.

Researcher: Oh...

Interviewee: So, hula like...is cool like that...for me anyway. And I try to put that into...instill that to my students because I can sit down today and write a song for hula...write a chant and choreograph for dance...and 100 years from now, I hope somebody looks back and says, you know this chant and this hula were created by this person in this year and they provided as snap shot of 2008. What Hawaii was like in 2008. So if I looked at a chant like...Kalākaua...you know...he inoa no Kalākaua or he inoa no Kawika...Eia no Kawika ehe ka he ke aʻo na pua ehe (first verse seen in a chant called Kawika). I am looking at that chant and this is talking about being with Kalākaua at the time that he was a renascence man. You know, and I am talking about the feet that he did...so I get to see during his time and that things or happening in Hawaiʻi at his time. And that’s also the importance of language in hula because hula language is different from spoken language...and so, when you have the fluency, I can create a picture of today 2008 for the next generation that comes 100 years from now...and there will be a little snap shot of the time I lived in Hawaii. Yeah.

Researcher: Wow...

Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula? Is it sometimes referred to as hula kahiko?

Interviewee: You know, I know that some of our kupuna created that genre or I need to say that category to be exact...hula kahiko meaning ancient hula. But our kupuna...have no such thing called hula kahiko before. Hula had different genres, different styles that were done...some more sacred than others...some considered more like uh...on a hierarchy...kind of like. You have the more common hula that was more noa or free of kapu or taboo for people to learn...and then as you went up, you had hula that were reserved for only the best of hula dancers. And so for me, when I look at hula in ancient
hula, the more and more I learn about hula which I’m trying constantly learning still. The more and more I learn about hula, I don’t want to just say hula kahiko because to me...it doesn’t say what hula really is.

Researcher: Humm.

Interviewee: There was the hula pahu, the sacred drum dance...and that was only reserved for ritual purposes. There is...you know...hula `ala`apapa which was a kind of hula which was prevalent during the time of Kamehameha the First through the Third and it was through composed or styling...uh, Hole Waimea is a great example. Hole Waimea i ka ihe a ka makani, a liki pi koe a ke Kipu`upu`u (chanting with hand claps)...there was no rhythm, yeah? You just chanted and there was really no set rhythm. And then from `ala`apapa, hula went into the hula ku`i style...and the hula ku`i style was really popular during the time of Kalākaua because between then, hula went underground.

Researcher: Humm.

Interviewee: So Kalākaua comes back and he is like let’s get hula back into the cities, back into public eye. And so people started dancing the hula ku`i and ku`i means to combine things together. So the combination of old and new. So hula ku`i is the predecessor then to hula `auwana...which `auwana means to wander about the stage. So, hula shouldn’t be...in my mind, shouldn’t be just characterized...kahiko and `auwana. Hula has a timeline just like our history does. And so if you are teaching that, then teach it like that.

Researcher: Oh...

Interviewee: You know? Hold on to those things. There were hulas for different animals...there were hula noho which meant they were seated...you had hula pu`ili where you use a pu`ili...seated...you had hula kolani which was a seated hula with no rhythmic accompaniment...only the le`o of the dancer and the dancer moving. And so these are like all...each one had its degree of significance within that hierarchy. And so to me, hula today, if you can have the opportunity and the privilege and the responsibility to learn some of those older hula, then you also have the privilege, opportunity, and responsibility to maintain the excellence and the standard of that hula. And uh, you know, I don’t think that that is missing...I think that it’s just been dormant for a while. You know I think that we are starting to come back to that as a people because we are starting to find our strength...you know...standing up on our feet and saying this is what we want...and not just saying this for whatever you want...now it’s...we are getting stronger now; our `olelo is coming back, you know. All these different things are backing all of them combined with hula, helps that.

Researcher: Humm.

Interviewee: So yeah. When I look at kahiko, I don’t just think kahiko.
Researcher: I see. I see. It’s all those different...

Interviewee: It’s all those different genres, yeah.

Researcher: I see...I see. Humm...let’s see...where do you feel your style falls into?

Interviewee: My style of hula?

Researcher: Of that traditional part of it.

Interviewee: On the traditional sense, I have done several different types of hula. Uh, and there are other things that I don’t know...you know, I don’t know hula ‘ilio...a hula for the dog hula...I don’t know a hula pua’a (animal-dance hula)...I don’t know a hula mano (shark hula)...but there are other types of hula that I do know that I was trained in...hula puniū (coconut knee drum hula)...hula lapaiki (small drum hula)...hula pahu (drum hula)...I’ve done hula kolani (gentle and gracious hula)...hula pa‘i uma‘uma (chest-beating hula)...hula noho (seating hula)...different hula with implements: ‘ili‘ili, pu‘ili, ‘ulū‘ulū, ka‘eke‘eke...I mean there’s bunch. If I have to choose something that I prefer, I think right now in my life I prefer doing more traditional hula...then I do hula ‘auwana and yet, the contemporary hula is as important as the traditional...so I teach my students both. I teach my students all stuffs.

So you use ipu heke or other instruments when you teach in class, also?

Yes. I teach with ipu heke...if it is a ipu...if it is a song that accompaniment calls for it...I teach with the hula pahu if the song calls for it...Uh...

Researcher: Depending on the situation?

Interviewee: Depending on the song and on the hula. When we are doing hula ‘auwana, I might bring my radio but I sing, too.

Researcher: Humm.

Interviewee: So, play my ukulele and sing...so my students know that you can practice to a CD...but when you are performing, you perform to a live music. And uh...it’s a thing of mine that I really do not like for my students to dance to taped or canned music, they call it. I don’t like that. Because our kupuna always say, i ka ‘olelo no ke ola i ka ‘olelo no ka make...in the word, in the spoken word there is the power of life and death. Another one we say is, i le‘a ka hula i ka hua ho‘opa‘a...hula is made in enjoyable to watch and entertaining because of the musicians. Because hula tells a story. That’s what sets apart hula from I think, other indigenous forms of dance. You cannot have hula without words. Hula without words with just music is called choreography. Hula is dependent on words to express what the words are doing...so we are physically expressing what the words are saying...and the words are the mend window...words that were important because that’s where the story is. I can meet a most beautiful person dancing this hula, but if I have no clue what it’s about, it’s not beautiful...because I
forgot what the story was about...and what there important part of the story was. I was thinking about millions to the importance of the story.

Researcher: Hahaha.

Interviewee: Yeah?

Researcher: I see...I see.

Q9: Ancient Hula (Chanting)

Researcher: So, how does chanting relate to hula?

Interviewee: Haha. Kind of the same thing.

Researcher: Kind of the same thing...

Interviewee: Yeah? The chanters in the halau are the musicians of the halau.

Researcher: Humm.

Interviewee: Again, you cannot have hula without the words...it is the ho'opa'a's job to do it exactly that. The word...the term, ho'opa'a is someone who is a musician...someone who chants or plays the music. The word, ho'o means to do something or to call something to happen...pa'a to make firm...firm or steadfast. So, the ho'opa'a or the musician is someone who has steadfastly kept the words and so...chanting for example, if we are talking about just chanting, chanting to me is probably one of the higher forms of expression...our ali'i did it when they wanted to express themselves in front of a group of people...and ki kanoa or keep the secret or hidden meanings to things to say there's a room for a people but I wanna say to this one person...I am completely in love with you and I feel this for you or whatever...I can get up and chant and talk about these birds that come and want to taste of the nectar of the sweet flower that grows high up of the mountain tops and it's covered and shining and misting with dew...and I want...this bird is working hard or getting heated and chilled by the coolness of the air but...at the very last moment I get to sip a little bit of that nectar and oh, moni ka ha 'ai...sweet to me, the taste of it is sweet. It's like someone saying to you, a lover, I really would love to be with you and taste that sweat nectar of your essence. But you see the play of the words...so if you or somebody doesn't know what's happening you’re not gonna know...for the person whom it’s meant and the person who’s saying it. Oh, wow...whooa.

Researcher: The secret meanings...

Interviewee: Yeah. It's just like people who say poetry, you know...it's a same thing...it's just like in the Ardency and Homer but in yet, it has those singing...those
same kinds of effects. So, chant then, ‘oli...is the highest form of communication to me because with this ‘oli, I am saying something...I am not using my hands and gestures and my body to physically tell you...I am using my words. Like...‘oli aloha...when people chant that I think they just lose the meaning of ‘oli aloha. My kumu used to tell us ‘oli aloha is just like...you can use it...it’s sort of like a dream like when you watch a Soap Opera, and everything goes jyugu, jyugu, jyugu... it gets kind of foggy and you are like dreaming. And he used to say, if you really wanna see somebody you have not seen in a long time, whether they are still living or gone...when you chant, ‘oli aloha, you think about that person...they’re gonna come and they’re gonna visit you whether in dream or all of the sudden a scent or by vision...that’s when you are chanting, you don’t allow things...I am not physically moving my body but I am saying and mouthing the words and I am pulling it out there. Yeah. So, the chant is extremely important, yeah.

Q10: Modern Hula (Hula `Auwana)

Researcher: How do you describe the modern hula? Is it categorized as `auwana? How do you describe...is it different from traditional side of it?

Interviewee: You know...the way I would describe hula `auwana is that pretty much you are not held to restrictions. Yeah. Pretty much you are not held to restrictions...you are able to be contemporary in your style if you would like. To come up side of uh...unspoken set of boundaries that are given to hula people. Uh...and it allows you to be progressive in a lot of ways. And so yeah, if I were to look at hula `auwana, I would say that it allows you to being nonrestrictive...

Researcher: Humm...

Interviewee: To whatever extent the kumu wants it to be.

Researcher: So where do you feel your style falls into in terms of...?

Interviewee: Hula `auwana...my style is very hula.

Researcher: Humm.

Interviewee: In that I mean I don’t take a lot of liberties with doing fancy foot work that has no base in traditional foot work.

Researcher: Oh...I see.

Interviewee: Yeah, so my hula `auwana style is very classic and it’s really hula. I don’t do a lot of acting with my hula `auwana.

Researcher: I see.
Q11: Form of Expression (Facial Expression)

Researcher: In the form of expression, what do facial expressions relate...

Interviewee: Ha!

Researcher: In hula?

Interviewee: Facial expressions relate the person’s emotions, what they are feeling because when you make eye-contact with someone... they say that the eyes of the soul... the windows to the soul... so when you are making facial expressions, it’s reading... it’s like that unconscious telling of what they are feeling... so if you just made a mistake and my face goes, uhh... I know while I am watching you, you just made the mistake...

Researcher: Humm.

Interviewee: Or if you are feeling uncomfortable and you are out there and like... I know that you are feeling uncomfortable or if you have no clue what the stories are about, I know because I can see in your eyes.

Researcher: Hahaha.

Interviewee: Yeah. So a lot of people just smile... oh just smile... they have no clue what the dance is about because they are only just smiling. And now somebody who can show you the mountain and actually see the mountain in their eyes and in their face, the audience gets it because the hands tell the story physically... cleans the picture. And the eyes where it goes and follows your hands gives the audience where to look next... here is what is happening in this story and this is what is important. And there is a saying for it... yeah there is a saying for it... huli no ka lima, hele no ka maka... where the hands turn and go, the eyes follow.

Researcher: Oh...

Interviewee: So, expression is very important.

Q12: Form of Expression (Hand Gesture)

Researcher: Hands would be...? What do hand gestures relate in hula?

Interviewee: It can relate a word... it can relate a feeling. Hand gestures can relate strength, weakness, suddlety, beauty, and hand gestures relate something as physical.

Q13: Form of Expression (Feet Movement)
Researcher: How about feet? What do feet movements relate in hula?

Interviewee: Foot movement in hula gives you your foundation. Um...if you don’t have good basics, you probably are not that good of hula dancer.

Researcher: Hahaha...the foot...

Interviewee: The foot movement.

Researcher: 8 different kinds of basics?

Interviewee: There are many, many different kinds of basic steps that come with many different genres of hula...sometimes you don’t use feet to dance hula...hula noho is seated...so what do the hula people look for then are...they look for the strength of the body because they can see the strength of the legs, the ‘ihā, the prise, and the upper body as it moves, you can see the strength of the dancer and their corp because it’s difficult to dance without feet and to chant your own chant which is one of the requirements of hula noho. And it is it extremely difficult and physically tiring and exhausting. So...the feet are the foundation.

Researcher: Humm.

Interviewee: Your feet works are foundation...you don’t have clean feet work; you don’t have a good foundation.

Researcher: I see...I see.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What about kahea? What is kahea...is it translated as calling out?

Interviewee: Yes.

Researcher: Is it something required?

Interviewee: Huh, you know...the kāhea is a way for...it’s a mnemonic device; it’s a way for people to remember what’s happening for the ho’opa’a to remember what’s happening...for the dancers to remember what’s happening...but it’s also an audible...like in football...it’s an audible...it’s giving you the listener or the watcher the hint of what’s coming next.

Researcher: Oh...

Interviewee: Yeah.
Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in your hula haleau infrastructure?

Interviewee: Ha! So I follow the same structure as my kumu when he had haleau with us. And so the haleau, I always started from the bottom. So the bottoms are all of the students because without the students, I cannot have a haleau. Yup. So, they are the biggest part of my pie... to the biggest part of our foundation.

Researcher: I see.

Interviewee: And then one level up from them would be all of the leaders within the haleau.

Researcher: Humm.

Interviewee: Leaders that I've selected.

Researcher: Humm.

Interviewee: That I had chosen... and they would be the ka ko'o, the people who help and support the thing that haleau does, the students, and myself. One level up from them in my haleau, I have the `olapa. Well, with the ka ko'o you can have alaka`i... alaka`i normally is like a lead student or a lead dancer but...I really don't use that term anymore... it's for one class... with my makoline class. But I have haumana, ka ko'o and alaka`i, `olapa... the `olapa or students who have been graduated into the rank of that particular term which is... or rank... which is `olapa. And `olapa really translates as a dancer.

Researcher: Humm.

Interviewee: So, I have three in my haleau who went through a traditional `uniki ceremony with my kumu... same time that I became a kumu hula... and moved them into that rank of `olapa in another words, they should have by that point, have had a mastery of the hula that were taught to them and the different styles and things like that. It doesn't mean you know it all. It just means that you should have the mastery of it. And so you and I will take few years to develop that mastery of all. So... haumana, ka ko'o, alaka`i, `olapa, and then I don't... some haleaus have a po`opua`a which is the lead student of all the students; this is the lead student that the kumu can go to hear the layers on between the kumu and the students, haumana. I do not have a po`opua`a in my haleau... I've not chosen one in many, at all, since I started and because I didn't feel that I was ready to take that on nor that I feel that I had someone who could. So, I don't have that rank in haleau. And then
after the po`opua`a, normally comes the ho`opa`a which are the musicians and then after that, the kumu.

Researcher: Oh, I see...

Interviewee: But in our halau, the `olapa are the ho`opa`a...but I am the head of ho`opa`a.

Researcher: Oh, I see.

Interviewee: And I am also the kumu.

Researcher: I see. I see.

Q16: Spiritual Aspect

Researcher: The spiritual aspect of hula...how do you say about that? Sometimes the spiritual aspect of hula that ascends a level of sophistication when one chants or dances?

Interviewee: Hum.

Researcher: How does it relate...those spiritual aspects?

Interviewee: Hula is very spiritual because its origins come from worship in our traditional religions. That's where the origins and hula come from...the hula pahu were used for ceremonies part of our religion. Today, a lot of people at different traditionally, people would have kept in a halau, akua hu and altar that was created and maintained for the specific purpose of having the akua or the deity of hula resigning within the halau. So, for example, you would have had different kino lau, different plants that were the physical body forms of certain aspects of different akua, different deities in hula.

Researcher: Humm.

Interviewee: And so you would have this an akua who set up in your halau...and then if you place the certain kind of wood that was rapped in `olena and kapa that was dyed in `olena...that particular wood which was lama, would become the incarnate, the physical manifestation of the akua which was laka. And if everything was good within the halau and the plant on the kuahu, would thrive...would stay greened...the lei would stay greened...the plants would stay greened and then people would say that laka was resigned within the halau. And if there were negative things happening or bad things happening, the plants will show it because the plants would start to wither and die away. So then they would say that according to certain traditions kapo ula ki na`u who was sort of unfortunately viewed as the negative like the ying and yang...so the negative side of hula...she would be resident within the halau at that point. And there will need to be some kind of ho`o pono pono...some kind of compromise and healing of the situation that's happening.

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Researcher: Humm.

Interviewee: Today, many people do not have kuahu...I don’t have a kuahu within my halau. I was not trained under kuahu so I don’t keep a kuahu. Spiritually, I teach my students to chant; we do different kinds of chant stuff that we call, ‘oli pale, and it is the chant for protection...and they go, protection from what? Protections from the things that are not seen because when people want to admit it or not, certain kinds of hula don’t talk about different aspects of our religion in our culture which then stems the of the question a lot of people ask, well do you see yourself as Christian...you pray to god, yeah?...and you dance hula...okay? So don’t you feel that you are kind of two...you know...you are hopping the fence. You know...you are now in two different places. And so there are some people, some kumu hula who only dance for the lord and only teach in a Christian setting. There are other kumu hula them say no, hula was never meant to be in that kind of setting...in that way. And then there’s others who don’t care about any of the spiritual’s stuff and they say, ah it’s hula noa, we just do whatever we wanna do.

Researcher: Humm.

Interviewee: So I guess it depends on how you are trained and things like that. I am very sensitive to the spiritual aspects of hula. Uh, because I have seen enough things in my short life time to know that those things do exist.

Researcher: Humm.

Interviewee: And if you do not protect yourself from the things you cannot see, then you leave yourself open to either be reprimanded and you will be scolded.

Researcher: Humm.

Interviewee: I can guarantee that. If you break kapu or your students break kapu, there’s a repercussion to it.

Researcher: Humm...I see.

Interviewee: Yeah.

Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students’ visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that...they might have difficulties like...who was that or even if you see the pictures... How do you attempt in increase their...
Interviewee: Humm, I do several different things. I talk about their history and talk about the place. I try to describe it to them and the ultimate is I take them to the place...and take them physically to the place so that they can see and they can feel it...they can smell it and they can know that this was a real place. For example, in 2005, my first year back to Merrie Monarch with my halau...my Miss Hula that ran was...I am lady from Wahiawa...grew up all her life in Wahiawa...so we ended up doing...I wrote her, her hula kahiko and it was for ku kani loko which is the birthing site for our ali’i on O’ahu Island.

Researcher: Humm.

Interviewee: And she and I...I called her up on this, you know, come out to practice and she goes...okay, kumu. When she came out to my house and we are sitting there and I just wasn’t feeling it and I could tell she wasn’t feeling it and I went, you know what, get in my car...let’s go. And so the two of us got into my truck and she had no idea where I was taking her and I drove us out to ku kani loko...got out...waited to some of the tourists there...we did our ‘oli...we went in and just sat there.

Researcher: Humm.

Interviewee: And talked about everything and anything under the sun...talked about how she was feeling...talked about the mele...talked about the history of the place...and then I said to her, okay, so now we are here...in the same spot that birthed 800 generations of our ali‘i......in the same spot...with the same breeze...and when the sun comes up, it’s the same sun. So, now tell me what you feel...and she began to cry because she just kind of felt all the sudden really overwhelmed...and we are sitting there just the two of us...my hands on the pahu...and we just talked. And all of the blue some...woman came over and she said, I am so sorry to bother you but I just couldn’t...I felt so strongly pulled to you...towards you...you know, what are you doing...can I ask...but after everyone kind of left that area, I said are you ready to dance? Because for me, the way that I train my students is it’s not important to win an award but what is important is that your kupuna that people that lived in that time and in that place that they feel proud of what you did.

Researcher: Humm.

Interviewee: That you got to let them live again in a story, in a mele. And so I said to her, are you ready to hula. She said, yes. So the two of us sat there...nice and quiet...we did our little ‘oli...and then I introduced ourselves. There is nobody there.

Researcher: Humm.

Interviewee: But I talked out loud and I said, we are here because this is what she is going to be presenting this year at Merrie Monarch...and we like to share it with whomever is here...and if that is okay. And we wait...we wait for our sign that it’s okay. And immediately, as we were sitting there and I said, is it okay. Every single thing
stopped...complete silence. The leaves weren’t moving in the trees...no bird’s
churt...complete stillness and silence.

Researcher: Oh...

Interviewee: We kind of looked at each other and I said, is it okay for us to share...and
one Ti-leaf in a distance went like this (moving a hand)...I said, okay get up and let’s do
it. And we danced and chanted...she chanted and she danced. And it was that
experience that she carried with her to the stage that night.

Researcher: Oh...

Interviewee: Because as we were standing there and getting ready, she said all of the
sudden, she could see lines and lines of people. 800 generations of our world, our people,
our ali‘i were born at this place specifically set aside for that. And now we take tourists’
groups there. We grew pine full fields around it. That’s not what it looked like before
but, they are still there.

Researcher: Humm.

Interviewee: And so she started to tear...right before we getting up because she could
see...lines and lines of people because we are hopefully doing something for
them...letting our new generations hear their story. So the spiritual aspects of it...how
do I maximize visualization? Take them to the place.

Researcher: Oh...

Interviewee: See the place...feel the place...step your feet in it...get dirty in it, so you
know what you are chanting about...and you can say to somebody you know your
grandchildren later on, I stood there and I chanted about this place and I knew what it felt
like because it is the same thing that our kupuna did 100 years before us.

Researcher: Oh...wow, wow.

Q18: Favorite Song

Researcher: Um...do you have any favorite song particularly or do you equally like all
mele?

Interviewee: Ah, it depends.

Researcher: Depends...?

Interviewee: It depends on how I am feeling...I have a lot of favorite songs. Hahahaha.
Interviewee: I have a lot of favorite songs. And honest to say that right now, probably my most favorite hula `auwana would be Ke Aloha because my grandma sang it.

Researcher: Ke Aloha.

Interviewee: Yeah. Hula kahi...hula kahiko (with lower tone of voice), Uh I have tons.

Researcher: Tons...

Interviewee: Yeah, it just depends...depends on how I am feeling at the moment. I just love hula.

Researcher: I see.

Interviewee: So...

Researcher: Hahaha.

Interviewee: So, everything is my favorite.

Researcher: Hahaha.

**Hula Style Inquiry:**

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by...

Interviewee: I tell my students to dance from inside out...let your spirits shine.

Researcher: Humm. I see.

Q20: Rules & Guidelines

Researcher: So, when do you go about creating your own style...well, do you have such times when you go about creating your own style? Maybe in `auwana, probably?

Interviewee: Maybe creating a certain kind of motion.

Researcher: Humm.
Interviewee: But my style is a style of my teachers. The way my teachers taught is how I teach my students because I am not trying to promote myself as a kumu hula. That’s not my job. My job is to promote teachings of my teachers.

Researcher: I see.

Interviewee: Yeah.

Researcher: So, let’s say when you go about creating let’s say your own style if you have, then are their rules or guidelines that you have to follow? Would that be based on your old times...?

Interviewee: Yes. And it would be based on the standards that I was taught by.

Researcher: Humm.

Interviewee: Like you shouldn’t put a certain kind of foot motion in this...like if you are dancing a hula pahu, you shouldn’t be doing lele, ‘uehe, ‘oniu, because those don’t belong in a hula pahu. If you are dancing hula ‘auwana, it’s not so restrictive...and I can kind of go out of the box if I would like to.

Researcher: Oh, I see...I see.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula...for example, what do you feel when somebody from another culture attempts to create a new converted practice like...let’s say Japanese Hula?

Interviewee: Humm...

Researcher: You know...it looks like hula but totally like...deformed...

Interviewee: Humm...

Researcher: What do you feel?

Interviewee: Uh, as a cultural practitioner, as a Hawaiian, I am extremely, extremely protective. I saw a T-shirt once in Japan...

Researcher: Hum. A T-shirt?

Interviewee: A T-shirt...when he was wearing down the street. It said, hula it’s my thing. I was like...for the first time I really got upset... I completely, I completely appreciate the desire to learn hula. I completely appreciate it. I have many Japanese students in my
halau. And at the same time, I tell them, it doesn’t matter to me that you are not Hawaiian...I am teaching you what I feel is norm to teach you.

Researcher: Humm.

Interviewee: Doesn’t matter to me...but I need to you understand that there’s something deeper that happens for hula than just the reputation and the name. There are deeper things that happen and if you cannot relate to that, then there is no way what ever be able to relate to hula the way that I relate to hula. If you never lived in Hawai‘i and you never done the thing that you...you know...had the experiences that you had, I’m sorry but your hula is gonna be missing something. No amount of workshops can take the place of years and years of living in a place...and having that innate...feeling.

Researcher: Humm.

Interviewee: I would never choose to go to Japan and learn to do something and profess that I’m like an expert of it because it’s not my cultural thing. But I’m respecting it because I have a desire to learn it. And so, I do go to Japan...I mostly go to Japan to perform in concerts. I think in the last 5 years that I’ve gone to Japan and I only taught 4 workshops. And it is because of that I don’t think it’s fair to all of my students that are home or to the years and years and years of training that I’ve gone through...blood, sweat, tears, cry, laugh...and let myself make my implements...I don’t think it’s fair to say that you can learn a hula in a two-hour session...you know...and go to a few of them and call yourself a kumu hula and open a halau...I don’t think it’s fair...it’s not fair to me because I am a practitioner. It’s not fair to your students because you are not teaching them well. It’s not fair to my kupuna and the many people that came before me who took the time to train at it from baby time to the adulthood and continued to progress.

Researcher: I see...

Interviewee: There is no amount of workshops that can take the place of it. Do I love that other people want to learn more about my culture? Yes...

Researcher: I see.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? Or...how should the hula be adapted or not adapted? In the years to come like...20 years from now. Is hula changed or...?

Interviewee: ......The hula that you teach that belongs to teachers should stay the hula of your teachers. And the hula that you create for yourself, for your students is the hula that you create for yourself and for your students. And in that sense, hula can be progressive
within the boundaries that have been set for generations in a hundreds of and hundreds of years. Yeah, that's how I feel. Uh, I would be considered like more of a conservative hula practitioner because I stick to that.

Researcher: Humm.

Interviewee: I go out of the box in content or by pushing the limit of seeing a certain kind of thing...like Merrie Monarch this year, our boys did a hula 'awa...um...people don't dance about 'awa...very rarely. So that was already stepping out of the box...then we sat criss-crossed instead of on our knees. Or if people knew about 'awa, then they would know that for 'awa ceremonies, that's how you sit...criss-crossed...the legs' criss-crossed. So for hula people...seen hula noho with the leg criss-crossed...it was kind of like oh...progressive and out of the box and yet, there's cultural significance to why we sat the way we did. So for us and for me as a kumu, yeah, I was stepping out of the box but within the traditional boundaries of what have been set already.

Researcher: I see...I see.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: Lastly...

Interviewee: Okay.

Researcher: Student's motivation...what are the reasons why students like to learn hula? Where does their motivation come from?

Interviewee: You know...some people I think it's a physical thing.

Researcher: Hum.

Interviewee: You know? They enjoy the physical aspects of it. For a lot of students that I have who are athletic, they love the physical aspects of it...they love to get sweaty and working and... Other people...uh, they enjoy hula because something different for them to do. And for others, it's everything. It's some learning...it's the expression...it's getting to the physical...it's getting to know so many different aspects of your culture within one medium...hula is the medium but it takes you into like I said, crafting...it takes you into conservation...it takes you into malama 'aina...you need to know about the forest...you need to know what plants in the forest...you need to know how those plants can affect the color of your lole...you need to know about how...it just...it runs the garment...poetry...uh, physical things...different kinds of games. All those things come into play with hula. And I think the thing that drives people the most is the beauty of hula. There is something about hula that is beautiful to see. And my own personal
opinion, it's the spirit of it. The spirit of the dance and the dancer when they connect. It's like magic.

Researcher: Oh, I see.

Interviewee: When you have the right frame of mind and you are in the dance, at the moment when those two things collide and connect, it's magic! It's the kind of stuff that people go, you have to be able to see it... oh my god did you see it... and it just does not translate on TV... that's what for me... that's what gets them. I think that's what a lot of my students anyway... that's what pushes them to get to.

Q24: Students (Feedback)

Researcher: How do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require...

Interviewee: Uh... I listen to their suggestions but I make my own decisions of what I feel like teaching... and depends on how I am feeling, I go through my own spits like... we did Kaua'i... so I was totally immersed in things about Kaua'i for a time... we did O'ahu before that... it depends on how I am feeling... what I am reading at that time... what I am relating or the way my nā a'o feels... my inside that's pulling me into something. So, I listen for that, too.
Researcher: Oh...
Interviewee: Yeah.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they get along well or...?

Interviewee: I maintain a very positive atmosphere in my halau. Actually we do not condone negativity because it brings the whole halau down whether they realize or not. So, when they come to hula and they 'oli outside and then chant, I told them part of it is preparation... mental, physical, emotional. When you are outside chanting to get in, you leave behind all of your burdens of the day, all of your negative feeling and actions of the day... swearing is not allowed in my presence nor is it allowed in the halau. You leave all those things outside so that when you come in, you come in as a clean sleeve... and you take on the good stuffs because a halau cannot function with negativity in it.

Researcher: I see...

Q26: Students (Harmony towards Success)
Researcher: So, do you see that like think about the level of group cohesion built among the students where they get along and all that...

Interviewee: Yes.

Researcher: Would that correlate with the success of dancing together at the show or something?

Interviewee: Definitely...definitely.

Researcher: That’s why you do that...?

Interviewee: Yes. That’s why I do it...that’s why we do other things...we hang out together...we go to the beach and have a potluck...we just had a kickball tournament on Saturday...uh we do other things because the cohesiveness of the group is apparent on stage. If they really like the kumu...if they all like the kumu...you can tell!

Researcher: Humm.

Interviewee: You can tell. If they are not liking each other, you can tell. You cannot hide anything in hula because it’s your inside that’s showing. And even if you are trying to fake it, guess what, I can tell you you’re faking it.

Researcher: Humm.

Interviewee: And so well those kupuna who...who see it.

Researcher: Ah...

Interviewee: They can look at you and go ah uh...

Researcher: Hahaha.

Interviewee: Yeah.

Researcher: I see. I see.

Interviewee: It’s the reason why you can tell who the people are that tend to place in certain things because there’s something different. And the kumu today are looking for that something...little bit different.

Researcher: I see...wow...yup, that’s it for that!

Interviewee: Thank you.

Researcher: Oh, thank you very much.
Appendix F-4  
Data Collection [HAWAI'I No.4]

Interviewer: Hikaru Kaulana Yoshizumi  
Interviewee: Kumu Hula Noenoeelani Lewis Zuttermeister  
Hālau: Zuttermeister Hula Studio  
Date: March 4, 2008 at 5:40 PM HST  
Location: Music Department at the University of Hawai‘i at Mānoa (Outside of MB118)  
Method: Dictation alone  
Duration: 30 minutes  
Language: Interacted in English

Introduction Inquiry:

Q1: Name of Hālau

Researcher: What is the name of your hālau?

Interviewee: Zuttermeister Hula Studio.

Researcher: Hula studio?

Interviewee: Yes

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: All of my life.

Researcher: I see.

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed?

Interviewee: College.

Researcher: What were your focus areas of learning?

Interviewee: It was... we had Hawaiian language, culture, etc. I was a little bit into business as well. So it is mixed.
Kumu Hula Inquiry:

Q4: Early Motive

Researcher: What is the main reason why you started practicing hula?

Interviewee: I grew up with it. My mom was a teacher. She taught it at home. So, I was around hula in a very young age.

Q5: Knowledge Acquisition

Researcher: How did you learn hula? How did you obtain the level of expertise you have now? Do you have anyone or anything special in particular you have learned hula from?

Interviewee: My mom taught me and being that I was dancing all the time. You know, it was part of my life.

Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language? Do you use Hawaiian language to teach your students?

Interviewee: I understand it and speak it and use it in my class.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Hula represents culture. It represents Hawaiian hula. It tells about past; where we come from. Even through our mele, we are able to know what is happening. For example, Hokulea.

Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula? Is it sometimes referred to hula kahiko? Where do you feel your style falls into? Do you use ipu heke or other traditional instruments when you teach in class?
Interviewee: It is doing a set of steps, using proper instruments, or ipu heke, pahu drum, costume, lei... All of them need to be taken into consideration.

Q9: Ancient Hula (Chanting)

Researcher: How does chanting relate to hula?

Interviewee: Without poetry in dance and music, there is no hula.

Q10: Modern Hula (Hula ‘Auwana)

Researcher: How do you describe the modern hula? Is it sometimes referred to hula ‘auwana? Where do you feel your style falls into?

Interviewee: It is more modern in style. Costume wise, it is more beautiful... The hula is associated with using ukulele, guitar, etc.

Researcher: Do you use ukulele or other musical instruments when you teach in class?

Interviewee: No, I used to... but I don’t do it anymore.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?

Interviewee: It helps tell the story.

Q12: Form of Expression (Hand Gesture)

Researcher: What do hand gestures relate in hula?

Interviewee: They are related to the poetry. They tell the story.

Q13: Form of Expression (Feet Movement)

Researcher: What do feet movements relate in hula?

Interviewee: Rhythm.

Q14: Form of Expression (Kāhea or Calling Out)
Researcher: What is kahea or calling out in hula? Is it something required?

Interviewee: No. If you know your hula and ho'op'a'a knows the chant, there is no need to kähea. Today, sometimes, some people kähea with such anger in their voice. It is not meant to yell out. It just tells what verse is next.

Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in hālau infrastructure?

Interviewee: The kumu hula is the highest.

Researcher: And you have students below you?

Interviewee: Well, the kumu hula is the highest.

Researcher: I see...

Q16: Spiritual Aspect

Researcher: Is there a spiritual aspect of hula (spiritual connection) that ascends a level of sophistication when one chants or dances?

Interviewee: Of course. Because when you chant, you chant for the gods. Whether you chant or dance, it moves the inner spirit.

Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students' visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that are often times difficult to describe?

Interviewee: By explaining to them.

Q18: Favorite Song

Researcher: What is your favorite song? Is there a particular song that you like? If yes, then, why is it your favorite? If no, then, do you equally like all songs? Please explain.

Interviewee: Every year changes. Hahaha.
Researcher: Hahaha, right.

**Hula Style Inquiry:**

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: The older style.

Researcher: Mom’s style?

Interviewee: Definitely.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style?

Interviewee: I don’t.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula?

Interviewee: If they can do it well, and they have made it effort to learn it properly, and to learn the language, they should not become self-proclaimed kumu hula, meaning they take a few lessons and start calling themselves kumu hula. It is important to take the time to learn. One should not become a teacher of status.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society?

Interviewee: No. I think hula should not be embellished to the point where it becomes unrecognizable and becomes so fancy in motions, feet, costumes, etc.

**Student Inquiry:**
Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula? For example, where does their motivation come from?

Interviewee: They want to learn about the culture. Some people from mainland think it is a very beautiful dance.

Researcher: I see.

Interviewee: Hey, come over here. Why do you like to learn hula? (Talking to a student) (The student responds) because it is my culture.

Q24: Students (Feedback)

Researcher: How do you try to reflect or not reflect what students want to learn? Do you listen to what they want or do you require students to learn you choose to teach? For example, what do you tell them when they ask you for a preferred song to learn?

Interviewee: As a teacher, they learn what I am teaching them. Because I am the kumu. Hahaha.

Researcher: Hahaha. I see.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they get along?

Interviewee: That has a big impact and sometimes if the teacher picks something or someone with special privileges, it is not a good idea to do so.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion built among students that may or may not correlate with the success of dancing together at the show, etc.?

Interviewee: Well, I think it depends. A private hālau again, it depends on teacher. In my hālau, we are open to each other. Real level of love. Some of my students have been practicing for more than 25 years. It is in the 3rd year of generation.
Researcher: So, if the students get along well, it leads to the success of dancing together at the show?

Interviewee: You can tell if they are happy next to each other. Argument... it is obvious that they are not together, you know.

Researcher: I see. Thank you for taking your time today, kumu.

Interviewee: Ok. No problem.
Appendix F-5
Data Collection [HAWAI`I No.5]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Kaipoholialani M.S. Kurch
Hālau: Kilikili Hunehune `Opu`o Waina
Date: March 5, 2008 at 12:00 PM HST
Location: A classroom in TransPacific Hawaii College
Method: Audio record & dictation
Duration: 64 minutes
Language: Interacted in English

Introduction Inquiry:

Q1: Name of Hālau

Researcher: What is the name of your hālau?

Interviewee: Like you and I were talking... when I first graduated from a hula teacher by the name of Peter Lonoaia... ok... had given me the name of Kilikili Hunehune `Opu`o Waina.

Researcher: `Opu`o Waina?

Interviewee: Yup. That was something that like I remember used... you know... and then teaching at HPU because HPU wanted to be the sea warriors, we utilized that Halau Hula `O Ke Koakai. And so, but I never really used the name and so... I never found it important to use it just yet. And so... but um... the name, Kilikili Hunehune `Opu`o Waina has always been the one, yeah.

Researcher: Ok.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: Oh, since age of 4. So that's 30 plus years.

Researcher: Ok...

Q3: Educational Background

Researcher: What is your highest educational degree that you have completed?
Interviewee: At present, I am studying for PhD.

Researcher: Okay...What are your focus areas of learning...currently?

Interviewee: In...

Researcher: In the...yeah.

Interviewee: In academic?

Researcher: Yeah...in your uh...PhD.

Leadership and corporate psychology.

Researcher: Oh, I see.

Kumu Hula Inquiry:

Q4: Early Motive

Researcher: The main reason why you started practicing hula was...?

Interviewee: Um...

Researcher: You were around?

Interviewee: Well, I come from the traditional part where like...I didn’t really choose hula. Hula chose me. A kumu hula looked at me and said that they wanted to teach me. And that started my introduction to hula. And first it was my god mother whose name was Momi Jones.

Researcher: Momi Jones?

Interviewee: Yes. And then my second kumu hula was Iolani Luahine and I was dancing as a kid at the Queen Surf. And so...she was...I guess you could say the artistic director and the choreographer of the show there. And so she became my form of training in hula. And the first hula that I learned was Kawika and then ‘Ula noweo and then Aia la o Pele. And so...as you know, when we dance those dances, I always tell you that those motions are the motions that were the same that were taught to me. And so...yup.

Researcher: I see.

Q5: Knowledge Acquirement
Researcher: How did you obtain the level of expertise you have now? So you have someone special in particular...you have learned hula from those people?

Interviewee: Yeah...after Iolani, I had danced with Lokalia Montgomery. And then I danced with Uncle Henry Pa. And Iolani's niece...who was Hoakalei Kaman'u. And then I danced with Kaha'i Topolinski. And after Kaha'i, I danced with Noenoe and Kau'i Zuttermeister. And then after that I had like...different like...you know...small...but very...I think...important classes and training with Aunty Nalani Kanaka'ole and Pualani Kanaka'ole and Aunty Edith Kanaka'ole. Also with Jonny Lum Ho...and then...I danced with Aunty Hu'i Parks who introduced to Joseph Kahaulelio...um, Kamoha'i Kahaulelio. And I danced with...he was perhaps the one that trained me the most...and I danced with him up until the time that he passed away. And then after that to...Edward Ogawa.

Researcher: I see.

Interviewee: ...who wouldn’t keep me as a kumu hula.

Researcher: Ok...

Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language?

Interviewee: My abilities in Hawaiian language are not as good as I would like them to be. Um...it’s limited. I understand more than I can speak which I think I am on average Hawaiian...um...modern Hawaiian nowadays. But I am always striving to learn more. And it’s a very romantic language in that it’s very easy to learn literal translation...but very difficult to learn nuance.

Researcher: I see...

Interviewee: You know...and then especially when it comes to...I think because I’ve been dancing for a very long time, and having to know what you are dancing about...there is a lot of conflict because the chanting...or the chant or mele are very romantic and it has like...what is called kaona which is different layers of meaning to it. So...it’s not everyday spoken language...kind of Hawaiian or 'Olelo Hawai'i...so usually when you learn a language, you learn everyday spoken language and then if there is like a romantic poetry or something like that then you learn that secondly. Well, for me...it’s the other way around...I’ve learned the poetry and that stuff. So sometime when I talk, you know...when I make the attempt to talk...which is not often...I am always very shy about it...I don’t wanna make mistakes. Um...when I talk to people, you know...I find that...you know...I start being poetic.
Interviewee: You know...and the reaction is kind of like...ha? You know...

Interviewee: So...but um...so...I will find myself...people would talk to me in Hawaiian and I answer them in English.

Researcher: Do you use Hawaiian language to teach your students or...when you teach?

Interviewee: Hula?

Researcher: Yup, hula...in your class.

Interviewee: Um...absolutely. Well, we do because there are things in the hula which are best described by Hawaiian language. You know...that's kind of like...when you teach somebody to cook, you cannot use scientific...well, you could but, you wouldn't use like uh...big scientific words to describe...you know what I mean? a cooking procedure...you know what I mean? It doesn't fit...is what I am trying to say.

Researcher: Yeah.

Interviewee: So...a kaholo is a kaholo...you know what I mean? You can describe what a kaholo is but if you say okay...3 steps to the right and 3 steps to the left. It's much easier, condense, and concise to say...kaholo. You know...

Researcher: I see.

Interviewee: And the word that we use all the time...we say cha. Ok...cha is...it is the emotion and the feeling that you put in...the personality that you put into the dance. You see?...how long it took us to describe that rather than how being condensed and saying one word.

Researcher: I see...

Interviewee: Give it more eha.

Researcher: Once you explain it...

Interviewee: Exactly.

Researcher: I see.

Interviewee: Exactly...
Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula or to put in another way, what does hula mean to you?

Interviewee: Oh...

Researcher: In a simple manner?

Interviewee: In a simple manner...you know what...I am not sure that I can. I am not sure that I can put it into a simple concise description. And not to be...mysterious or anything like that because it is a complicated...there’s much...it’s more complex than just a simple art form. You know...just like painting is. Painting is a very complex art form, yeah. It consists of canvas and paint and you have an idea and you paint whatever it is that you see... Hula is dance...it’s poetry...it’s history...it has spiritual aspects to it...it’s relevant to what happened today...it’s a recording kind of device...or...not device but it’s a recording kind of method of what’s going on in history...it’s academic...you know it’s a form of Hawaiian academic...it’s a form of you know...there’s just many things to it.

Researcher: I see.

Interviewee: So...for me, in the spiritual sense, hula for me is a way of keeping touch with tradition and ancestry and all the things that there are about Hawai‘i. On an artistic level, the creativity that is involved in hula is just fantastic. I really do think that if you put Ballet and if you put hula, we have two stages side by side and then you put Ballet and hula together. They would be in the same kind of sophistication and beauty and understanding and acceptance by the audience because they are that appealing, you know. And so hula is many names to me...but, it’s one of those things that when you start dancing it, it becomes a part of you. You know...and you wanna do everything that you can to add to it. After saying all of that, I would like to describe it as...that it is a culture, too. And just like a culture, it’s a living thing. Ok...? And so my hula teachers were teaching me...and I would keep the tradition that they teach me because I’ve had many different kumu hulas, I am the total of all of those hula teachers...which will be...a kind of I guess you could say...a new style because I have all of their input and so then I would teach you...and then you will become...you would add your part to it, too. And so just like each generation...you know...you are not like your great, great, great grandparents. So...hula will be the same way as well. So I look at it as that...I look at it as an art form which is a culture which has all of these things inside of it but it’s a living thing. And it changes with the life experience that people bring to it. So, that is for me what hula is.

Researcher: I see...
Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula? Is it sometimes referred to hula kahiko?

Interviewee: Hula kahiko and I like to refer to it as well.

Researcher: Where do you feel your style falls into?

Interviewee: Well, first of all, kahiko means ancient. Ok? That’s the literal translation. And so a lot of hula teachers will say...you know...the very traditional ones will say that is a bad way of describing. That style of hula. That style of hula is called ’olapa. Ok? And so...how do I feel about ’olapa...um...again, it’s that tradition and it’s that connection to the ancestors and the philosophy of the culture of that time...and the way that they looked at the world or the universe. Ok? And described it. So um...I look at it that way but my feeling on it, is that it was a very...again, it’s very primo...you know...and it’s um...it’s unique...and when people watch it, even if people who don’t speak Hawaiian or people who don’t understand what it is, they are drawn to it. And so my take on what ’olapa is...is that it is the marriage of the poetry which is the mele...the beat which is the ipu or the pa’hu. And then the dancer which is the illustrator of the story. And so...and there’s much more to it.

Researcher: Humm.

Interviewee: You wanna refine the question just a little bit more?

Researcher: You said you use ipu heke and the drum.

Interviewee: Right.

Researcher: You use those traditional instruments when you teach in class?

Interviewee: Yes.

Researcher: I see.

Q9: Ancient Hula (Chanting)

Researcher: So...let’s say...chanting?

Interviewee: Yeah.

Researcher: How does chanting relate to hula?
Interviewee: Oh, okay first of all, I’ve always been taught that the chanting is most important. It is the core of what hula...if you don’t have the chanting, and then there is no hula. And so that was always the best. It’s the best but it’s always the core...it’s the most important thing with regards to this. Um...now...several times, and this is so-called controversial. Several times, hula teachers...my hula teachers and people who I respect as being very knowledgeable about culture have referred to this sort of living by side by of human, reality, with spirit world and stuff. And that the chanting and the style of chanting and the pa’i or the beat of the ipu or pahu is what bridges between those two. And sometimes they’ve described it in so many words as being like sort of dis-reality and spirit world making love together. And so, that’s a really concise as I can be about that. And uh...it’s again...is much more poetic and much more romantic. When you think about it from Anthropology...from the Anthropology stand point, it sort of makes sense as to way that Hawaiian people and Polynesian people and many indigenous people or ancient people looked at the world and how they saw themselves...in it, you know.

Researcher: Humm.

Interviewee: Um...sex was very important for procreation and it was the central part of life...it was the cause of life...so therefore they would relate that to all of other things in life...and so you can see connections there.

Researcher: I see...

Q10: Modern Hula (Hula ‘Auwana)

Researcher: So...how do you describe the modern hula?

Interviewee: The modern hula...

Researcher: Is it ‘auwana?

Interviewee: Yes. It’s totally. That’s the description...hula ‘auwana. I like it because it doesn’t have the restrictions of hula ‘olapa. Hula ‘auwana is kind of like ‘free form’.

Researcher: So your style is...free form?

Interviewee: Yeah...very much so. Uh...don’t get me wrong...it does have...it must stay within the parameters. But it is much freer than hula ‘olapa...but the hula ‘olapa will always be my first love. Hula ‘auwana is much freer and much more flowing...And this is interesting...when I am not teaching hula, I teach at another college and I teach courses totally unrelated to hula. Um...but, I have a deaf student...and this deaf student had an assignment...to listen to a radio. And he’s been deaf since but...and so...he can feel that there are vibrations that come out of the radio...and he knows to identify certain patterns of that as drum...and he knows to identify certain patterns of that as base. Okay...? But he’s never heard either ones so his visualization must be interesting of what they are.
Anyway, I explained to him that there are other vibrations that come out of the radio or the box and that he cannot probably feel.

Researcher: Humm...

Interviewee: So, to give him visualization, I took water, oil, and syrup...you know for pancakes. And I put them in a glass...and they separate...and they all one on top of the other. And I explained to him that music is these different vibrations that flow on top of one another. Okay? And that these other things...these other vibrations that he cannot hear like...guitar, ukulele, or horn...or other string instruments or that sort. You know...just like that. Okay? And then I make him watch a hula dancer dancing hula ʻauwana.

Researcher: Humm.

Interviewee: And I say, see how flowing...that is...you know the hula dancer and how graceful this particular female hula dance was. I said that’s how the music moves and flows. So...used that as visualization and so that he now when he sees the radio, he knows that it’s not just boon, boon, boon, boon, boon, boon (clapping table as well)...you know, there’s other music that comes out to it...and that he has a visualization of how those lesser felt vibrations flow.

Researcher: Oh...wow... Do you play ukulele or other musical instruments?

Interviewee: Hahaha...

Researcher: I have to ask.

Interviewee: Hahaha, you have to ask, huh. Ukulele very badly and guitar very badly.

Researcher: Do you use CD or something when you teach your students?

Interviewee: Yes. Number one because this has always been a down form...because I was a dancer first. And so I am one of those kumu hulas who would like to be up there with the dancers dancing rather than you know...playing ukulele...give them instructions.

Researcher: Right.

Interviewee: So...that’s one of the beautiful things about modern technology that allows me to do that. And but I do sing as you know...and if push came to sharp I probably could learn to be a part of a group...you know...playing ukulele...but I would not because...well, but also being a dancer, I think that when I listen to music, I am able to pull it apart...like that story that I told you...I am able to pull it apart...you know...with most people hear music they hear the total thing. They hear the music...Tululu- lululu- (singing). Okay? When I hear music, I pull it apart; I can hear the base, I hear the drum, I can hear the wind, I can hear the strings, and so on and so forth. And as a dancer, I have
to make different parts of my body react to different parts of the music. Like I am always saying to you guys...there is the down beat. Okay? The down beat is what makes your...what directs your feet to go and then your hands are usually...you know...your hands move to a different part and maybe your body or your head moves to a different part. So, I have with that kind of musician’s sensitivity to music I would say.

Researcher: I see...wow.

Q11: Form of Expression (Facial Expression)

Interviewee: Yeah, very important. You know...we talked about the word, eha, you know earlier. People can become very good technical dancers...meaning...their hand is in the right place and their body is in the right position and they moves properly...and their feet placements are in the right...you know...just perfect. Okay? Somehow when you are watching them from audience or ho'op'a which is the musician or other dancers, there’s not that feeling. It was...you know...in philosophy and language and linguistics, they say that people operate with like 80% emotion and 20% thought. If that is the case, when you are viewing hula, the person is perfectly technical in their dancing then, you are only appealing to 20% of the audiences’ attention. So, it will make sense to be much more emotional...so you appeal to more of that person. If you can do both, then you have 100% of that person’s attention. And that’s the goal. When we get up over there on stage and...you can feel it when the audience makes connection with you and you make connection with the musician...and other musician makes connection with the audience and...everybody is making connection together.

Researcher: Oh...

Interviewee: Oh- my goodness...yeah. And you get, yeah-. You get up on stage and you have that chicken skin and uoo and everybody yeah-. It’s perfect. And then it is that you have the chance to get that message across...whatever the message was about. Um...for that one moment, everybody’s being human and relating to each other. And there’s peace and you know...family and all the wonderful things you know...of being together in a group.

Researcher: Yeah...I see.

Interviewee: Yeah.

Q12: Form of Expression (Hand Gesture)

Researcher: So, what about hands?
Interviewee: Hands...same thing. Same...exact same thing. You see two different kinds of style going on today. One is very expressive...you know...many motions per bar of music or mele. You know the bar of music is...okay...and so, you see many different descriptions in there. Um...and then there’s the old style which is sort of like very laid back...and they take the entire idea of one bar of music. And then they express it in a very one or two motions and then the rest of it becomes emotional than facial, you know...to give you an idea of what that person is talking about. And that’s a real sophisticated way...to me it's like...watching a play that is in regular English and then watching the Shakespeare play. You know one is very sophisticated and you have to pay attention to it...you have to kind of have a little bit of knowledge and you know, you feel very good about...uoo, yeah, wow, I am sophisticated than watching the Shakespeare. And another one you kind of sit back and relax and you know...okay, okay, okay...and you just...

Researcher: You get the idea of every now and then?

Interviewee: Yeah. You know what I mean?

Researcher: More descriptive.

Interviewee: Yeah...and I’m kind of like in the middle of the road.

Q13: Form of Expression (Feet Movement)

Researcher: What about feet?

Interviewee: Feet...same thing. Same exact...same thing. Um...again you have some hulas that are very busy...you know...with there’s lots of hula...lots of feet motion. And then some you have just a very... And each of these things require different kind of talent...not everyone can pull off simple hula because you don’t have a right eha to it then you sit there and...I wanna use the word, bored...but there are some hula halau that pull out simple hula through from the beginning the hula to the ending of the hula...is just one kind of foot motion...there is no moving...and the hand motion is just...simple, simple...and you sit there and you feel that you just watch something that was just fantastic.

Researcher: Humm.

Interviewee: You know...so again, it’s a combination of the all of those things. Hand motions, feet motions, the mele, the beat, and...cha, you know. Again, to try to get that what 100% of the person who’s watching it...you know...attention.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What is kahea?
Interviewee: Kahea means to call out literally or to call or announce. And it’s traditional...I am not quite sure what its purpose was...or when it was started. I do know that it’s very traditional and it’s very respected and it’s expected because it gets the dancers all on the same page. It is an interaction between the ho’opa’a and the dancer...and then dancers together. And there’s many styles. Some of the very traditional schools will have one dancer kahea the entire time and then other schools will have the whole group kahea the whole time. And my take on it is that it is the interaction of getting people to interact and participants to know what is going on. Beyond that I am sure that there are spiritual ties to it and I am sure that there are culture ties to it. I’ve never been able to get satisfactory answer when I’ve asked that answer to my kumu hulas. And so it’s been sort of its best to me that yet.

Researcher: Is it something required for your halau?

Interviewee: Yes.

Researcher: You would encourage?

Interviewee: I will...yeah. Again, because like I said it gets everybody to participate, you know what I mean? It gets everybody thinking the same and moving the same and then being a part of the same. Um...you know...

Researcher: Humm.

Interviewee: I am referring back to my psychology background and stuff like that...when you get a dancer to think on many different levels, it’s using many different parts of the brain. And so you know...I think that that’s just a one adding part of the brain that it lights up and it brings to the experience that dancers having. That’s why the hula is the way it is. You know...your body is doing one thing; your feet are doing one thing, and the hands are doing another thing...your body may be moving in a different direction.

Researcher: Right...

Interviewee: Your mind is thinking something else. And then you have to kahea so you have to be aware of something else...plus you are listening...plus you are looking at other dancers and interacting and looking and interacting with the audience, you know what I mean? So these all like...all these things are going on at the same time. So, for that moment, you have to be like...in reality and the real...you have to be there...now. You know what I mean...?

Researcher: May get sloppy...?

Interviewee: Yeah, not only they get sloppy but you wouldn’t be able to perform...you know.

Researcher: Yeah.
Q15: Hālau Hierarchical Order

Interviewee: So...it’s your work out for your brain...you know...so.

Researcher: I see.

Interviewee: Yeah, there is tradition. There is very traditional...you know...I am a traditional lest in that sense... You know there is the kumu hula and there is alaka‘i...and then you have ‘olapa and then you have haumana. And then there’s a couple of things in there that I don’t have...which is ho’opa’a...

Researcher: I see...

Interviewee: Okay? Usually when somebody goes through their hula training...and I did do this myself...Um you start off as haumana which is student. Then after that you are graduated as ‘olapa after so many years. And then you dance...and it’s kind of being a professional dancer...but no really. Okay? And then after you graduate as ‘olapa, then you graduate as ho’opa’a...and this is when you really learn to chant...to pa‘i.

Researcher: Humm.

Interviewee: To beat the drums and the ipu...the pahu and the ipu. And then after doing ho’opa’a...in ho’opa’a, you also learn about the nuances of mele and how to chant and how to compose. Kaona...you learn a lot more of the spirituality and how this fits into the hula...then you learn this...there’s this period that you learn which is mele ‘oli...and you become a chanter. And this is when you learn to chant and you learn the different styles of chanting. There’s many different styles of chanting. You know...a kepakepa which is...you know...spoken...and it’s spoken very fast. Hoaiai is a type of chanting where you hold on to the notes for very long and there is ‘ue‘ue which is not performed a lot and that is where it’s a rarer kind of chanting...usually fast. When somebody passed away or when somebody’s lover...you know...the loved one or significant others or husband, wife, or whatever...you know...leaves them...or something like that...and that’s another type of chanting. And then there are many more types of chanting.

Researcher: Humm.

Interviewee: And that’s a mele ‘oli. Then after all of that...then you graduate as a kumu hula. Okay? Oh, in between that...from the time of being a ho’opa’a to mele ‘oli, in the
halau, you are usually an alaka‘i which is a head dancer or an assistant to the teacher. So, you are receiving training on that level as well. And then you graduate as a kumu hula. Then after that, as you become older, and you gain much more wisdom and through experiences and research and being with other hula teachers and things like that...you become what is called, olohe. We don’t have very many olohes alive today...and I would never be presumptuous to consider myself an olohe. An olohe would be...those are the masters of the masters of the masters.

Researcher: Oh...wow.

Interviewee: Okay? Kau‘i Zuttermeister was an olohe. Uncle Joe Kahaulelio was an olohe. Iolani Luahine was an olohe. Malkealilio was an olohe. Henry Pa...olohe. Um...Lokalia Montgomery...olohe... The kanaka’oles are...I consider them to be olohe... These are the masters that contain so much information. They, literally, are holding up the culture, you know...

Researcher: Humm.

Interviewee: And then there are kahu. And kahus are advisers to kumu hulas. And they advise on the spiritual aspects...the traditional aspects...and so...you have kumu hula, kahu, and olohe. Like olohes are the PhDs.

Researcher: Hahaha.

Interviewee: You know...and stuff like that. And that something that...like I said...you become very knowledgeable about hula...and have been in it for many, many, many years...and or exposed to lots of knowledge.

Q16: Spiritual Aspect

Researcher: So there is a spiritual aspect of hula?

Interviewee: Yes...very.

Researcher: That ascends a level of sophistication when one chants or dance...? As you said...?

Interviewee: Yes, absolutely...absolutely.

Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students’ visualizations and understandings when mele or a song talks about...let’s say gods, kings, queens, or even
places, that are often times difficult to describe? So...how do you teach these things when they have difficult time understanding?

Interviewee: The basic make of...or one of the basic personalities or characteristics of hula is a story telling. And so...through stories.

Researcher: Humm.

Interviewee: As you know in class, I will also draw how a mountain goes down to the ocean and then what they are portraying...and where it would be possible, I will show them pictures and take them to the places...or view films. This is one of the wonderful things about technologies that we have. To get them to visualize what gods are...and stuff like that...Hawaii again, Hawaiian gods are based on the way that they saw the world. So...Kanaloa is water...okay?...that is his domain. Um...Lono is the forest...okay?...and that is one of his domains. Ku is war...okay? So, each of the gods had the personality and they are gods of particular kind of thing. So, in order to imagine that god, I will show what their personality is and try to illustrate it again. One of the main gods to hula is Laka. Laka has plants that Laka can take the form of. So that is why dancers wear the leis that we wear...is because that is our connection to Laka...the god or the goddess of the hula. And the story of Laka is much more complex than we can get into here...but I can show you a plant and I can say...that this plant is the representative form of the god, Laka. Okay?

Researcher: Humm.

Interviewee: And I can show you the ocean...and I can say that this ocean represents Kanaloa. And so when you think of the ocean and how it is sometimes violent and is sometimes very placid and calm...well that’s his personality...that’s his domain...that’s his world. So, in order to get the students to kind of...sort of...visualize this...you know.

Researcher: I see.

Interviewee: I really do dream...the foundation of hula like an anthropology class because in order to be able to dance the hula and you have to know where it came from...what it inspired it...what’s behind it...what’s the philosophy of it...what’s the science of it...you know...all of these different things. I really do approach it very academically like that...and every time that I can...be able to give illustrations. So that way, when dancers make a particular motion, they can see it and they visualize it.

Q18: Favorite Song

Researcher: What is your favorite song?

Interviewee: In 'olapa?
Researcher: Anything.

Interviewee: In `olapa, my favorite mele is Pihanakalani.

Researcher: Pihanakalani?

Interviewee: Yeah.

Researcher: I see.

Interviewee: It’s a beautiful story and it’s a beautiful chant. It is a hula pahu. That,...and Kaulilua. I love hula pahuhs that...those are my favorite...those are some of the first hulas that I learned...usually dancers will learn ipu...hula pa’i ipu...but I learned hula pahuhs...some of my first dances...there’s a soft place in my heart for the...yeah...

Researcher: I see.

Hula Style Inquiry:

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? Is it more Hawaiian style or another form of interest of style...your originality or something?

Interviewee: I use Hawaiian style. I feel that is traditional. And...like I said earlier, I think that is a combination of all my hula teachers. And uh...there is a little bit of Kaipo in there...I’m sure it has to be because that just a nature of being human. But I go to create the lengths to keep it...you know...it’s my way of honoring my hula teachers. And so there are definite styles of them...particular ways of doing things.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there any rules or guidelines that you have to follow...kapu?

Interviewee: No...no...there are no rules. I think again because like of all of the different kumu hulas that I’ve ever had and keeping their styles and stuff like that...and then incorporating them together and stuff... It’s an original style in itself, yeah.

Researcher: I see.

Q21: Alteration (Potential Replication)
Researcher: What do you think of creating a distinctive hula? Let’s say for example, what do you feel about someone from another culture comes and then attempts to create a new converted practice such as Japanese hula...or something that is totally different?

Interviewee: Um...I am not opposed to it. In earlier like I said, in order for any kind of culture...and hula is a culture...in order for a culture to live, it has to be practiced. Other than that, I am one of those people that I don’t like the word, ‘preserve’ because preserve means to sugar something or to salt it or to put it in a can...you know what I mean?

Researcher: Humm...

Interviewee: You know...you put it on the shelf...you know what I mean? I like it to be practiced. Okay? Now having said that, it comes with the responsibility...so it is my hope and my guidance and my...with you, that you always come back to the source so that like...rather you creating something totally not hula at all...you know like...if it were that you took the ipu and then you put it to Ballet.

Researcher: Right...

Interviewee: You know what I mean? I mean...I am not opposed to that. Well, I would say that’s quite interesting. But I would not want you to use that for Kawika. Um...if you compose a song, and then it’s your composition, you can do whatever it is that you want to do with it...and that’s fine. Humm...but I hope that it doesn’t get too far away from the original. Um, I love innovation...I really do. And there are many kumu hulas that have been innovative that I’m just absolutely mesmerized to watch...and love to watch that...and love to listen to that...and stuff. But they haven’t strayed that far away from the original, you know what I mean? It’s different but it’s familiar...you know what I am saying? So...I am not opposed to it, but I’m comfortable when it has very big parts of it being traditional.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place...?

Interviewee: Yes, I do.

Researcher: So, if you think it in 20 years from now...is hula changed?

Interviewee: Oh, it will. We do not dance the same hula that they danced during the time of Kakuhihewa...which was the hereditary king of Oahu. We do not and they didn’t dance the same way as they did during Kamehameha style. And then definitely, they didn’t dance the same as in Kalākaua time. And we...do not dance the same way that they danced. So...there has always been a change. Okay?

Researcher: Humm...
Interviewee: And so again, because hula is this living breathing thing and it is this recording...it is this...you know...people bring into it...their life experience...it has to move with society.

Researcher: I see.

Interviewee: To quote...Thomas Jefferson...he said that “a society can no longer hold on to its old ways anymore than a man can fit into the code on his youth”. That means that as a society changes, its ways change. And so...it has to.

Researcher: I see...

Interviewee: It has to.

Researcher: I see.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula? Where does their motivation come from?

Interviewee: I think it’s their sense of accomplishment. Um again, utilizing all different parts of their brain because so many things are going on at one time. Um...leading back to my psychology background, you know...when your brain gets a work out, your brain releases all this kinds of endorphins and all this different chemicals that make you feel good. Okay? That’s a part of it on a physical, biological level. On an intellectual level, you are learning about history...you know you become sophisticated. On a physiological level, I am sure you’ve noticed that your body changes because you are using muscles in ways that you have not used. You can recognize a Ballet dancer right off the bat because the body has grown to it. When you can recognize a hula dancer, by the way that their balances, the way that they walk and talk and you know...different kinds of things.

Researcher: Right...

Interviewee: So I think that people recognize or students recognize that there are changes going on as they go through this process of learning the dance. And so I think that’s their attraction. And then there’s that beat...you know what I mean? There’s that...you know...being able to do something that not everybody does because it’s so unique.

Researcher: Right.

Interviewee: And uh...you know...belonging to the club and hula by its nature, you belong to a halau and the halau works together...becomes a team. People like that team
thing. So, you know...all of those things. So, I think that’s what attracts people
to...haumana or students to learn hula.

Q24: Students (Feedback)

Researcher: How do you try to reflect or not reflect what students want to learn? Let’s say...do you listen to what they want or do you require students to learn you choose to
teach?

Interviewee: In the beginning, there has to be the basics. It has to be the basics. I am a
former believer that you have to know all the little pieces in order to know the whole
thing. Okay? And uh...there has to be those basics. After those basics, being a dancer
and very sensitive to the fact that there are...just like I have a favorite dance which I
think and I feel and I am told I dance very well and that’s my favorite dance because I put
my whole into it. Who am I to limit students from developing that because those dances
that I do, I absolutely adore...I love that...okay? I go to this place that only Kaipo
exists...you know my own world...and it’s wonderful...I love that, you know... Who am
I to deny that to students...and so, I think that again...there has to be the basics and once
basics are finished, then the dancer has to discover those things about themselves that
made them a better dancer. And develop or...pick or choose or grow into or whatever...a
favorite dance. And then it’s my job to encourage that love affair or that wonderful
feeling of relationship.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students? Do they
get along?

Interviewee: Yes, I think so. If not...I will scold them.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion...built among them
right...

Interviewee: Yes...note that anytime that there is...you know...the difference between
Art and Science is...Science is very discipline...okay?...and I will argue that there are
some people in hula who have a very difficult time separating each two things...okay?
Science is very discipline. It’s based on empirical fact...you know...this plus this equals
this. Humm, that’s it. Science is not that...nice...it’s not that clear cut...it’s not that
straight edge. Um...Art is very subjective...meaning it’s very emotional and who’s to
say what’s right, what’s wrong...who’s to...you know...if I say that your feelings are...if
you feel a certain way about something, I say that’s wrong...then I just told you that your feelings don’t matter. And that’s very unethical of me.

Researcher: Humm...

Interviewee: I am not good of me. So there’s a balance between the two of these things. Okay? And so, what I said before in the beginning, there has to be the basics...Science...that’s the Science. Okay? The technicality of hula...how the motions are...how they’re performing what is kaholo, what is hela, what is ho’oholo...what are all these different things...how you put these things together in a recipe...so on and so forth. How it relates to the mele, how it relates to the pa’i, how it relates to the story...so on and so forth. Then there’s the artistic side of it...which are the feelings. Now I can tell you...think of the color of blue.

Researcher: Humm.

Interviewee: Okay? I am thinking of the color of blue, too. If I were to ask you to point out what color blue you are talking about...maybe you will point out sky-blue. Okay? Maybe I will point out navy-blue.

Researcher: Humm.

Interviewee: You know what I mean? We are still talking about blue, but we have different concepts of what blue is. Are you right? Am I wrong? Am I wrong? Are you right? No...

Researcher: Humm.

Interviewee: Okay? So... that kind of understanding of how artistic thinking goes...is really important...and how to put these two things together...okay?...are really important...and to know where is scientific and then where is artistic.

Researcher: So, ask me that question again...now that I explained giving you the premise?

Interviewee: Right...so...when you...there’s a level of group cohesion...

Researcher: Yes.

Interviewee: Built among them that will may or may not correlate with the success of dancing together?

Interviewee: Okay...if I can get the students to understand what I just told you...and respect that we are going to be talking about the same thing...but we are going to have different interpretations of it. Then you can get people to compromise or...well I don’t like the word, compromise...it’s too much because it also means to have to give up
something... but to cooperate... okay?... and to come together on something. And that’s how you achieve harmony. So like, let’s say you and I were dancing Kawika.

Researcher: Humm.

Interviewee: Okay? You know what Kawika is all about. I know what Kawika is all about. Are you going to be thinking the same thing that I am going to be thinking? Not really. Okay? But, because we know the basic motions... the scientific motions, we are going to be together on it. And then because we have an artistic idea that we are honoring King Kalākaua on this. We will be more alike and more harmonious than we will be different because we understand that. If we didn’t understand that, then you will try to be the star dancer and then I will try to be the star dancer and then you will try to top me and I will try to top you... then we won’t be harmonious. We will be technically very good but then you will be showing off... then I will be showing off. And then you will try to show off more than me and so on and so forth. Does that make sense?

Researcher: Make sense...

Interviewee: And so... that’s how... it’s very complex. Understanding those dynamics allows you to guide, lead, console, discuss, and explain to the student and then the end result is harmonious... togetherness.

Researcher: That’s it...

Interviewee: Okay.

Researcher: Thank you very much!

Interviewee: Alright.
Appendix F-6
Data Collection [HAWAI'I No.6]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Victoria Holt Takamine
Hālau: Pua Ali‘i ‘Ilīma
Date: March 5, 2008 at 2 PM HST
Location: Music Department at the University of Hawai‘i at Mānoa (Outside of MB118)
Method: Audio record & dictation
Duration: 23 minutes
Language: Interacted in English

**Introduction Inquiry:**

Q1: Name of Hālau

Researcher: What is the name of your halau?

Interviewee: My halau name is Pua Ali‘i ‘Ilīma.

Researcher: Oh, is it on Oahu?

Interviewee: It’s on Oahu, yeah.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: Oh, let me see, my halau just made 30 years last year, August 2007... was 30 years. So, we go on 31 years of my teaching and then before that, maybe humm... 12, 13 years with Auntie Ma‘iki and then before that, small kind... you know... family kind hula.

Researcher: Oh, I see.

Interviewee: So, all my life.


Q3: Educational Background

Researcher: What is your highest educational degree that you have completed?
Interviewee: Um, Master’s degree in dance.

Researcher: Here in UH?

Interviewee: In the University of Hawaii. My bachelors is in music. Dance ethnology, the program... then moved to theater and dance. So, my Masters is in theater and dance... in the University of Hawaii.

Researcher: What that was your focused areas of learning?

Interviewee: Yup, yup.

Researcher: Oh, wow.

**Kumu Hula Inquiry:**

Q4: Early Motive

Researcher: What is the main reason why you started practicing hula?

Interviewee: Oh, for me... my mother danced hula. I’ve been in Native Hawaiian. It’s been a cultural practice that I was always interested as. It’s um...all we are perpetuating my Hawaiian language and culture.

Q5: Knowledge Acquisition

Researcher: So, back then, how did you learn hula? How did you obtain the level of expertise you have now?

Interviewee: Well, I think... first my mother... when she was a dancer, she never taught me but I learned it in school, at Kamehameha school with Aunty Nona Beamer... she was one of the hula teachers there. And then, yeah, as part of our...our... she was... I merely not teaching hula noho because Kamehameha, you couldn’t do standing hula.

Researcher: Humm...

Interviewee: When I was in that school.

Researcher: I see.

Interviewee: And then, I also went by... when I was about 11, 12 years old, my mother sent me to classes with Ma’iki Aiu Lake. So, I had started more classes, yeah.

Researcher: So, Ma’iki... the person was...
Interviewee: Ma`iki Aiu Lake is my kumu hula.

Researcher: Oh...

Interviewee: Yeah, my teacher.

Researcher: I see.

Interviewee: So, I studied with her for maybe 13 years and then I `uniki from her as kumu hula in 1975.

Researcher: I see.

Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language?

Interviewee: Well, my Hawaiian language skills... I know hammer and hammer which I think is... not good enough. I mean I can understand and I can carry on some small conversation. Oh I think that my conversational skills are not as good as they could be.

Researcher: Do you use Hawaiian language to teach your students?

Interviewee: I use Hawaiian language to teach in class, we use Hawaiian terminology, I use short phrases... most of my students do not speak in Hawaiian and some of them are also foreign students so, English language is the second language already.

Researcher: True.

Interviewee: Hawaiian would be then third language. So, I try and give them phrases and words especially at the beginning level of hula. And then, as we progress, some of my students that are little bit more skilled, um... they get more accomplished in Hawaiian language, yeah.

Researcher: I see.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: What is your impression of hula or feelings about hula... to you?
Interviewee: To me, hula has always been a form of resistant... to colonization because of the first thing that the missionaries came here as trying to ban hula. And yet hula still survives. They also banned Hawaiian language in the schools. So, as my grandmother who was fluent in Hawaiian, she had 10 children. Ok? Not one, not one is fielded in Hawaiian. So that generation, my grandmother’s generation, all of her generations spoke Hawaiian language. Then, next generation, my father’s generation... nothing... ok?

Researcher: Oh... banned?

Interviewee: So my... I am the oldest of that grandchild and so, that we... she didn’t also... my father didn’t really speak... my mother didn’t speak... so, I grew up not speaking Hawaiian. But listening to my grandmother... she went with her... her... her brothers and sisters as well. And so, I came to the university to learn Hawaiian. And I learned Hawaiian from my kumu hula because she taught the same way I teach now... write all the Hawaiian words... we learned the words... then, you learned the language. We learned to sing... we sang every song that we learned we sing. So, many phrases then... the language is perpetuated in the music as well. So while the missionaries were trying to ban the Hawaiian language and hula, those two things still survived till today.

Researcher: Oh, I see...

Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula? Is it sometimes referred as kahiko?

Interviewee: Yeah.

Researcher: How do you describe?

Interviewee: Ancient style... hula kahiko to me is ancient style because many of the chants written today are performed in ancient style but is not old, yeah.

Researcher: I see.

Interviewee: Kahiko means old.

Researcher: Humm...

Interviewee: But, in reference to hula, it means of the old style of dancing.

Researcher: Uh, I see.

Interviewee: To me... hula kahiko is ancient style dancing accompanied by chanting and traditional percussion instruments. So difference in the style... in the voice deliberation,
yeah? So that’s... that is kind of described by chant’s style, vocal style as opposed to singing, yeah?

Researcher: Humm...

Interviewee: Singing in western instruments... ukulele, guitar, base... that’s more modern style.

Researcher: Humm... right.

Interviewee: Yeah, so the style is seeming... and this one with ancient style is more chanting. More percussion instruments...

Researcher: So, in your style... more?

Interviewee: Yeah... more chant... well, hula kahiko is chanting... percussion, drummed instruments.

Researcher: I see.

Interviewee: Percussion instruments including drums and you know, kala’au... things that are percussion.

Researcher: So you use those traditional instruments...?

Interviewee: Yes.

Researcher: In class...?

Interviewee: In class.

Researcher: I see...

Q9: Ancient Hula (Chanting)

Researcher: The chanting... how does chanting relate, again in hula? How does it relate in hula?

Interviewee: Uh... the chanting is a little bit more... I think chanting comes from... all of our singing comes from inside, yeah... from all of our gut feeling too... so, and when you chant, you have... there is this power... it comes from the chanter that is... that is given through the listening audience... that relates to the texts. So, for me, chanting is more powerful in dance, singing...

Researcher: I see.
Interviewee: Yeah, it has more gut, guts, yeah. More mana... more power.

Researcher: I see.

Q10: Modern Hula (Hula `Auwana)

Researcher: How about, on the other hand, `auwana? How do you describe the modern hula?

Interviewee: I think modern hula... it's more..... it can be powerful but it's more... well, let me see... it's more fun, it's more relaxed, it's uh... you know...

Researcher: More lay back?

Interviewee: Yeah, it's more for enjoyment whereas hula kahiko is you know, you are doing prayers, you are doing chanting for the gods... chanting for the `aina... and uh... in many ways, it is a little bit more serious study of hula. And the hula `auwana is more relaxing style of hula.

Researcher: So, you have that style in your `auwana as well?

Interviewee: Yes... both styles.

Researcher: I see... you play uh... you know like... ukulele...or?

Interviewee: Ukulele... I play ukulele, I play drumming and all... yeah.

Researcher: Yeah, I see.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?

Interviewee: To me, facial expressions tell you that you understand the chant... the text. The words to the... to the song whether it's uh modern kahiko or `auwana. A facial expression tells me that you have the understanding of what you are dancing about, what the song is about, what the important message that is trying to be related. So, it... the chant is for the god... you understand that this is for the gods, or for the `aina... and the land and the natural resources. And if it is for somebody, your loved one, other, or personal one, then, your facial expression should reflect the love that you have for that person. Yeah?

Researcher: Yeah, humm...
Q12: Form of Expression (Hand Gesture)

Researcher: What about hands?

Interviewee: Hands too. Hands are interpretative of the words. So in hula, if there are no words, there are no gestures, no hula. You don’t have a song, you don’t just dance or just make movement... any kind of movement. Hand gestures interpret the words of the chant or the song. So you have to have a text. Yeah.

Researcher: I see.

Q13: Form of Expression (Feet Movement)

Researcher: What about feet?

Interviewee: Feet, then, keep the tempo or keep the rhythm.

Researcher: Humm...

Interviewee: Uh... well, sometimes feet can be expressive in a way of how... how much energy and how much fluence within the dance.

Researcher: I see.

Interviewee: It’s really... from masculine style, yeah... they are more percussive. So, their feet movement and their energy are you know... come from the feet. And for us, you know, we are also... are in touch with the land... and so that the energy comes from the land, too.

Researcher: Oh, I see.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What is kahea or is it calling out?

Interviewee: Kahea is to call out. And in hula, we call out the first line of the first few words of the every verse. And for the way of communicating between the dancer and the drummer, the chanter, or the musician. So... you know, they call out what verse they are doing next, they call out the number that tile up the chant or tile up the song and then every verse the men... At the end, they kahea in kahiko says who the chant is in the honor of.

Researcher: Is it something required or...?
Interviewee: It is required to do in kahiko. It is good to do in `auwana because you wanna make sure that musicians or the dancers know where and who everybody is and to keep everybody together. So, it is important for communicating not only to the dancers but also to the musicians or the drummers.

Researcher: I see.

Interviewee: Yeah.

Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in hula hālau infrastructure of yours?

Interviewee: So, for mine, I have kumu hula as number one. And then we have ho`opa`a is a drummer or a chanter, yeah. And then `olapa.

Researcher: Oh, I see.

Interviewee: Yeah, that dancers.

Researcher: I see. I see.

Q16: Spiritual Aspect

Researcher: Is there a spiritual aspect of hula that ascends a level of sophistication when one chants or dances?

Interviewee: I think hula is spiritual.

Researcher: I see.

Interviewee: For me... just uh, not just uh, when we do chanting for the gods or hula for the gods, but uh, all of the hula is spiritual. It connects us to our land, it connects and the land is spiritual. It connects us to the ancestors. And it connects us to our akua. And so, as a Hawaiian, you are born from the same god like it births to the land and the natural resources and we are the last one. So, when we do our chants and songs, and we connect to the land and the nature of the flowers and the birds and we connect then to our akua, to our ancestors, and those that came before us, and to our gods.

Q17: Visualization Practice
Researcher: How do you make an attempt in maximizing students’ visualizations and understandings when mele or a song talks about gods, kings, queens, or even places, that are often times difficult to describe?
Interviewee: I try and paint that picture for them, you know... by talking about my experiences.

Researcher: I see.

Interviewee: And so, when we are doing the volcano, or chants for pele, the goddess of the volcano, I try and tell them the story of pele. But I also talk to them about my experiences when I visited the volcano where there I see the smoke as if it raises that and then as it crows on the land and then, I feel the heat of the... of the lava when it’s flowing and... kind of... burns your eyelashes and you know... you get too close instead... and it gives you a sun bum... So, to give them the intensity of the heat. Uh... I can see the red, orange... of the glow of that when you look out into the night when you see all these eyes of red lava that are looking out at you from the crevasses and the cracks on the... on the papa... on the foundation, you can see the lava pours into the ocean of the fireworks display that this fogs that are flying up and flying over your head. So, I am trying to paint them that picture, you know when I take my students to see what I saw, or when I go to the forest... you know, how it smells, you know when you get there. We are tying to paint that picture... they cannot all go with me... you know.

Researcher: Hahaha. Money...

Interviewee: Yup.

Researcher: Hahaha. I see.

Q18: Favorite Song

Researcher: What is your favorite song?

Interviewee: Humm... yeah, I do. I have lots of favorite songs. All of them hapa haole... some of them you know, kahiko...

Researcher: Some of them `auwana too...

Interviewee: Yeah. `Auwana... ancient and style... So, I have lots of favorite, you know. And they know me not only because of the words and sometimes because of the singer or the chanter that they bring their mana to that.

Researcher: Oh, I see.
Interviewee: Yeah, their expression. Because you know like Robert Cazimero would be singing... oh my gosh, yup. I can dance and say, you know-. It's like that kind, yeah. You know what I mean?

Researcher: Yup.

Interviewee: My brothers are very good singers. So, I love to dance when you sing.

Researcher: I see.

Interviewee: It moves you... My son has a very good chanting voice. So, when he chants, we like to get up and dance to kahiko. Yeah... powerful.

**Hula Style Inquiry:**

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula? When you or your students perform hula, do you feel that it portrays a Hawaiian style or is it flavored by another form of interest of style such as by your originality?

Interviewee: Well, I think my students, yeah... I probably reflect my teacher, Ma'iki Aiu... and I try and keep... I think mine is more kahiko... I don't get influenced too much by the modern things although I have taken modern dance here at the university...

Researcher: Yeah, yeah, yeah.

Interviewee: So, I think that... I like to think that my dancers reflect as much as possible the style of the kupuna before us. So we have different styles of dancing. I try and retain all of those different styles. As the time period changes, we still come back to the root which is kahiko. So, I try and hang on to that.

Researcher: I see.

Q20: Rules & Guidelines

Researcher: How do you go about creating your own style? Are there rules or guidelines that you have to follow... even though you have mentioned about going back to the source...?

Interviewee: Humm... yeah... there are lots of texts that we don't have the movement that came down from my teachers before us. So, when I see that... usually, I already know this kahiko or 'auwana. And it is that either one... you know there is a music already to it or doesn't have a music and then you have to come up with your own voice,
your own style of chanting, yeah. I look at the text and I uh... by the words in it, I
determine whether it’s uh... chanting only, no dancing, or hula. And I have to kind of
find the voice for that.

Researcher: Humm...

Interviewee: But also, the text dictates to you the movement because if you are talking
about flower, then, there is some flower gesture of movement... if you are talking about
wind, there is wind in there. So, there is wind movement, there is flower movement...
the land, places, and birds... you know, there are variety of how the combination then is
dictated by the words on the paper... for the chant. So, you really tie to interpreting the
words to the chant or the dance.

Researcher: I see.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? For example, what do you
feel about someone from another culture attempts to create a new converted practice such
as Japanese hula?

Interviewee: Yeah... I have a problem with that. Hahaha. I have a problem with that
because I feel that you know it’s not hula then. Don’t call it hula.
Call it something else?

Interviewee: Yeah, call it something else. But don’t call it hula because you are creating
something new... then call it whatever or else it is because it is not hula. Hula has and
hula is ruled and comes down from a long history of dances. And I think every culture
has their own traditional dances.

Researcher: Humm...

Interviewee: So, if you move away from that tradition, then, it is no longer a part of that
tradition and is no longer Hawaiian.

Researcher: I see. I see. Then it should be called...

Interviewee: It should be called something else. There are a lot of people that have
been... Christian Hula. There is no such thing as Christian Hula. They should call it
Sacred Dance.

Researcher: I see.

Interviewee: Yeah. They fully use hula movement and hula feet but it’s not hula.
Researcher: Humm...

Interviewee: You know, Christianity really tried to do away with hula... banned it. And yet, now they are wanting to adapt it to increase their membership in their school and yet, they looked down upon our hula practices when we do hula for Pele, for the volcano goddess... because it is anti-Christian, you know. Pele is a big... there is the Hawaiian god. So, we do chants for Pele. But then, they have no problem taking that dance... changing the name and the title to akua and then using the same thing.

Researcher: I see.

Interviewee: So, to me, that’s wrong.

Researcher: I see.

Interviewee: Make your own. You wanted something; make your own... call it something else. Don’t call it hula.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted?

Interviewee: I think hula has to change. But we also have to keep the tradition.

Researcher: I see... like you were saying...

Interviewee: Yeah. So, hula will change. And it has changed over time. But I think there is a root of the dance... and probably I hope we will stay with this generation and move forward. So, you can always look back to the hula ones and you know, and that there is still be choreography and styles of hula that was reflected in the different periods of hula. And as it moves, you have to constantly come back and see what is... where is the root of hula. And is what we are doing today, can we call it hula. So......

Researcher: Oh...

Student Inquiry:

Q23: Students (Motivation)

Researcher: What are the reasons why students like to learn hula from you view?
Interviewee: I think a lot of them come to... uh... because they... for many of them, I think... they follow them come because they want to get in touch with their culture or tradition. But I have a lot of students that are not Hawaiian. And so they live here. They live here in Hawai‘i and they want to learn more about Hawaiian tradition. So they come to study that.

Researcher: Humm...

Interviewee: But I also... for me... they come because I am political, too, you know... I am an abdicant for native Hawaiian rights and I end up being very... So, when you come and take hula from me, you know what my political positions are....

Researcher: Humm...

Interviewee: When it’s related to the protection of our land and our rights and our hula, and our culture or traditions so... Many of them are attracted to me because my political as well as my skills in hula. So, I teach not just hula because hula for me means life... is everything that I do... is hula.

Researcher: I see.

Interviewee: It’s like I don’t just walk out of here and I am not doing hula. It’s always so fused in the whole...everything that I do... surrounded by it... and infused by hula and then I am influenced by that and then people that I work with there influenced by that.

Researcher: I see.

Q24: Students (Feedback)

Researcher: Do you listen to your students more when they want to learn about a particular song or something? Or impose like... would you say to tell them that hey, you guys have to learn what I teach, you know?

Interviewee: No... I like to do things that students are interested in as well. So, I will take some suggestions from them. And when it fits into what I have planned, I am happy to share that.

Researcher: I see...

Interviewee: With them. So, I have no problem with that, yeah.

Researcher: I see.

Q25: Students (Group Cohesion)
Researcher: What do you think of the level of harmony amongst your students? Do they get along?

Interviewee: Oh, I think they all... they all get along because they don’t have a choice. When they come to halau, it’s like a family.

Researcher: Right.

Interviewee: They are all family. So, you respect each other... you respect each other’s opinion, and you have differences and then we need to work it out as a family. So I think uh... we try and build harmony within our `ohana... and is not... we all don’t have to think alike. I admire people who have their own opinion and stand up for their own... own opinion. But I still think that we all have to work together for a common goal.

Researcher: I see.

Interviewee: We can all be in a different communizes while we are in the same direction, yeah?

Researcher: I see. I see.

Q26: Students (Harmony towards Success)

Researcher: What do you think about the harmony built... the level of group cohesion... you know...

Interviewee: Group cohesion that I still not individual personalities, yeah. So I don’t want everybody looking like clone of me... you know, a clone of one of the dances... everybody looks alike and thinks alike... No, they have to have personality, they have to have the independent, and I want them to be you know... independent and confident in their own selves.

Researcher: Humm...

Interviewee: To be able to express what they think and feel... I may disagree and not allow that you know... The thing is that we can still be in the same canoe or be going in the same direction. So, that we can dance at the show and then it’s great. Yeah. Yeah.

Researcher: I see, I see... thank you very much.

Interviewee: Yeah...

Researcher: Thank you.
Appendix F-7
Data Collection [HAWAI’I No.7]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Blaine Kamalani Kia
Hālau: Ka Waikahe Lani Malie and The Men of Kahulaliwai
Date: March 7, 2008 at 7 PM HST
Location: His house in Kailua
Method: Audio record & dictation
Duration: 55 minutes
Language: Interacted in English

Introduction Inquiry:

Q1: Name of Hālau

Researcher: Okay... so what is the name of your hālau?

Interviewee: The name of the hālau is called Ka Waikahe Lani Malie and The Men of Kahulaliwai.
Ka Waikahe Lani Malie translates to the peaceful heavenly flowing water. The men’s hālau name is Kahulaliwai which is the reflection of the waters on earth.

Researcher: Oh...

Interviewee: When my first kumu hula and I danced with him from 1979 to 1987... his name was Darrell Lupenui. We called them the men of vine mapuna. The vine mapuna means ever flowing water.

Researcher: Oh...

Interviewee: So, Ka Waikahe Lani Malie is this water that is peacefully in heaven. Kahulaliwai is the water of reflections of him on earth...so I am particular about him by heaven...and that by earth.

Researcher: Wow...

Interviewee: Yeah. And that’s how the names came about, correct.

Q2: Years of Involvement

Researcher: So, how long have you been involved in hula?
Interviewee: Um...I would say unofficially, since I was 5...you know in elementary school, middle school...

Researcher: You were born here, right?

Interviewee: Yeah, born and raised in Kaimuki...and Kalihi. I went to Ka’iulani Elementary central, intermediate...what is called middle school, and then McKinley High School...but it’s through that...the education system that there were several kinds of Hawaiian programs that interested me in dancing.

Researcher: I see.

Interviewee: But it wasn’t till high school.

Researcher: Humm.

Interviewee: 1979 that I joined the men of vine mapuna...and really became uh, what I would call of ‘hula jock’.

Researcher: Hahaha.

Interviewee: Yeah.

Researcher: Wow...

Q3: Educational Background

Researcher: So, what would be your highest educational degree that you have completed?

Interviewee: I have a minor...actually it’s uh...what they call that ‘a certification of music’ from the Leeward Community College.

Researcher: I see.

Interviewee: Music Theory...I was a Music Theory in major and minored in Business because I was always into Soft Rock.

Researcher: Soft Rock?

Interviewee: Soft Rock like 70s...Santana, Chicago, America, Bread, Carpenters, The Beatles...I was more of a Soft Rock person...contemporary music.

Researcher: Humm.

Interviewee: I wasn’t really heavy into my culture...but I was in hula.
Researcher: Humm.

Interviewee: I was living in two lives: contemporary life and Hawaiian life. And uh, it was Music Theory in college that I really wanted to further study music in chorus. And so at Leeward Community College and at University of Hawaii, I accomplished the certificate of Music Theory.

Researcher: So, that was your focused area of learning?

Interviewee: It wasn't the Master degrees...it was more like Bachelors...a little bit lower...just on their Bachelors degree.

Researcher: Oh, I see.

Interviewee: Yup.

Researcher: So, that interests you going into more to uh...music?

Interviewee: To writing and composing...yeah, that's the reason for Music Theory.

Researcher: I see.

**Kumu Hula Inquiry:**

Q4: Early Motive

Researcher: So the main reason why you started practicing hula would be...when you met...when you were...?

Interviewee: No, when my teacher kind of...well, I started hula but I saw the hula in 1979 with Darrell Lupenui. I found it as a way to express my emotions.

Researcher: Humm.

Interviewee: From a vigorous, warrior, strength...very manly kind of hula. And I got so involved in that I would quit my job to dance hula. When my kumu would call us, you know...can you dance tonight?...I would not go to work. I would lose my jobs..., you know. I always had my malo, my loincloth in my bag...everyday...even going to school. And because I lived and I breathed hula, just from a dancer's perspective not from knowledge and wisdom, just physical dancing of dancing was extremely powerful and really, really impacted my life. So, that's why I call myself a hula jock because for me it was that athletic...it was sporty...and it was a great work-out.

(Child talking) Daddy...daddy.
(Responding to the child) Ah? Go see Mahie, go see Mahie, go see Mahie.
(Child talking) Please...
(Responding to the child) Yeah hele koko mahie.
(Child talking) Daddy...  
(Responding to the child) Okay, alia.

Researcher: Haha.

Interviewee: So...uh, doing that and having to be a hula jock and meant that it was just really strong in athletic, you know...

Researcher: Humm.

Interviewee: It wasn’t like a deep Hawaiian sense but, maybe in relation to that, that’s really what it was. All spilling the power of my ancestors...but I was thinking more of a contemporary side.

Researcher: I see...

Q5: Knowledge Acquirement

Researcher: So uh, how did you obtain the level of expertise you have now? You learned from different teachers and...?

Interviewee: Well, Darrell died in 1987.

Researcher: Humm.

Interviewee: He taught me about hula in choreography and style. Um...I went to John Kaimikaua...he taught me about protocol and blessings and ceremonies of the land of the ocean of the heavens of the creatures...he taught me those things. Then I learned from Frank Kawaiapu Hewett...I was with him from 1989 to now...which is a long time. And I learned from him all things of hula.

Researcher: Humm.

Interviewee: From chants to `oli to composition to poetry...uh, traditional chants and traditional hula...so my three lineages are Darrell Lupenui, John Kaimikaua, and Frank Hewett.

Researcher: Humm.

Interviewee: And they are the ones that gave me all the knowledge of wisdom I have today that makes me who I am today as a kumu hula.

Researcher: I see.
Interviewee: Most people knew me as a musician, as an entertainer...not a kumu hula. But it wasn’t until 10 years ago that I met my wife and we got married, I decided that I needed to flip flop...transition in my life. I was a full time entertainer and I became a full time father and the husband...and that allowed me to be...to train hula more as a family oriented way of life. Because my wife was a bartender and I was an entertainer...we both worked at nights. So, when we then, decided that we weren’t going to work nights anymore because we wanted to raise a family. And so that’s when I ventured into more being a kumu hula and people had to start knowing me as a kumu, not as an entertainer. I was Sicilian Kapono’s road manager for 3 and half years. So my life here has been more sales in entertainer before being a true kumu hula.

Researcher: I see...wow.

Q6: Hawaiian Language Proficiency

Researcher: So, what do you think of your abilities in the Hawaiian language?

Interviewee: My ability in Hawaiian language...I am conversational that means that I am not fluent...but I can, for example, da...da...da...da, da, da... verses da, da, da, da, da, da, da, dadada.

Researcher: I see.

Interviewee: So, I can write...in theory and I can write in poetry...I can write in Hawaiian. It just takes time.

Researcher: Humm.

Interviewee: But I am not fluent...and I cannot have conversations in that way. But I understand the language enough to implement poetry into writing. That’s the reason why I joined with Frank Hewett back in 1989...was to learn how to write Hawaiian music because I wrote a lot of contemporary music...that’s why I learned Music Theory. And he was my teacher to teach me poetry...but in order to understand poetry, I needed to understand his hula...and I need to understand his protocols, his ceremonies, his blessings, and his chants and ‘oli. So, it came with the whole package.

Researcher: I see.

Interviewee: So he is my greatest mentor today because I’ve lost my first two teachers; Darrell and John had both passed away...

Researcher: I see......So you use Hawaiian language to teach your students?

Interviewee: Oh yeah, definitely. We use Hawaiian language to identify our chants by place names, gods and goddesses, is it a hula pana which is a place name...is it a mele
inoa...is it about a person, a chief, or a god, goddess...is it a mele ma`i...is it about procreation...or is it about sexuality... And so all these things are taught...hula `auwana...hula kahiko...the hula ku`i...was it the transitional stage before it became hula `auwana... We teach all those things. But behind that...really is teaching morals...teaching ethics...teaching values...teaching compassion...teaching reinforcement...teaching how to forgive...and how to mend and have a sense of family. And these are the things we really teach in our hālau because it’s told in all of our chants...about how we must live in unison...and so sometimes all the other things seem more unnecessary, but the human side is more important. So if I can change people from the human side, you know...make them learn better on the Hawaiian side, a lot of teachers teach the Hawaiian side. I tend to teach the more human side.

Researcher: Humm.

Interviewee: Because I feel that I am a human before I am Hawaiian until I come and contact with that, I really cannot be a Hawaiian...and that’s the way how I teach.

Researcher: Oh, I see.

Interviewee: Yup.

**Perception of Hula Inquiry:**

Q7: Interpretation of Hula

Researcher: So...what is your impression of hula or feelings about hula...what does hula mean to you?

Interviewee: Well, let me put this way...whatever my students begin class with me...and these are new students. So first thing I ask them ... and I tell them that what is hula...what is it that the definition of hula. Most of them don’t get the answer.

Researcher: Yeah...

Interviewee: The true answer of hula is that it’s an oral tradition. What does that mean...no it means that it came from chanting, came from prayers...it came from the mounts of our kupuna...and how do you get prayers...well you need the breath...where do you get the breath from...the plants of the earth...we all learned in Biology that plants give us the oxygen to breathe. No plants...no breath...no life...no oral tradition...no hula. So our ancestors chanted everyday...that was their way of life. Chanting was their power that was the wisdom. And through that breath of chanting of that oral tradition, they realized how everything affected...the clouds...how everything affected the currents of the ocean...how the winds make the tree sway... And Hawaiians decided one day, I wanna mimic this...I wanna use my body and I wanna copy all of them that the breath gave us. So by the time we teach that actual physical dancing of the choreography, that’s 363
the end of result of everything that god created in life. Because we know that the last thing that was created in life was men. Nature came before men. So we got to go back to that. And that's why people forget why we wear all of our ferns on our body...because without that, there is no oxygen to breath.

Researcher: Oh...I see.
Interviewee: And there's no words...there's no breath...it doesn't affect life...we cannot mimic and copy life...and there are no towards the occasions and the events in our lives. So hula really is the end result of many events that are occurred in life. Many occasions...because it's cause and effect...
Researcher: Humm.

Interviewee: You came tonight...if I was moved and inspired by you...it's the wind. I wanna say, okay I am gonna make the Kaulana the wind. So if I write a poetry, your human body makes no sense to me...I am gonna put you in the wind...but if somebody reads the poetry, they don't know that I am talking about a human being...I will put you in the wind. Kaulana Ka Makani...the wind of Kaulana. I'm not gonna use your human body because you weren't here...nature tells us...dictates to us. Nature tells us...that is what brought us together tonight. That's the sings and revelations...and that's how our meeting has happened. Hawaiians use metaphors...they use illusions...and they use personifications. The human body is irreverent. That's why we hide romance in flowers...we compare beautiful people in flowers because we know that the human body is irreverent. We have to put everything into nature. You know...that's the true hula. Only then can I put this into a dance, right? We meet...I write a song for you...I put it into dance...the dance is the end result. Not the beginning but the end of this entire experience. And that's what people have to remember.

Researcher: Oh, I see...

Interviewee: That's my definition of hula.

Researcher: Hahaha...wow...okay...

Q8: Ancient Hula (Hula Kahiko)

Researcher: So, how do you describe the ancient hula? Is it sometimes referred as kahiko?

Interviewee: The Asian hula?

Researcher: The ancient hula.

Interviewee: Oh, the ancient hula...the hula kahiko. Well hula kahiko has different origins...different periods of time. There is pre-contact...you know before Cook came in I think...in 1776...around that time...and hula was pure until the white men came.
Interviewee: And then we began to be influenced in many ways...but the ancient dancers are very important to us. Without the ancient dancers, no foundation of hula. So, anyone who learns hula just from the `auwana perspective, to me is not learning the true hula.

Researcher: Oh...I see.

Interviewee: If somebody’s learning just that, you will never be able to connect to the hula the way the hula demands your attention...the way hula demands your discipline and your motivation and your dedication. Hula kahiko is...is the law of our hula. Without that law, there is no law. `Auwana means to wander.

Interviewee: Yeah?...means to wander...you can go anywhere and wander everywhere you wanna go. We have no control over that. But in hula kahiko, it is a law. There is the law that should be followed. But living in modern day, some of us come out of that law...we come out of the box. I get out of the box, too...but I’m always at mindful of the law and I try to maintain a portion of that law because there’s parts of the law of ancient hula that we cannot apply today.

Researcher: Ah...

Interviewee: Because of religion and beliefs...so, we have to...everyday we have to repent and ask for forgiveness because there’s certain things that we just cannot do anymore today. But there are many parts of the law that we can establish and maintain so that people who become students or haumana learn these disciplines and learn these respects and these honors and then, so that there is no disrespect of the hula. And that’s how we discipline...I discipline because there’s certain laws...I always make sure that we implement into the hula...without it, there is no law.

Interviewee: Oh, yeah. Well there’s creative...then and there’s very interpretative hula, yeah. Interpretative hula is when you take the hula, and you interpret into your own...design in your own creativity because traditional hula is very simple than it’s implicit. But, the physical part might be simple but it requires immense emotion and
feeling. It’s opposite. Today, everybody dances creatively because they cannot bring out the emotion, yeah? But in our halau, we try to find balance between the two. Some halau will choreograph so much because they don’t have the emotion. But when the hula is simple, and the emotion is raised, that’s the true tradition of the hula because the emotion is no different than the emotion that we feel in the air or the land or the ocean or the heavens.

Researcher: So, you use ipu or ipu heke or other traditional instruments...?

Interviewee: It’s usually the ipu heke or the pahu...nothing else. That’s the only two things that we use them as a kumu, to catalyze into strike as of beat and the tempo and the rhythm for the haumana to follow. It is the haumana that is required to use the implements...and the implements were born from hula...not introduced into hula...they were conceived and born into hula. That’s the pui’i, the ‘ili’ili, the ipu...you know, things of that sort of were born for the hula. But their kumu doesn’t play those instruments...it’s only the ipu heke and the pahu.

Researcher: Is the ipu heke semi-traditional type of...?
No, ipu heke is ancient...pahu is ancient.

Researcher: Oh...I see.

Interviewee: The temple drums. And the ipu heke...that is demanding of the top students or the kumu hula...and they are the only one to touch or to operate or to handle or to strike. Haumana are not allowed to even touch those.

Researcher: I see...I see.

Interviewee: Because you have to be on that rank. If not, then you belong as a haumana, the students...you learn to dance and become an expert dancer before you can come on the other side and learn the chants and learn the all the knowledge in the wisdom behind that...that side of the leadership.

Researcher: Yeah...I see.

Q9: Ancient Hula (Chanting)

Researcher: So, the chanting relates in hula so much as you are saying?

Interviewee: Without the oral tradition, there is no hula...impossible.

Researcher: I see.

Interviewee: The hula is nothing without the oral traditions of our forefathers and our ancestors...and that happens to be the language, the Hawaiian language...and all that was written...without that, hula does not exist.
Researcher: I see.

Q10: Modern Hula (Hula `Auwana)

Researcher: How do you describe the modern hula, on the other hand? `Auwana?

Interviewee: Well, a part of the hula has been adapted to an American music, rock, sing language...it’s been adapted into Christian Hula, religious hula...there are several of those things that I don’t feel that is correct. But for me, I only have two kinds of `auwana. I have the classical `auwana, then I have my contemporary `auwana. Classical `auwana is that more of those old beautiful songs like Mahi Beamer, Don Ho, Nina Keali`i Wahamana, Marlene Sai, Kahanu Trio, Hui `Ohana...from those years from that era, those are the best classical dances and hulas that are come to us. And that’s the more regal than vary...beautiful, beautiful dances. Then you have more contemporary hula which is really the more vigorous, the more outgoing, or spunky, cheerful. Those are the two kinds, so you have your real regal ones then you have your real playful ones.

Researcher: So, which one you do fall into...?

Interviewee: I like them both.

Researcher: You like both...

Interviewee: Yeah...I don’t have a favorite.

Researcher: Haha, so you use ukulele or other musical instruments when you teach?

Interviewee: I am known playing guitar...so guitar is the instrument that I use. And I play live in my classes. I don’t use a CD or prerecorded. My leaders do when I am not in class, but when I am there, everything is live.

Researcher: Oh, wow.

Interviewee: Yup.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?

Interviewee: Facial expressions are really the first thing everyone sees in the dancer.

Researcher: Humm.
Interviewee: Because they say that the face tells a story. The face doesn’t lie. When you look people in the eye, you can see either truth or you can see the falseness of a person. It really is the complement to the choreography of their body. You know...we tend to follow our hands with our head, with our nose, and our chin aligned with our eyes. And their expression of the faces is important because it tells us what we are talking about. And it’s important that hula is not robotic or mechanical. And it becomes robotic and mechanical, there is no expression. But the body can share emotion but not without the expression of their face because I can give you certain expressions and you would know what I am talking about...and that helps to complement the choreography. But without that expression and you only have the choreography; you wouldn’t know what I am talking about. So expression is extremely, extremely important. So it’s usually their expression, the choreography, and then the tempo...is what makes up the beautiful hula.

Researcher: Humm.

Q12: Form of Expression (Hand Gesture), Q13: Form of Expression (Feet Movement)

Researcher: So the hands would be...how do hands relate?

Interviewee: Well their hands tell most of the story because it’s a form of sign language. But for hula, it’s...you have to build up to that. You have to start with the foundation...starting with the earth which is all the hula basics.

Researcher: Oh...I see.

Interviewee: Through the hula basics of your lower torso...you know if you are gonna do a hela, then it’s going to be a hela. Once you have that, then you add the upper body. Choreography...then you add the hands to help tell the story. And then, you top that off with the expression and the motion behind the choreography. Those are the three crucial points in choreography...is your hula basics or your feet, then your upper body...expression of the hands and the upper body the shoulders and the waist line and the chest, and then you finalize that with putting emotion the expression...but the only way you can do that is you have to know what you are dancing about.

Researcher: Oh, I see...

Interviewee: So, there’s a lot of history in knowledge in wisdom about...learning about the song even before you dance it.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What is kahea?
Interviewee: Kahea is to call or to call out.

Researcher: Yeah... what is it?

Interviewee: The kahea’s really, really important because the haumana needs to... the relationship a kumu has with the haumana when performing is the kahea.

Researcher: Humm.

Interviewee: I was taught that as being kahoahoa.

Researcher: Kahoahoa?

Interviewee: Kahoahoa is when you give and when you answer. Hoa means to bind...and hoa is said twice. You bind one breath with the other breath. Kahoahoa, you bind two breaths. If I call, you must answer. You have to reciprocate. In our Hawaiian tradition, if I say aloha, it demands that you answer and say, aloha. Because in aloha, alo is your front...alo is my front. Ha is the breath. So if I am gonna share my breath with you, you must share your breath with me. If I say aloha, it demands you to say, aloha. With the kumu or with the haumana, it’s a same relationship. They say and kahea, ae a koʻolau `au (via students), ae a koʻolau `au (via a kumu). That relationship through breath like I told you is important. Because with no breath, there is no life, you cannot perform your hula. So to kahea is to have that oral tradition. And when you call out the verses, you are not just calling it out to remember, calling it out for the kumu, you are calling it out for your ancestors.

Researcher: So, that’s something really required?

Interviewee: Not just required. It is law. You understand? There’s a difference...required...ah- gray area.

Researcher: Yeah, yeah.

Interviewee: But the law of hula. You must kahea.

Researcher: Oh... I see... I see.

Interviewee: Must kahea. And the ancestors will answer you. That’s the reciprocation.

Researcher: I see...

Interviewee: Not my law... yeah? It’s the law of hula.

Researcher: Humm.
Interviewee: Because there’s a law and it does exist. So when people ask me, why can’t we do it this way... Because that’s not my law. I read everything and the hula says, this is the law. So you must follow it or else we go away from the tradition. Then it’s no longer the tradition.

Q15: Hālau Hierarchical Order

Researcher: So in your hula halau hierarchy, what is the hierarchy in your halaui infrastructure? Like you have kumu and...assistances as well...?

Interviewee: Yeah. Why don’t we go from the bottom-up?

Researcher: Okay, okay.

Interviewee: We have the haumana, the general practitioners of our halau. And the next level we have the ka ko’o. Ka ko’o is like our mouthpiece to the students. To the next level which is the alaka’i. So alaka’i is have the ka ko’o...they work together...and they work together with the haumana.

Researcher: Humm.

Interviewee: Okay? The alaka’i is that line where I draw the line. You can be the alaka’i 20, 30 years...I don’t care. But to become...you cross that line when you become a ho’opa’a. When you cross over from the dancer...and then you come over...to hit the ipu heke...and learn the chants and become a leader. For my students, you cannot turn back. Once you cross that line from alaka’i to ho’opa’a, you have to achieve kumu. So if you tell me; kumu, I wanna be a ho’opa’a...then you go all the way.

Researcher: Ah...

Interviewee: Or you stay alaka’i.

Researcher: I see...I see.

Interviewee: That’s the line I draw. So when you become ho’opa’a...ho’opa’a means you learn the chants, you learn how to be with the kumu hula, you learn all the poetry, you learn everything behind the dance... From there you go to po’opua’a, the head pig. You become the closest thing to me. A lot of halau use po’o, yeah? It’s a general term, po’o...the head. But in ancient times, po’opua’a comes from uh...some of our ancient readings and traditions where...when they would offer the head of the pig to Laka, your altar...it was the highest ranking student would carry the head of the pig. The po’opua’a, the head pig...that’s that person. And they found po’opua’a, they achieve kumu.

Researcher: Humm.
Interviewee: I’ve only graduated two so far.

Researcher: I see.

Interviewee: And that’s my student in Kaua‘i...the one runs by Kaua‘i halau and the other one runs by Sacramento.

Researcher: Oh, I see...wow.

Q16: Spiritual Aspect

Researcher: Is there a spiritual aspect of hula or spiritual connection that ascends a level of sophistication when one chants or dances?

Interviewee: Yes. The spirituality of hula really is within a person. Uh, I consider myself spiritual but I am a conduit.

Researcher: What is that?

Interviewee: I am a center...in other words, I’m the middle person. My ancestors feed me...I feed my students.

Researcher: Oh...

Interviewee: Like an electronic condenser, yeah?

Researcher: Ah.

Interviewee: I don’t have all the answers. Sometimes I take risks...I take chances...but the only way comes out right, I gotta pray...and pray to my ancestors and to god...please lead me correctly. They feed me that electricity in that mana...I am able to give that to my students. That’s my spirituality which means that I lead with my heart...not with my intellect. My brain confuses me and plays tricks...but my heart never plays tricks. It is pure...it is straight...it is truth. I always follow my heart before I follow my intellect...and that connects me to what I know is right because I’ll always see the results of my haumana even when it’s a hard decision to make. I’ve made some extremely hard decisions...I’ve lost the whole halau several times for the women. But I do not back off from my belief. I don’t compromise my belief because if I don’t believe in what I believe I am doing...and I compromise that, then I have no integrity...I have no principle...I have no character...I have no foundation... So I do not compromise my law in my teachings that were taught to me by my three mentors. I don’t. And that is my spirituality. I follow and I lead with my heart and that is the conduit in that connection to the ancestors...to god...and that’s the only way I can feed what I can feed to my haumana that is by true spirituality.
Q17: Visualization Practice

Researcher: How do you make an attempt in maximizing students' visualizations and understandings when mele or a song talks about gods, kings, queens, or even places where let's say someone from another culture may not understand well... how do you...?

Interviewee: There are a lot of students that make reference, yeah? to other cultures. Many, many students make references to... how come you talk about these gods or there is only one god. My answer to those kinds of question is always that... the examples are... ancestors taught us was that people like Pele, Laka, Maui, Hi‘iaka... they were all human beings. They walked the earth. You got a motorcycle.

Researcher: Yes.

Interviewee: When you die, people go remember you as... always rode a motorcycle.

Researcher: Hahaha.

Interviewee: When Pele lived, Pele played with fire. So when she died, Pele was the one always played with fire.

Researcher: Oh...

Interviewee: And the closest thing in ancient Hawaii to fire was lava. So her spirit was the lava. You understand?

Researcher: Humm.

Interviewee: When I die, people are gonna remember me as being a teacher. My daughter might be a doctor when she dies, they are gonna remember her as being a doctor. When Laka lived, Laka was known for the hula... she became a hula goddess. You understand?

Researcher: I see.

Interviewee: They are all human beings. But when they die, we elevate them for all that they have contributed... we elevate them to what they are known for. You are known for riding the motorcycle... well, Pele was known for playing with fire.
Researcher: Humm.

Interviewee: So whenever we a motorcycle, we’re gonna think of you. Your squirt is like the motorcycle. Whenever we see lava, we’re gonna think of Pele.

Researcher: Oh...I see.

Interviewee: So the idea to get everybody to understand it, there is only one god. So I don’t preach in chant to Pele then as goddesses all the time...I do sometimes. That’s my tradition. But I have to remember they just may have been human beings that walked this earth. Our gods, kings, and queens...no different. You know...they had that same strength, that same power, that same thing will be died...they are known for what they’ve accomplished. So we have to explain those things to the haumana, so they understand those accomplishments and why they are known for what they did. And they all connect to all the place names and all the history...so all this can be explained by simply putting the darts together...place name, king and queen, god.

Researcher: Humm...I see.

Interviewee: And no different than when Hawaiians discovered Hawaii, we go to the kahuna, the priest. He built the temple, the church. He taught all the laws to the kings and queens...they taught all the laws to all the people...that became the law. Religion is no different. So we weren’t stupid. We already had a wonderful system before the white men came already.

Researcher: Yeah, yeah, yeah...wow.

Q18: Favorite Song

Researcher: Uh, do you have any favorite song?

Interviewee: Kamali’i o ka po.

Researcher: Kamali’i o ka po...

Interviewee: Frank Hewett wrote that chant. I learned that chant in one of his classes. I asked him if I could put it to music...and I put it to music. For me, it’s one of the most genuine spiritual songs I ever came across. And Kamali’i o ka po talks about the child at the night...meaning that all things started darkness...all things come into light. You take a seed...you plant it in the soil; it’s a darkness...until it gives birth into light. Children are in the womb of a mother; they are in darkness...and when they give birth, they come into light. All things come from darkness. That’s why Frank always wears black. Priests are the same thing, right?

Researcher: Right, right.
Interviewee: You got that little white thing... No different...that all things started darkness as god created it...out of the depth of the earth...came life...out of darkness, came light. And that's one of my favorite, favorite songs. Kamali'i o ka po.

Researcher: Kamali'i o ka po...

Interviewee: Yup.

Researcher: Wow...

**Hula Style Inquiry:**

Q19: Tradition vs. Creativity

Researcher: What kind of style do you feel you have in your hula?

Interviewee: I have the style of three teachers. Darrell, John Kaimikaua, and Frank Hewett. With the combination of their styles, I am able to create my own.

Researcher: Humm.

Interviewee: They can teach me everything they know but not everything I know because if I do everything their way, then there is nothing for me...there is no self-esteem.

Researcher: Humm.

Interviewee: There is no self for me. So I have to take what they've taught me...we use it in the best intentions and then throw myself in to it...and find the downess between three of my mentors and me...and what I feel is right because I have to pick and choose sometimes. Because all three taught me so many different things...so it's like a combination...you know, I have the pick and choose. But everyday I have to repent and I have to ask for forgiveness because I don't know for I am doing is right today; no one knows...nobody knows.

Researcher: Yeah...

Interviewee: And if anybody tells you this is the way to do it...how do you know. It's like religion. I have...I used to be in church...one of my brothers said Jesus is telling you to do this...how the hell you know. I understand the bible but don't interpret for me. Let the bible speak for its self. And hula, with its law, speaks for its self...interpret the hula the way it was written and then venture outside.

Researcher: Humm.
Interviewee: But be careful of the influences because you know, it gives us different perspectives of hula. So in retrospect, that’s the importance about hula and being able to interpret that concept.

Researcher: I see.

Interviewee: Complicated, yeah?

Researcher: Complicated, yeah...hahaha.

Q20: Rules & Guidelines

Researcher: So, that’s how you go about your own style?

Interviewee: I create my own style, yeah...based on my three mentors but I have to say...my wife...many times I built my style of hula on my wife because my wife I think is a beautiful dancer. And I have another student. Her name is Leinani. So they become my mode...my mode, yeah? So I watch them...and they move exactly the way I like them to move...and that becomes the template and the root of teaching all the rest of the haumana.

Researcher: Oh, oh, oh...

Interviewee: Yeah. So it comes out the way I wanted. Sometimes it looks like Frank...sometimes it looks like John...sometimes it looks like Darrell...sometimes all three...sometimes it doesn’t look like any of the three...sometimes it’s all me.

Researcher: Oh, I see.

Interviewee: Yeah? But I have the ability to choose.

Researcher: Oh, oh, oh.

Interviewee: Yup.

Researcher: I see.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? So, how to you feel when someone from another culture comes in and tries to create a new converted practice?

Interviewee: All I say is this; god, forgive them for they don’t know what it is they are doing.
Researcher: Hahaha...

Interviewee: Because today everyone is an expert...hula can be misused today...hula can be misinterpreted today. And hula, there are mix messengers about the true hula.

Researcher: Humm.

Interviewee: Not to say that I know the true hula. I know what I know from my lineage...so for me is true. But when people from other cultures and other nationalities are teaching hula. I have no problem with that as long as they are teaching yet with right intentions for the right reasons. And if they are doing it for money, wrong. And they are doing it because they wanna be famous, wrong. Because hula is not about feeding yourself. It’s about feeding others. Only then you can be fed.

Researcher: Humm.

Interviewee: Yeah?

Researcher: I see, I see.

Interviewee: You don’t get fed first.

Researcher: Ah...

Interviewee: You gotta feed first.

Researcher: Humm.

Interviewee: So do you want it first, forget it. That’s not the law of hula. The law of the hula is that you give it...give it freely of your heart with compassion...all the rewards will come back to you later. And as a teacher, that is the major sacrifice. You do everything you can to feed your haumana. And they will feed you later. So you gotta starve...feed them first. Mother birds do the same thing. They eat and come back and... Give it to the children... Give it to the kids...and then they eat later...haha, yeah? We call that mana 'ai...kui ka mana 'ai...feed the knowledge...parent to a child... So my job is to feed...even my kids...I only eat last before I do anything else.

Researcher: Wow...

Interviewee: I always feed my family first before I eat. And if I can eat with the family, I do. But it’s no different than my hula. I put everybody first.

Researcher: Humm...
Interviewee: My wife hates that.

Researcher: Hahaha...

Interviewee: But I do.

Researcher: Ah...

Interviewee: Yeah.

Q22: Alteration (Future Transformation)

Researcher: Do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should hula be adapted or not adapted?

Interviewee: I don't think it should be adapted... I mean hula has already gone through its many adaptations... already. I think what people need to do is to get back to the rule of hula. But everybody wants it like that (snapping fingers). You know? They can come to me and learn the dance, how can I become a kumu hula... I took 15 years... what!? 15 years? I gotta wait that long? I wanna be a kumu tomorrow.

Researcher: Haha...

Interviewee: That's not a good adaptation. So it's important for people in hula to find the root of hula and to find the traditions of hula to appreciate it in this most simplest form because to really understand hula and to become a leader or if you wanna become a kumu, it requires patients... it requires diligents... it requires you to be calm and collected... it requires you to be in control... and it requires you to be compassionate. So hula has adapted because people had caused it to adapt because of bad influences.

Researcher: Humm...

Interviewee: That's not a good adapt. That's not the way to adapt than for hula to adapt. Because people can decide for themselves today; I can be a kumu hula today... I don't need anybody's official certificate.

Researcher: Humm.

Interviewee: And they all adapt to hula to how they feel. And if you are teaching some rural place in California... nobody saw hula before, they go like whoa- this is hula! Great! And I come and walk in... and I look at the guy and say, hey this ain't hula. What in the world are you doing?

Researcher: Humm.
Interviewee: So, when you talk about hula adapting, it has adapted but, not for me...not for the better. It has adapted for the worse because in our culture we have no authority system...we have no policing system...if we can police all the halaus and tell this is the law...stop doing these bad things... We can’t police anybody for calling themselves a kumu hula and for adapting hula to whatever they feel like adapting it to.

Researcher: Humm.

Interviewee: So my way of answering the question is that everybody needs to find a legitimate kumu hula in which to learn the true traditions...learn the true root of it. You wanna be a true kumu, then take the time and make the sacrifices ‘we’ all made. You know, I took 15 years. Some people only take 3 years and become a kumu hula. They are no match for me...they are not equal to me and I will never treat them as equal. You know what I am trying to say?

Researcher: Yeah.

Interviewee: So I think that their adapting of hula needs to be at a point where they need to know the traditions of hula, the law in which it was written.

Researcher: Ah, I see.

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: Student part...only 4 questions left...What are the reasons why students come and like to learn hula from your perspective? Why do they...?

Interviewee: The reason why people come to me...whoever does...because I don’t treat them like a little human being. I treat them as an equal to me. I incorporate ethics...I incorporate values...I incorporate morals...and I don’t treat them other than how they should be treated as a human being first before anything else. I discipline, I scold, I reprimand...but I reinforce compassion, I reinforce love...and we are a very unique halau. I don’t yell and scream at my students but I expect them to respect me. And my law in my hula is that your family, your work, your religion come first before hula. Don’t ever compromise that. If you tell me, kumu I gotta work for the next three months...I cannot come hula, then don’t worry it’s gonna be open for you when you come back three months later. Kumu, my daughter needs me...I am gonna be off for a year. No problem. But I’m gonna be there one year later. Kumu, my church is calling me...I need to be there for the whole month...I cannot come hula. No problem. One month later my body’s gonna be there for you. And I make sure that my students never compromise your family, your work, and your religion for hula...that needs to come first. Because I teach
the same thing in my halau...through the chants, through the poetry, through the songs...and your family and your work and your religion come first.

Researcher: Humm...

Interviewee: And that’s my law.

Researcher: Oh, oh...I see.

Interviewee: Yeah.

Q24: Students (Feedback)

Researcher: How do you try to reflect or not reflect what students want to learn? Let’s say...do you listen more do you give them the requirements what you feel like...?

Interviewee: No. They learn what I teach. They make a request, doesn’t work. Yeah, because there is a system. And in a law of hula and in a traditional hula and its law, there is a system...I tend to follow that system. So in this system, it’s important for the haumana to remember that...they can make a request...kumu, can we learn this song? I will say, I will keep that in mind, maybe...but it’s not in my tradition. Kumu, can we learn this song because everybody else is doing it? I don’t care.

Researcher: Haha.

Interviewee: I don’t like it, it ain’t gonna be taught. So there are all restrictions. But you have a right to ask, you know.

Researcher: Humm.

Interviewee: They have to be able to accept...the law.

Researcher: I see...I see...and they know it...

Interviewee: Law is a law.

Researcher: I see.

Q25: Students (Group Cohesion)

Researcher: So in your halau, the level of harmony among your students...do they get along?

Interviewee: Of course. They are required to. It is our law in our halau.
Researcher: I see... I see.

Interviewee: When there is a problem...
Researcher: Jealousy issues?

Interviewee: No. Very rare. And when there is a problem, then no hula that night. We fix it and we sit down... we have hoʻo pono pono. We fix with that fast. Because I don't like that kind of stuff... I don't like rumors like peer pressure... none of that exists in my halau.

Researcher: Humm.

Interviewee: Hardly ever because it's not right.

Researcher: I see.

Q26: Students (Harmony towards Success)

Researcher: So did you see that when the level of group cohesion... like built among your students... like you said it is required in your halau, that would correlate with the success of let's say... dancing together at the show? You know, would that reflect...

Interviewee: Well you know, success of our halau isn't in a show.

Researcher: Humm...

Interviewee: The success of our halau is not how they perform.

Researcher: I see.

Interviewee: The success of our halau is everything happens before that. You know, when my students get up on the stage and make a mistake, I don't care they make a mistake. They know they made one. They have to deal with it. Main thing is they have fun and they enjoy in what they are doing. Some other halau, you make a mistake... they get upset... they fine me 5 backs. That's not a good... for me, this is not a competition. The growth of a student is self-growth. It's coming intoned with yourself. Your own spirituality, your own soul, discovering who you are... it's not for me to tell you who you are. If you come to learn hula from me, that's for you to discover who you are. It's okay if you make a mistake. But you know you made a mistake. And they know, I know.

Researcher: Haha...

Interviewee: So why say anything more. So by the time they get on the stage, it really is just... it's on an icing on the cake. It doesn't define... for me, it doesn't define my halau.
My performances definitely don't define my halau. What defines my halau is everything we do together as a halau that people don't see.

Researcher: Humm.

Interviewee: That defines my halau. Not how we perform...that's just socializing and performing. But that's not how we define our halau. My halau is defined by everything we do each other...to get us to that performance. That's why I tell you, that's the end result.

Researcher: Right, right.

Interviewee: But when you dance, that's the end of all the preparation.

Researcher: So that whole process..

Interviewee: Yeah, and you know Merrie Monarch is different. That's a competition so the end result defines who you are. You understand? Because that's a competitive environment. The true hula, that's not how it's defined. We never had competition in ancient days. You know...

Researcher: That's something new to the society?

Interviewee: Yeah, that's the difference.

Researcher: I see, I see... thank you!

Interviewee: You're welcome.

Researcher: Thank you.

Interviewee: Ride on.
Appendix F-8
Data Collection [HAWAI'I No.8]

Researcher: Hikaru Kaulana Yoshizumi
Interviewee: Kumu Hula Robert Keawe Lopes
Hālau: Ka La Onihi Mai O Haehae
Date: April 9, 2008 at 11:30 AM HST
Location: Hamilton Library 2F
Method: Audio record & dictation
Duration: 33 minutes
Language: Interacted in English

Introduction Inquiry:

Q1: Name of Hālau

Researcher: What is the name of your hālau?

Interviewee: The name of my halau...I share responsibilities with my wife. Our halau is Ka La Onihi Mai O Haehae.

Q2: Years of Involvement

Researcher: How long have you been involved in hula?

Interviewee: Humm...when I was young...maybe 9 years old.

Researcher: 9 years old...

Interviewee: 9 years old...we actually started to actually dance and stuff.

Researcher: Oh...till now?

Interviewee: Till now.

Researcher: So...how many years have already gone?

Interviewee: 26 years. My wife has been spending...she's been dancing since she was 5.

Researcher: Your wife?

Interviewee: My wife is Tracie Farias.

Q3: Educational Background
Researcher: So your highest educational degree that you have completed would be a Masters?

Interviewee: Yeah I earned my Masters in educational teaching.

Researcher: Educational teaching?

Interviewee: Yeah.

Researcher: And the PhD is about…

Interviewee: Education also.


Interviewee: Hahaha.

**Kumu Hula Inquiry:**

Q4: Early Motive

Researcher: The main reason why you started practicing hula was…when you were 9 years old…what was the reason?

Interviewee: Family.

Researcher: Oh, family kind?

Interviewee: Haha. We got together and we just started dancing.

Researcher: Yeah.

Interviewee: Yeah…family.

Researcher: Family…I see.

Q5: Knowledge Acquisition

Researcher: So, how did you learn hula? You know…how did you obtain the level of expertise you have now?

Interviewee: I think that doesn’t come till later.
Researcher: Humm.

Interviewee: Before...when we were young, we just either followed uncle at his gigs. And when he plays music...when I danced with him...or in school...my teachers was a Science teacher in my high school...and I studied with him. And so...he did start like Hawaiian Club. Interviewee: So, we were dancing for 4 years with him and stuff so.

Researcher: In a high school?

Interviewee: Yeah. Out of performances, learning certain songs for certain events...and to honor certain kind of people. If it was Kuhio Day, then we’ve done something for Kuhio and stuff. So more of learning appropriate manner for appropriate times. But nothing as serious as...my wife and I started to study about 10...12 years ago, we started studying under Kimo Alama Keaulana and we’ve been with him since about 10 years now. His classes are dedicated to preservation. And so we did formal `uniki, the ceremonies with him...and hula `olapa, hula `ālā`apapa, and hula pahu. So basically it was for...he invited kumu hula and those who were...I already learned it in the hula to come and learn other old traditional dances. And what I mean by traditional dances is dances that have been passed down for a number of generations.

Researcher: Humm.

Interviewee: The particular one we’ve learned comes from a person, the name is Ila'a `ole.

Researcher: Ila'a `Ole?

Interviewee: Yeah. Joseph Ila'a `ole who was the chanter for Queen Emma.

Researcher: Humm.

Interviewee: And he lived all the way up until 1950s. And so, his students...primarily all the hula that come from his line comes through Mary Kawena Puku'i and her daughter, Patience Nomaka Wiggin Bacon. They are the ones that kind of spearheaded a lot of the teaching into the generations today. And so Uncle Kimo’s teacher Nani Maunopoli was one of their students. And so the kind of dances we learn...and maybe the past 10...12 years would be...dances that were preserved by very...what you might call...strict people.

Researcher: Humm.

Interviewee: And so...with that kind of training, we were taught a lot of strict basics and the reasoning behind certain kind of things. And so the knowledge I’ve been learning during this past 12 years has been the most serious. Till today, we still consult with him.

Researcher: Oh, I see...
Q6: Hawaiian Language Proficiency

Researcher: What do you think of your abilities in the Hawaiian language? Fluent?

Interviewee: Hahaha, I guess. I am a teacher. What you might call...we've been doing Hawaiian stuff since we are small.

Researcher: Humm.

Interviewee: If it wasn't for church, our great-grandmother spoke with us. We spoke English primarily at home but our great-grandmother spoke with us. My grandmother spoke with us. Uh...I lived with an aunty who spoke...

Researcher: Aunty who spoke?

Interviewee: Yeah, an aunty who spoke in Hawaiian language. She was the aunty of the church. And I went home with her and I lived with for 2 years...and I was in high school. My mother said, you go live with her. And then uh...my uncle...he just passed away...that was my last...I always had a person who spoke Hawaiian with me that I could always consult and stuff so...I had good people to consult while I was learning. And so there are no people now who consult me and I am scared about that.

Researcher: Yeah...

Interviewee: And I am scared...I'm okay about it and am scared at the same time. There are so many steps we still don't know...we are still recovering and uncovering and revitalizing at the same time.

Researcher: So you use Hawaiian language to teach your students?

Interviewee: Yes and daily...my kids speak Hawaiian...my wife speaks Hawaiian. So our language at our home is Hawaiian.

Researcher: I see...wow.

Perception of Hula Inquiry:

Q7: Interpretation of Hula

Researcher: So, what is your impression of hula to you or the feeling about hula or what does hula mean to you?

Interviewee: A vehicle by which our poetry, our lore...our lore is preserved in our poetry.
Researcher: Lore?

Interviewee: Lore...our uh...it’s called traditions that are preserved in the words.

Researcher: Humm...

Interviewee: Of the mele that you are dancing come alive through the manifestation which is your body.

Q8: Ancient Hula (Hula Kahiko)

Researcher: How do you describe the ancient hula? Is it hula kahiko?

Interviewee: No...we usually say they are in categories. We usually say if it’s a hula pahu, it’s a hula pahu. If it’s a hula ālaʻapapa, it’s a hula ālaʻapapa. If it’s a hula ʻolapa, it’s a hula ʻolapa. If it’s a hula kuahu, it’s a hula kuahu (formal hula). If it’s a hula hoai...what do you call...ʻilio, you know... They have terms, yeah for it. And just so happened because of Merrie Monarch, they call them to belong into one category, hula kahiko.

Researcher: I see.

Interviewee: When we teach in our hālau, it’s categorized by the way that we were taught. And so we don’t use the term, hula kahiko that much.

Researcher: You go by the category, yeah?

Interviewee: Right.

Researcher: I see... Where do you feel your style falls into?

Interviewee: Excuse me...?

Researcher: Your style of...how can I say...

Interviewee: Hula?

Researcher: Yeah...traditional hula.

Interviewee: Traditional hula is primarily from Uncle Kimo.

Researcher: Uncle Kimo...

Interviewee: Yeah, it’s very flat-footed.
Researcher: I see...

Interviewee: Very soft. Yeah...we don’t dance stiff.

Researcher: I see...

Interviewee: Even the men...so we dance very, very soft. Uh...a lot of the kane...do very this kind of stuff, yeah? (showing stiffness of hands) The kane in our hālau is very flowy.

Researcher: You use ipu heke or other traditional instruments when you teach in your class, too?

Interviewee: Oh, yeah.

Researcher: I see.

Q9: Ancient Hula (Chanting)

Researcher: What about chanting in hula?

Interviewee: Uh, ho’opa’a...there are two types of chanting, right? Have you ever heard of that? Ho’opa’a which is the chanting for the hula. Or the mele oli which is the chanting for...what you call...meaning that it doesn’t have any kind of accompanying of the hula. And so for ho’opa’a, we were trained a lot in our trainings with Uncle Kimo. We were trained in that chanting as well. That’s my...I love to ho’opa’a. I don’t do too much of the olis through...I like to ho’opa’a.

Researcher: I see...with the drum?

Interviewee: With the ipu heke or pahu, yeah.

Researcher: Cool. I see.

Q10: Modern Hula (Hula ‘Auwana)

Researcher: How do you describe the modern hula?

Interviewee: It is like a off-set of traditional hula. ...drumming pattern...like the ukulele or the guitar and the base...they are mirrored from all the traditional instruments with our ipu, etc. So you have trala tan tan tan, trala tan tan tan...and the ipu, trala tan tan tan, trala tan tan tan (making gourd sounds with hands) So they are just a mirror of the tempo and the beats but in a modern singing kind of way.

Researcher: I see. So where do you feel your style falls into?
Interviewee: It’s a blend of things because in our hālau, my wife and I...we ‘uniki-ed under Uncle Kimo. And she is actually...I am a student of O’Brian Eselu.

Researcher: Who?

Interviewee: O’Brian Eselu. Have you ever heard of Nā Wai ‘Eha ‘O Puna or Ke Kai O Kahiki?

Researcher: Yeah...I think so.

Interviewee: Aunty Mapuana...Aunty Flo... Do you know Aunty Mapua, Aunty Flo...the old dancers...wahine...they are kind of kolohe when they are dancing...

Researcher: Ah...

Interviewee: We have like...kind of almost a set of blend of older ‘auwana styles that we are teaching. We keep it very separate... If we’re gonna teach something from Uncle Kimo, they are gonna dance that, Uncle Kimo. And my wife...if she’s gonna teach something like from O’Brian, then the class will learn the O’Brian’s style. And they’re gonna learn something from us, too. It’s usually a blend of all of that.

Researcher: Oh, I see.

Interviewee: Yeah.

Researcher: So, you play ukulele?

Interviewee: Yes.

Researcher: And other...guitar or?

Interviewee: Guitar, base, piano.

Researcher: Wow...

Interviewee: Yeah. Like ho’opa’a...I mean...

Researcher: Hahaha.

Interviewee: Hahaha. Okay.

Q11: Form of Expression (Facial Expression)

Researcher: What do facial expressions relate in hula?
Interviewee: Facial expression is very important.

Researcher: Humm...how so?

Interviewee: Ah, unless the students really internalize, the words and the sentiments of the song...they have in it, expression... So until they understand what they are dancing about, then the natural expression will come out. But if they don’t know about the sentiments of the song, meaning of the words, then usually most time they are either faking it...with smile...and not knowing what they are dancing about or there is no feeling. So the facial expression shows the whether you understand your mele.

Researcher: Humm...I see.

Q12: Form of Expression (Hand Gesture)

Researcher: What about hands?

Interviewee: I am a stickler of soft hands. Yeah...I hate stiff hands. There is the time and place for it but most of it is soft because a lot of our hula is uh...mimic of nature.

Researcher: Mimic of nature...

Interviewee: Right. So when you do a coconut tree or you are doing the la‘au and people do this and you know...there is no tree (showing tree motion with stiffness). So you know there is what I call ‘unnatural flexibility’...and uh...hula...and the hand motions. And a lot of it has to do with the natural placing of your hands. Because of Merrie Monarch...I think...and precision...and trying to win...there are a lot of people have become much stiffer.

Researcher: I see...

Q13: Form of Expression (Feet Movement)

Researcher: What about feet?

Interviewee: So important, haha. The feet work is what makes anybody’s creativity hula.

Researcher: Humm.

Interviewee: So I can create something. Aunty could create something. Your kumu hula could create something. But with the feet work of hula, that’s what everybody is connected.
Researcher: Humm.

Interviewee: Yeah? So, your kumu hula would do a hela. You know...they would do a hela. I would do a hela. But motions can be different. But the feet works are all the same.

Researcher: Oh, I see.

Interviewee: You know...so the feet work is the basics of hula and the foundation of hula. When you start to secretly create feet work, it becomes very scary.

Researcher: I see...I see.

Q14: Form of Expression (Kahea or Calling Out)

Researcher: What about kahea? Is it ah...call out?

Interviewee: Yeah, it’s a call-out.

Researcher: How does it relate in hula?

Interviewee: Hahaha... I think it’s just uh...what they call...a reminder tool.

Researcher: Is it required? Do you require your students to kahea?

Interviewee: Ye...yes. Because that was what we were required to do.

Researcher: Oh, I see.

Interviewee: So if I was required to do it...and for my teacher if he was required to do it by his teacher then...naturally to be like...yeah.

Researcher: I see.

Q15: Hālau Hierarchical Order

Researcher: What is the hierarchy in hula?

Interviewee: Hierarchy in our hālau?

Researcher: Yes. So kumu and something...?

Interviewee: Uh...kumu...students.

Researcher: Hahaha, okay.
Interviewee: Hahaha.

Researcher: I see.

Interviewee: It’s more of uh... what do you call... it’s not a democracy.

Researcher: Humm.

Interviewee: You know when people vote... let’s vote for this...

Researcher: Yeah, yeah.

Interviewee: I say... you do.

Researcher: I see.

Q16: Spiritual Aspect

Researcher: What about spiritual aspect of hula? Spiritual connection that you know... ascends a level of sophistication when one dances or chants? That only comes when you understand.

Researcher: Researcher: Oh, I see...

Interviewee: And so there are a lot of chanting done in Hawaiian... and they feel and understand the poetry of the Hawaiian and where it connects and... and uh... in the hula around as well. Then that kind of things can take place. So usually all... from my wife and I... we take care of all of that part.

Researcher: Humm.

Interviewee: Yeah. So the students are reserved only for the physical dance of it and the expression and the top layer of the meaning... until we are ready to pass down our lineage to someone in the hālau later on... maybe 20 years from now... maybe 2 or 3 we pass down... then we share the rest then.

Researcher: Humm.

Interviewee: But usually the spiritual side of it is reserved for kumu, for us.

Researcher: I see... I see.

Q17: Visualization Practice
Researcher: How do you make an attempt in maximizing students’ visualizations and understandings when let’s say mele or a song talks about gods, kings, queens, or even places...you know...they never met or they never saw...

Interviewee: Correct. Yeah. That’s so important.

Researcher: How do you try to describe for them?

Interviewee: Often times we bring out their biography...you know, their life stories so... just this last competition, we did ka’o’o which was for Queen Emma. So we bring out her stories. The stories that were shared with us and the stories that we found in our research as well. And then we take them to a significant place like...we took them up to her summer home in Nu’uanu...you know the summer palace of that. We got to spend time in her home and see what her home is like so that they can realize that this was an actual person...take them down to Queen’s hospital or it’s more tangible to us today right? We rely on this hospital or this hospital wouldn’t have existed without Queen Emma.

Researcher: Humm.

Interviewee: So there’s all that kind of sentiments of what Queen Emma did in her life that are still here till today that we can actually touch and feel, you know.

Researcher: I see. I see.

Q18: Favorite Song

Researcher: Do you have any favorite song? A particular song you love? Or you like it all?

Interviewee: I love all.

Researcher: You love all...

Interviewee: Yes.

Researcher: Kahiko...I mean...

Interviewee: Humm...

Researcher: All traditional...traditional?

Interviewee: I love hula noho.

Researcher: Oh, sitting down...
Interviewee: Yeah, sitting down hula. And my problematic classes I teach...two problematic classes in Hawaiian language.

Researcher: Problematic classes, yeah?

Interviewee: Yeah...in the Hawaiian language department, we usually do I Mauna Lahilahi Ko Wehi or uh...A Waimea I Kaʻuluwehi...that's like my favorite...that's a hula noho kuhi lima...mele. Other than that, most of the dances are like...I like the traditional dances more.

Researcher: What were the two, again?

Interviewee: I Mauna Lahilahi Ko Wehi and A Waimea I Kaʻuluwehi. Like...I love those kind of dances.

Researcher: Humm...wow...okay.

**Hula Style Inquiry:**

**Q19: Tradition vs. Creativity**

Researcher: So, what kind of style do you feel you have in your hula? Like when you or your students perform hula, do you feel that it portrays a Hawaiian style which is your teacher’s style or is it flavored by another form of interest or...?

Interviewee: Depending on what they are dancing. If they are dancing something that I’ve learned from Uncle Kimo from our traditional classes, then I always say that they are more mirror of Ilalaʻole (Joseph Ilalaʻole) or of the old. If they are dancing something a little bit more modern or hula `auwana...or what we call hula `auwana today, then you will probably see more of me and Tracie and our creative style.

Researcher: I see. I see.

Interviewee: So we do more creative...creative in the `auwana side. And the hula `olapa, we’ve started to create and we want to...but I would rather have my students learn the traditional stuff first, and then they can learn...more fun stuff that we have up our sleeve, hahaha.

Researcher: Hahaha.

**Q20: Rules & Guidelines**

Researcher: How do you go about creating your own style? Are there any rules or guidelines that you have to follow?
Interviewee: I think pre-work is the most important so we just keep the feet work...

Researcher: As it is...?

Interviewee: Yeah. Very traditional...between uh...and uh traditional realm of feet work, yeah? And the creativity can...is kind of funny because...one day you go and look for O'Brian Eselu, okay?...because you will see how he dances...you know watch how my wife dances...they are very creative...kahiko creative. And then see Uncle Kimo’s them dances like very subdued and very sweet and uh...what do you call...simple. And that’s the one that is hard like...15 people will come to learn and only 5 of them will last.

Researcher: Haha...

Interviewee: Because it’s all difficult.

Researcher: Right...I see.
Interviewee: With all the dancing moves he does... And so we have this kind of spectrum in us...so we can come to like whether very like on the spectrum something as creative as this or something as nice as this...depending on... just depending how what kind of mele we’re gonna be creating.

Researcher: I see...

Interviewee: Yeah.

Q21: Alteration (Potential Replication)

Researcher: What do you think of creating a distinctive hula? Like...what do you feel about someone from another culture comes and makes a new converted practice like...Japanese hula or something? What do you feel?

Interviewee: Try that question again?

Researcher: So...it looks like hula but it’s not really hula. Like they are doing hula motions in a Japanese song or something.

Interviewee: Humm...

Researcher: And they are calling it like...it’s a hula, etc. You know...something...

Interviewee: I think it’s just uh...what do you call...a little bit more of uh...’borrowing’...kind of style.

Researcher: Borrowing?
Interviewee: Yeah. Because uh......let's see... We were taught Hawaiians used their influences. You know, when people came to Hawaii...like Spanish came to Hawaii, all used the ukulele...oh, the ukulele works well in hula...okay, right here.

Researcher: Humm.

Interviewee: But they've put their influences in right places.

Researcher: Humm.

Interviewee: But the main flavor of that or the main focus of that or the main line that runs through it...is Hawaiian. They might have a Tahitian all over here...they might have a Spanish word over here...or they might have a Samoan word here...but the main structure of the presentation is Hawaiian.

Researcher: Humm.

Interviewee: And so I am not too fond of it but I don't really, you know...I don't...it's up to whoever is taking care of that person, you know? That's how I feel. You know, because some people teach in Japan...what you might call...it's up to whoever is taking care of them.

Researcher: Humm.

Interviewee: You know, they are responsible for it and stuff.

Researcher: I see.

Interviewee: Yeah.

Researcher: I see.

Q22: Alteration (Future Transformation)

Researcher: So uh...do you think hula should be adjusted to reflect the time and place such in which it is practiced, for example, in another culture or when it is practiced in modern society? How should the hula be adapted or not adapted?

Interviewee: I think the traditional hula should stay the same but...but, that's another big question as well. What is tradition, right? And uh...I am thinking right now as creative as O'Brian was... Today now...because he's passed down that kind of traditional...that kind of hula to Tracie...to Tracie, that's a traditional hula now because it comes from her tradition which is O'Brian. But when we talk about traditional hula with our Uncle Kimo talking about...5, 6 generations of the same hula.
Researcher: Humm.

Interviewee: And so it just depends on what your line of what tradition...traditional is. But when I think of the traditional hula, I think it should stay the same......and the feet work should stay the same. You're gonna adapt...you're gonna adapt in a closing...ah...you're gonna adapt them...I don't know how......I don't know how they feel as well...kind of like...uh...what you call...the change over the years at last. You know, because we are very young now, we are trying to be very safe.

Researcher: Hum.

Interviewee: And safe...meaning we are trying to keep as we were taught. Maybe, perhaps 20 years from now, I wanna do something a little bit more creative.

Researcher: Humm.

Interviewee: You know, more want to do something more creative...and at least we know that we've spent our time on the traditional and stuff, and then okay, here is something creative from us, you know. But I think hula adapts everyday, you know...with whoever is doing it...it adapted with the tourism...it adapts with uh...what do you call...Polynesian shows...hula is...still has a distinctive look, yeah? The modern hula wasn't easily seen in 1800s. But you can look at modern hula...you can look at traditional hula...and their feet work, yeah...the base as a same and the hands are pretty much almost the same, but it's a little bit more fleck to it. Next 100 years, the modern hula that we do today is probably called traditional for them...which is kind of like...scary, too. And that's the reason why it is so important to pass down the traditional stuff.

Researcher: I see.

Interviewee: So they have a line of tradition...they have a line of creativity as well.

Researcher: Humm...I see...I see...

**Student Inquiry:**

Q23: Students (Motivation)

Researcher: Okay...almost last...the students...what are the reasons why students like to learn hula from your perspective?

Interviewee: Hahaha.

Researcher: Why do they come?

Interviewee: Some of them come because all of their friends are coming, you know. Um...I know that people that stay, come because they know that they are learning good
cultural knowledge, preservation...they fall in love with, I guess...the tradition of our hula.

Researcher: Humm.

Interviewee: And who we come from. And wanna be a part of that preservation legacy.

Researcher: Humm.

Interviewee: Yeah. So one day carry all that as well...that’s the people who stay. Uh...they feel a little bit more identified...they feel like they know themselves more because through the mirror...through the poetry and through the hula, and that confronts identities as well, yeah?...your Hawaiian identities and so... Some of them are there just for competing...competition. Some of them are for shows...some of them wanna travel, you know... But, the ones that stay, stay because they love...hula and they love...us and they love the...legacy.

Researcher: I see.

Q24: Students (Feedback)

Researcher: So, how do you try to reflect or not reflect what students want to learn?

Interviewee: Hahaha, what do you mean?

Researcher: Do you listen to...more or do you require them to learn something you chose to teach?

Interviewee: Oh, they don’t have any say. Haha.

Researcher: Hahaha.

Interviewee: My wife and I make all the decisions. It’s uh...shock I know the word...it’s uh...what is that word when there is one boss. It’s not democracy. It’s uh...we were just talking about it the other day.

Researcher: Empirical or something...no?

Interviewee: Hahaha. No. It’s kind of like uh...

Researcher: Top down?

Interviewee: Yeah, it’s very ‘I say you do’.

Researcher: Hum.
Interviewee: It’s you know, they trust in ‘I know what I am doing’ and some halau are different. A lot of halau I’ve seen in other halau where the students are, oh- let’s create a dance together…and go okay- let’s create a dance together, you know.

Researcher: Haha.

Interviewee: I spend all of my time training…paid my deuce…we’ve spent off for the time we are training…paid our deuce. And…you are paying your deuce now. You don’t get to do this. It’s so that kuleanas, the combed hula…so ho’opa’a, chanting, and everything all belong to a kumu hula. So I am not too…I am not a fan of seeing students chant. Ho’opa’a again sees the students create and stuff like that…that’s not their kuleana…their kuleana is to learn only.

Researcher: Kuleana?

Interviewee: Kuleana, their responsibility. Their responsibility is only for learning…to learn.

Researcher: I see.

Q25: Students (Group Cohesion)

Researcher: What do you think of the level of harmony amongst your students?

Interviewee: Hahaha.

Researcher: Do they get along?

Interviewee: Yeah, they have to. Um…what do you call…we expect it. If you ask any of the people who come with us on trips to competition or to do a trip, you know…we’ve been to Japan a couple of times, too…come to trips to do a couple of shows. Yeah, my students are taught respect and how to malama or to take care of people.

Researcher: Humm.

Interviewee: And so you will see like any of our musicians carry bags or carry their ukulele…or my students carry everything. And they are taught that kind of aloha. I don’t carry nothing…I walk. And they carry everything.

Researcher: Humm.

Interviewee: And so that kind of teaching of the respect and when we were in…we assisted Merrir Monarch this past time, we went to go help O’Brian and…Tracie and I
went to go help O'Brian and so I was carrying all the bags because I am the student and she is the student...to him.

Researcher: I see...

Q26: Students (Harmony towards Success)

Researcher: What do you think about the level of group cohesion...

Interviewee: They are very expected of them to be un-querulous and cordial and have aloha for each other.

Researcher: So that would lead to the success of dancing together?

Interviewee: The success of dancing together is one aspect of that, you know. One aspect is to make sure that they get along. But I watched many halaus who don’t care...the students don’t like each other but they win first place all the time because they are trained a lot...expects the cohesion. But they are not...they like them each other or not.

Researcher: Oh, I see.

Interviewee: Yeah? So just depends so...I feel that that respect that you have for each other, you know you become a hula sister...and friendship...and become another family at hula, right? That’s only one part of it and the other part of it belongs to...my wife and I, when we show them how to dance together and expected of that.

Researcher: I see. Well, thank you very much!

Interviewee: No problem!
REFERENCE


