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TAHITIAN DANCE AS TAUGHT
IN HAWAI'I

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAII IN PARTIAL FULFILLMENT
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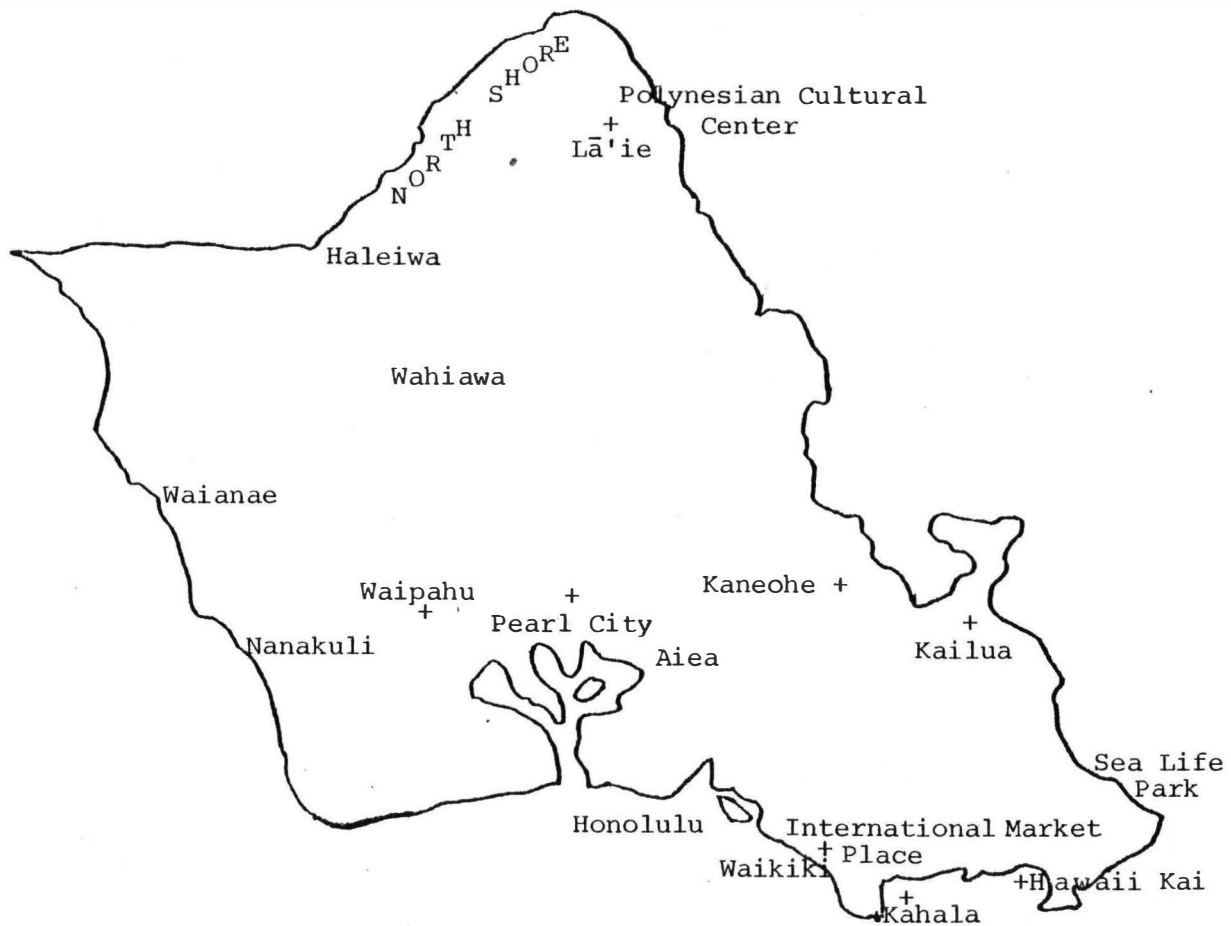
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Mauruuru roa iā 'outou!



MAP OF O'AHU



MAP OF
THE HAWAIIAN ISLANDS

HAWAII
Honolulu Hilo

Fanning

Pukapuka
WESTERN SAMOA Pago Pago
TONGA
COOK IS. SOCIETY IS. Papeete
Tahiti
TUBUAI
TUAMOTO ARCHIPELAGO

NEW ZEALAND

North Island
Wellington
South Island

MAP OF
POLYNESIA

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CHAPTER I

INTRODUCTION

I chose to study Tahitian dance because of a deep attachment and love for its sounds and movements—movements I did not understand yet wanted to experience, movements I was not sure my body could learn to do but that needed trying. In addition, Tahitian people I met in Hawai'i stimulated a desire to learn to speak the Tahitian language and to understand Tahitian culture—especially the lifestyle in which dance is such a significant component. That so little research has been done on Tahitian dancing fascinated me; it also made me realize that a study would be valuable to dancers, dance ethnologists, and folklorists.

1.1 Purposes and Methods.

The principal purpose of this study is to explore the genres, movements, and styles of Tahitian dance taught and performed on the island of O'ahu in Hawai'i in the mid-1970s. The social context of Tahitian dance, the terms associated with dance movements, and the teaching procedures are also discussed. As background, a brief survey of the written literature of dance in Tahiti, and a history of Tahitian dance in Hawai'i are presented.

Because my study was done in Hawai'i rather than in Tahiti, it is, inevitably, a study of an acculturated—and acculturating—tradition. Therefore, in addition to

information about the dance itself, I sought information about the performers' awareness of change, the reasons they attribute to it, and their attitudes towards it.

Much Tahitian dancing is seen in nightclubs, lū'au shows (see Chapter II, Note 2), in recitals and in festivals in Hawai'i, but little about it is understood by the spectators or even by the dancers. Most local studios (more than I was able to document for this study) have been teaching Tahitian dance as a physical exercise or to sell as part of a commercial program of Polynesian dances; few teach it for an understanding of styles, cultural values, and meanings related to the lifestyle of a similar, yet different, Polynesian people. Perhaps there is greater interest in gaining such insights since the 1976 voyage to Tahiti and back of the Hōkūle'a, a replica of an ancient Hawaiian double-hulled sailing canoe. However, to my knowledge, this is the first study of Tahitian dance in Hawai'i.

Several procedures were used to collect data. Of approximately 23 Tahitian dance studios on the island of O'ahu, I chose the heads of a cross-section of 10 to be my informants. In addition, I chose one professional dancer who does not have a studio. Of these 11 informants, three were born in French Polynesia, five in Hawai'i, and three in mainland United States. Many other people associated in one way or another with Tahitian dance in Hawai'i, or knowledgeable about its past or present existence in Hawai'i, were also contacted. However, the major portion of the data was

was obtained from the 11 informants, the most significant of it to this study from Nani Terangi. Some of the studios chosen have professional dance companies attached to them, some teach for competition and exhibition, and some teach just for fun.

As a participant-observer, I took dance lessons from three of my informants (Butterworth, Terangi, and Itchner) at their studios for periods varying from six weeks to two and a half years. This included my performing publicly several times. At the other eight studios my observations were of limited duration.

Contacts were initiated by telephone with the teachers to obtain permission to observe their classes and film and tape record what I saw and heard. After permission was granted, I observed as many classes of dancing as possible —only one, Tavana, refused to allow me to observe and interview beyond an initial visit. Observations were also made of special recitals and regular studio performances. Interviewing the teacher and some of the teacher's assistants was my next step. The interviews with teachers were tape recorded; those with teaching assistants were not recorded.

Based on my participation and observations, I composed a set of questions to ask each informant. Some questions were standard, such as "where did you learn your Tahitian dancing?"; others were designed to elicit information about the particular studio. Questions asked pertained to the

teacher's knowledge of Tahitian dancing, language, styles, and functions of dances; the history of Tahitian dance in Hawai'i, whether the teacher had been to Tahiti and if so how much influence from there was presented in the classes; and anything else the informant chose to offer, including personal background information. I also asked questions about the movements and gestures observed (and performed). I asked for detailed demonstrations of specific dance items. I described what was demonstrated for me into my tape recorder. I asked questions pertaining to music and sometimes was given a musical demonstration.

The interviews and descriptions of demonstrations were then transcribed. The transcriptions together with my observations became source material for this study. I checked one against the other for better understanding of what I had seen and heard.

I filmed some classes at most of the studios and several performances. Tape recordings of music were made when a studio worked with live music.

Additional information was gained by reading published material on Tahitian dancing in Tahiti and Hawai'i. Also, personal correspondence and telephone calls helped me learn about the history of Tahitian dancing in Hawai'i.

Verbal descriptions seem the most appropriate way to present movement descriptions--the largest section of this study--because of the nature of the data and my background.

The data was then examined to determine what conclusions might be drawn regarding the contemporary practice of Tahitian dance on O'ahu and the other Hawaiian Islands.

1.2 Guide to Presentation.

The word "Tahitian" is used alone to refer to Tahitian dance and/or Tahitian dancing; in other contexts the word is used to modify a noun (e.g. Tahitian language). In general, Tahitian language words are written in lower-case and underlined; on first appearance in the text they are followed by an explanation in parenthesis with those that are direct translations enclosed in quotation marks. When two or more Tahitian words constitute a term the underlining is unbroken (e.g. ori haere). Genre designations are capitalized and underlined.

Because there is no letter "s" in the Tahitian language I chose not to pluralize Tahitian words except when quoting an anglicized plural (common in oral communication in Hawai'i) in which case an "s" is added to the Tahitian word but not underlined (e.g. to'eres). The macron and glottal appear in Polynesian words based on Lemaitre (1973), Pukui-Elbert (1975), and oral communication because both are necessary for proper representation of pronunciation. Song and dance titles in the Tahitian language are enclosed in quotation marks and each word is capitalized.

The word "Tuamotu(s)" refers to the Tuamotu Island Archipelago. Pa'umotu is the native adjective for things

of that island group.

Hawaiian dance terms and other words are written in lower-case and underlined except for those—"hula," "lei," "'ukulele," "mu'umu'u," and "aloha"—that have been adopted into English.

Following local practice, the designation "drum orchestra" refers to the special kind of instrumental ensemble used in playing Tahitian dance music for the 'Ōte'a (see 4.3.1) and 'Ori Tahiti (see 4.3.4) genres. An orchestra may consist of any number of players on various types of Tahitian percussion instruments. For other genres, string instruments—the guitar and ukulele—are added.

Quotations of statements by my informants are extracted from my interviews with them (see 1.3), and will not be specifically cited at each quotation. Each teacher and his or her studio is designated by a capital letter enclosed in single quotation marks. This designation is used instead of the name in charts and analyses, in Chapters 3 to 7.

Description of movements and gestures are written in the present tense, third person, usually singular. Word-commands are enclosed in quotation marks. Observations are written in the past tense. Notes are placed at the ends of chapters.

The word "style" (or "styling") of various movements and gestures in this study refers to the differing ways individual informants teach and/or perform a given action. A description of the basic action(s) (without individual

styling) is given in Chapter 5.2 so comparison of styles can be better understood.

"Acculturation," in this study, refers to changes resulting from one dance culture leaving its native setting and settling elsewhere. There is borrowing (from one another), adaptation, modification of the original cultural items and sometimes almost complete change to fit the new environment. For example, in Hawaiian dance the term for circling the pelvis is 'ami'; in Tahitian dance the term for a similar movement is 'Ohure'. However, in Hawai'i the majority of studios teaching Tahitian dancing, whether the teachers were born in Tahiti or not, use the word 'ami'.

1.3 Informants.

The following section consists of biographical sketches of my informants (the words "studio(s)" and "informants" are used interchangeably). A capital letter enclosed in single quotation marks is used as code for each informant and his/her studio. The letter is not related to the informant's name.

The biographies are based on written notes and tape recordings of interviews with all informants except Tavana Anderson who would not permit an interview. My information about him came from magazine articles, documents, and personal communication and correspondence with people who know him.

The information sought about each informant includes

place of birth; where and how Tahitian dancing was learned; an indication of what the individual knows about dancing and music; language, cultural values and lifestyle. Also included are teaching methods and music(s) used in classes.

The dates of interview(s) with each informant are:

'A' Butterworth, March 2, 1975; 'B' Terangi, March 19, 1975 to 1977; 'C' Richards, March 10, 1975 and May 15, 1976; 'D' Watkins, August 19, 1976; 'F' Mapuhi, December 22, 1975; 'G' Chung, March 26, 1976; 'H' Ramento, March 25, 1976; 'I' Stevens, August 30, 1976; 'J' Tava, February 20, 1976; 'K' Itchner, July 26, 1976.

1.3.1 Informant 'A' - Ka'ipolani Butterworth.

Barbara Butterworth, known as Ka'ipolani Butterworth, was born on the United States mainland and is of anglo descent. She is in her mid-40s. At the time of my observations she was teaching at her own studio in Honolulu at the corner of King Street and University Avenue. She subsequently moved to Kailua-Kona on the island of Hawai'i where she opened a second studio, and where she presently lives, commuting weekly to Honolulu to teach. Besides teaching, she presents her students in a performance of mixed Polynesian dances and songs with emphasis on Tahitian. She calls the show Keiki [child] Hula Show. She directs and choreographs this every-Sunday-morning program at the Ala Moana Shopping Center (a major shopping center in Honolulu) and sometimes presents other free public shows.

Ms. Butterworth studied Hawaiian hula with Bella Richards (see informant 'C'). She had no formal training in Tahitian dance but learned through association with Tahitians living in Hawai'i. Her principal informants and source of most of her learning were the Terangi family from Tahiti. Nani Terangi (see informant 'B') was especially close, so Ms. Butterworth learned from her informally and socially. At the time of my observations she had never been to Tahiti (but has gone since). At first Ms. Butterworth had no intention of teaching—it just happened gradually. In 1965 she began to teach both hula and Tahitian dance.

Along with the dancing, she also learned to sing and play Tahitian music and claims more expertise as a musician than the majority of my informants. Most of what she knows she learned informally at parties. She teaches drumming and song melodies to student musicians and has a complete orchestra to accompany her show dancers. On stage she is the director, lead musician and announcer.

What Ms. Butterworth knows about Tahitian culture she learned informally from friends. She told me that she has done no research on the subject. In teaching, Tahitian dance terms learned from Nani Terangi are used (thereby adding some flavor of authenticity), though the meanings she gave me varied somewhat from those Ms. Terangi gave me and those in Lexique Du Tahitien Contemporain (Lemaitre: 1973). Other than words of greeting, she does not know the Tahitian language.

Ms. Butterworth's styling of both arm-hand gestures and body-foot movements is related to that of the Terangi family's. However, she said she has made the footwork "more ladylike" than that of the Tahitians themselves.

I teach it the way I like to see it done, my way. . .when the Tahitians first introduced Tahitian to the islands, the footwork was terrible, and if you see a lot of the Tahitians that dance that come from Tahiti, you look at them and go "Oh wow!" And I just took it and made it more ladylike 'cause I think that dancing, I don't care what kind of a dance you do, it's your country and you're saying "This is me!" And so if a dancer comes from another country and doesn't look good, then you're going to say "Hmmm, is that the way their country dances?" So I'm going to make sure that when they look at Tahiti they're going to say "Hey!"

Many of Ms. Butterworth's dances are her own arrangements and original choreographies. She borrows ideas from several 'Ōte'a with the same rhythm and puts together a new dance with these movements and arm-hand gestures.

It tells the story so that when you do an authentic beat, you have to make sure that you're telling the story of that beat. . . you've got to stay within that.

Regarding 'Aparima (see 4.3.2) she says,

What I do is I'll take the basics—they're all right, they're handed down from the villages, but they're all straight. "Utere" is just one, is just a motion [arm-hand gesture], you just stand there and you do this step with it, you don't move. . .What I do is take it and put it into a performance. . .That way it stays authentic but its got my originality. I arrange it for the stage. I don't make anything up. The only thing I make up is how I present it.

During my observations in her studio, part of the time her daughter and senior students taught for her and created

her new dance arrangements. She taught both facing the members of the class and with her back to them; she demonstrated and they imitated her. She had them move in circles, lines, and diagonals across the room while practicing basic movements. She explained the story of each 'Aparima and described some stylistic differences between a Tahitian and Pa'umotu dance. While students danced, she sat in front of them and played the pahu (large drum), the to'ere (slit-wooden-log drum), and the ukulele for accompaniment. Recordings were used for warm-ups. The young children were especially responsive to her warmth and humor. Her arm-hand gestures depicted and interpreted a whole phrase of text, rather than being word-for-word. While teaching, each gesture phrase was repeated until the entire sequence was learned. The song text was explained but not taught.

1.3.2 Informant 'B' - Nani Terangi.

Nani Terangi was born in Pape'ete, Tahiti in 1937. Her father is Chinese and her mother was half Tahitian, half Pa'umotu. Her maternal Tuamotu grandmother, Te Hiva, married Mariterangi of Tahiti. The latter name is world famous among lovers of French Polynesian music and dance because the family has made many recordings of their own compositions and because two of Nani's aunts, Marie (now deceased) and Emma, are considered world authorities in composition and performance of Tahitian/Pa'umotu songs and dances. The third aunt, Kahiti, and her brother, Te Aitu, both live on O'ahu, and they too are well-known for their compositions and performances.

Kahiti performs at the Hawaiian Hut, a nightclub in the Ala Moana Hotel. Te Aitu lives in Lā'ie where he has greatly influenced the Tahitian Village at the Mormon-operated Polynesian Cultural Center (see 2.2).

Dancing and guitar playing were taught informally to Nani and her sister by the family. Everyday after work they would gather together on the beach, put down mats, bring out the ukuleles, drums and guitars and begin to play, sing and dance.

We'd all get together and play and dance in a group. I practiced by myself, but my mother and grandmother especially worked with me. Mama showed me dances and grandma showed me the basics and the hands.

Nani was also shown the difference between Tahitian and Pa'umotu styles of dance and song. Nani spoke both these languages plus French, as did most of her family except the grandmother who spoke no French (Nani also speaks Chinese which she learned from her father's family). Languages and music are intrinsically style-associated and when performed with the different dance styles made them easy to recognize (as she demonstrated for me).

When the grandmother was in Honolulu for awhile in 1975, she taught a few Kapa (see 4.3.3) that she had composed. She is the family's musical leader. Although Nani speaks modern Tahitian and Pa'umotu, she could not understand some of the meanings intended by her grandmother who used the older forms of the languages. This made it

difficult for me, when I had the privilege of taking classes from the grandmother, to learn her new Kapa. Another problem was with "calling the song." Nani, who had lived in Hawai'i for 18 years, had become accustomed to the Hawaiian kāhea¹ before each verse also using it in Tahitian dancing, whereas she said, in Tahiti only the starting line is called, the dancers being expected to know what follows.

When Nani was learning to dance, and after having been taught basic movements, she was taught a whole dance at a time. She had to work at improving the entire dance at each practice, instead of dividing it into movements or sections.

Don Beach brought Nani to Hawai'i in 1955 to dance professionally in his nightclub in Waikīkī² (see 2.2) at age 19.

Although in Tahiti she and her family had taught members of the Mormon Church for special occasions, she did not begin teaching professionally in Hawai'i until much later. During the time she was a performer she would teach other dancers in the show both basic movements and routines.

I was just [teaching] to help them [with] dancing 'cause I feel kind of sorry for their dancing, 'cause their dancing was so poor, and they became my friends, so I helped them out.

She did not charge them a fee. She started giving lessons professionally in 1957 or 1958 when she began teaching for her friend, Carolyn Miller, a dance teacher with her own studio on O'ahu. Both at Miller's and on her own she taught some dances she had learned in Tahiti and some she had

created. As long as she adheres to the story in the text she feels she can create her own dances. At the time of my observations, she gave lessons in 'Ōte'a, 'Aparima and Kapa. In addition, hers was the only studio I observed teaching Hivinau. Her dances were Tahitian, Pa'umotu and a few from the Cook Islands. "A teacher must be well-rounded."

Nani told me that since she left Tahiti in 1955 her style has not changed throughout her long career, even though she has created new dances and has revisited Tahiti four times (including the summer of 1977). During one of her visits home, she spent time learning new dances from her sister and others of her family. Her attitude is that the older styles and dances are better than the newer ones.

At the time of my observations, Nani taught her classes basic movements, figures (phrases and patterns), lines of the song text with accompanying movements and gestures, and finally polished the entire dance. During her teaching she would often stop to correct a movement, a story point, or to tell something that she had not yet communicated. She gave her students mimeographed sheets with the dance routines, on which were written each line of text with its translation and the lines of movement directions to match it. She said this helped to "jog" her students' memories. She also said that she could not teach too many dances because the students would soon forget them. Nani records her dances on paper using words in the native languages (Tahitian or Pa'umotu)

with English definitions. She relies on her memory for some of the easier ones and if that fails, relatives can always help Nani out—part of a family tradition. More important are the styling and feeling which can be transposed to any choreography.

Her teaching method was to correct class movements but not individual styles until the dance was learned. She was a speedy teacher but repeated a phrase quite often until learned. Once learned, she demanded exactness in style and choreography. Her body demonstrated "mirror image" (facing the class and mirroring them), with her back to the class, or filled the place of an absent student giving the dance sudden life. She told me that when she learned to dance she would watch her reflection in the clear waters of Tahiti's shoreline, her shadow on the sand, or when standing on a rock would look down into the water below, using the three locations to reflect her dancing and to correct her mistakes.

Tahitian language is used when teaching basic movements to the class. Arm-hand gestures are taught interpreting individual words or entire lines of song text. Many individual words of songs are explained, as well as poetic lines with their accompanying gestures. In this way 'Aparima and Kapa are fully understood by students. Where a line of text has a mixture of words or phrases that are both narrative and abstract, the narrative gestures are taught word-

for-word or gesture-for-gesture rather than whole phrases of motion as for the abstract gestures.

To accompany the class, Nani sometimes played her guitar, but for the most part, recordings of Tahitian music were used. She feels people learn faster this way.

Feeling for dance is important, as well as respect for Tahitian culture. Both are necessary before one can dance well. As a non-professional she felt beautiful when dancing, and wanted everyone to join her so she could bring joy and involvement to those watching her. As a professional she felt the same way although it was a job, but it was "not work," just joy. Her idea of teaching 'Ori Tahiti (a genre) is that dancers can show a "woman's nature," expressing this feeling of joy.

Nani believes there are two styles of Tahitian dance being taught in Hawai'i today:

one [is] to make other people happy and one [is] for teasing. . .To me [the latter is] like a striptease dancer. It's very sad because they can stick to the dance, they can make it beautiful and natural. My family, they were sorry they never told me about [older forms]. You have to respect our dance. In other words, when they do the 'Ōte'a, a lot of people say "oh just flip the i'i!" But it's not true. When you dance with the i'i you've gotta do what's correct. [It is] like the hula, but don't bounce your body; only your hips, your hands and your feet move.

The Mariterangi family believes in the old stories and legends such as "the land is the 'mother' because everything grows on top of it. Mother Earth is an island too." Other beliefs are:

the people of the Tuamotus are stronger than the Tahitians; the Pomare line of Tahitian royalty was originally from the Tuamotus; the Tuamotuans are better dancers than the Tahitians and all drums and most dances are also from there; the people are strong swimmers and once in a contest with the Tahitians, it took 10 Tahitians to kill one shark, whereas only one Tuamotuan is needed to kill one shark.

Nani claims this contest was written about in a book but did not give me its name.

1.3.3 Informant 'C' - Bella Richards.

Bella Richards was born near Laupahoehoe on the island of Hawai'i. She is of aboriginal-Hawaiian and Chinese ancestry. She is about 50 years old. Her mother was a hula teacher but "hated Tahitian" dancing and would not teach it. Bella has taught dancing—mostly hula with some Maori and Tongan dance—for nearly 35 years at her home in Kailua, Oah'u.

There were several influences on Bella's learning of Tahitian dance. Beginning 18 years ago, was Ginger Lucas, a part-Hawaiian woman who had taken lessons from Toti, a Tahitian who lived in Hawai'i for awhile, and from Auntie Rose M. Lane, another part-Hawaiian teacher. Bella watched Ginger give 10 basic lessons and noted what was taught, while Bella's students actually danced. In 1960, her daughter, then eight years old, who had asthma was sent to take lessons from Kai Brandt, an instructor who taught for Tavana (see Informant 'E'). The Tahitian dancing was intended as therapy but it went further and the girl continued dancing. At 12

she danced for Ms. Brandt at the International Market Place³ in a free public show in exchange for free lessons and continued this until she was 17. Bella also studied briefly with Johnny Frisbie of the Cook Islands (see 2.2). In 1971 or 1972 she had some lessons in Tahitian culture from Louis Fa'ahou, a non-dancer Tahitian visiting Hawai'i.

Mrs. Richards considers herself mainly a dance teacher, not a performer or choreographer. She is very serious about studying and researching what is "correct" and "authentic" in Tahitian dance. This was the reason for her first trip to Tahiti in July of 1971. She wanted the "real thing," to live among native Tahitians.

All dancing came from somewhere, for example Tahitians use to'ere drums and Africans [also] have split-log drums. How can anyone claim "ours are only ours?" They all had origins. Hawaiian drums came from Tahiti; all comes from somewhere else' no one owns anything.

Also, during her first trip to Tahiti, Bella learned that each 'Ōte'a rhythm is named for a district in Tahiti. Her second trip was in September 1974. On her third trip, March 1975, Bella took her performing group with her. It was primarily a learning trip to improve her group's dancing and drumming. While there they studied with Madeleine Mou'a of Groupe Madeleine, one of Tahiti's foremost teachers.

Pattye Layfield, one of Richard's senior (adult) students, learned Tahitian dancing in 1969 from Informants 'A' and 'B.' She joined Bella in 1970 and began to teach for her in 1973 using dances she learned in all three studios.

Pattye's first trip to Tahiti was in March 1975 with Bella's group. After returning from that trip, Pattye and Bella's other senior students conducted class for Bella, teaching basic movements and techniques. There was little apparent change in style or music from before the trip. Bella claimed that her girls danced as well or better than many in Tahiti. Dances were also arranged by the senior students who helped with teaching. Basic movements and entire dances were extensively repeated following the studio's stated philosophy that in this way the students learn the dance better.

Dances taught were learned from the daughter—who learned them from Kau'i Brandt and Tavana. Bella told me she does not feel capable of creating her own dances, especially 'Aparima, and feels bored by what she knows. She does not speak Tahitian language and therefore does not create new 'Aparima or Kapa.

One of the things that I lack in Tahitian is I don't understand it enough where I can interpret the song so that I could match the Tahitian, like I can in Hawaiian, make up my own hula. But I don't know how to do that in Tahitian, and that's what frustrates me the most. But actually that's good for me 'cause it will give me incentive to go and learn how to do that.

During my observations, Bella stood facing the class when demonstrating or correcting. She often shouted "move" and went among the students with a stick slapping at legs and buttocks when they slowed down. Her assistants also shouted and slapped with threats of harder work if the class did not improve. She used English and Hawaiian words for

basic movements. Although she possesses a vocabulary of Tahitian words, she used only those that she was sure of, transmitting the words, their meanings, and the general subject and story of each dance to her students. She made certain that they in turn understood what they had been taught.

She feels that teaching Tahitian gestures is easy.

She says,

they have a very limited amount of gestures, action in the song, in the 'Aparima. [That is because] everybody there [Tahiti] understands Tahitian. Why should they make "flower" or "listen"? [They need] very little gestures to explain the song; they understand their song so you do not need to have many hand gestures. Now in comparison to the Hawaiian, we must have more actions to our hula because 95 percent of them don't understand the Hawaiian language.

Dancers were taught to respond to the lead drummer's calls in signalling a change of 'Ōte'a. A medley of five 'Ōte'a—entrance, welcome, two thematic dances and exit—were usually performed consecutively. "This helps to learn to center yourselves on stage." Classes were two hours long and stamina was stressed. Everyone had to repeat all movements and whole dances multiple times.

Recorded music was used for warm-ups but a live orchestra consisting mostly of Richards family members, worked with the class during dance routine practice. It consisted of three to'ere (each a different pitch), one pahu, a tin can (although Bella was aware that the latter is not used in Tahiti). "The to'ere always tells you what to do with

the hands in all 'Ōte'a. The bass drum says what to do with the hips." The orchestra music for 'Aparima' was learned by listening to recordings. The 'Ōte'a drumming was taught by the daughter using what she learned from Kau'i Brandt and Tavana. Two of the boys also learned a few rhythms from some Tahitians visiting Guam.

I observed the following structure: all basic beats were four or eight counts. Most movements were performed four times in a phrase, and the phrase was then usually repeated. New movements were introduced in phrase form. Together the two phrases became a pattern. They were either repeated or a new pattern was introduced and restated, and so on. Finally all patterns were restated, two or more times as the drumming became louder and faster toward the end of a dance.

1.3.4 Informant 'D' - John Pi'ilani Watkins.

John Pi'ilani Watkins was born in Hawai'i, mainly of aboriginal-Hawaiian (and some Chinese) ancestry. He is in the late 40s or early 50s. He learned Tahitian music and dancing from several sources. His first teachers were a Tahitian man and woman—Toti and Sizo—who lived in Hawai'i 19 years ago. They were with Mr. Watkins' group for two years. Next, was Mr. Farmer, a haole⁴ from Fort deRussy (an army residence on O'ahu), who taught six or seven years at the Watkins studio after returning from Tahiti where he had learned to dance. Then two Samoans, Letuli and Pulefano,

the latter from the Tavana company, also taught Watkins. Lastly, there was Daniel of Lā'ie, O'ahu who was with him for two years. Mr. Watkins also teaches hula and Samoan dancing and calls his studio the John Pi'ilani Watkins School of Polynesian Dance.

Before he began teaching Tahitian, he saw what was being performed in Waikīkī but had never been to Tahiti. He told me that he began to teach 19 or 20 years ago and that his style of basic movement has not changed much since.

Mr. Watkins does not speak Tahitian; he says he knows the terms for dance movements but does not teach them because it is too hard for students to concentrate on both movements and language at the same time.

He makes no claim to knowing much about Tahitian culture other than what he has written down from his dance teachers: He teaches the functions of a dance as having to do with the story told in the song text or in the general theme of each dance. He choreographs original dances and arranges them for stage using basic movements taught to him, fitting these to recordings, in medleys of four or five 'Ōte'a (the only genre I observed him teaching).

Mr. Watkins used several methods of teaching: facing the class and demonstrating movements; joining the line of dancers, and teaching arm-hand gestures separately from body-foot movements. (He also taught drumming and singing.) On one wall in the classroom there is a mirror "so students

can correct style and placement." This latter idea Mr. Watkins credits to June Taylor with whom he worked in New York for two summers. The idea was "so they can see what the audience sees."

During my observations, Karen Kam, his 16-year-old student-teacher, taught the younger children while he taught the older ones and the "professionals." Mr. Watkins was very relaxed in his manner, projecting no feeling of stress or strong discipline to the classes. Each line of dancers danced singly, learning the basic movements, then a pattern of movements, and then an entire dance. He told students to care about styling, not just choreography. "We want to be very strict with them because we want the thing to be done the 'right way' and authentically as much as possible."

In teaching style he said:

Don't twist, move the 'ōkole [pelvis] instead; get used to moving, keep the speed and freedom so you can get jobs; you got to stay together. "Shake" from the waist down.

However, I observed no correction of style (several different styles were allowed), just of positions and formations.

The class was divided into two 45-minute periods, one of hula and the other of Tahitian dancing, with a break of 15 to 20 minutes between.

Karen used pahu and to'ere to teach basic movements to the younger children. Recorded music was used to learn beginning dances, progressing to full orchestra of pahu and two to'ere, when available. The players were members of the

"professional class" (his performing group). Usually the drumming was too loud for the studio so practice was held at the beach or in the park. The performing class practiced most of the choreographed dances in preparation for performances for which they would be paid by Mr. Watkins. A relaxed atmosphere prevailed through all the dancing. No 'Aparima were taught during my observations.⁵

1.3.5 Informant 'E' - Tavana.

Tavana,⁶ ne Barry Duane Anderson, is a well-known Waikīkī showman who has headed his own Polynesian show for at least 10 years. My observations are based primarily on one visit to a class in Tahitian dancing in his dance studio in Kilohana Square, Honolulu, since closed. I have also observed his professional shows at the Moana Hotel (see 2.2) in Waikīkī and interviewed one of his students who is a student at the University of Hawai'i at Mānoa concentrating in dance ethnology (Ricalda Coffey, personal communication: Spring 1978).

Information on Tavana's parentage is vague. Two sources say he was born in Tahiti, the illegitimate son of a Tahitian mother and a sea-going American father (Gina Mossman, personal communication: January 18, 1977; Ullman: 293). Another source says he had a Tahitian mother descended from an ancient line of Tahitian priests, and a French father (Johnson: 22). Still another quotes Tavana as saying that his mother was Polynesian-English and his father

Norwegian (Harada: October 9, 1967, A15: 1).

One source says he was brought by his Tahitian mother to Waimanalo, O'ahu where he was left to be raised by foster parents (personal communication). Ma'iki Au Lake, the well-known Hawaiian dance teacher, said "He was like a brother to me" (personal communication: 1977). Tavana is also quoted as saying that he was raised on Fanning Island by some elderly islanders with whom he lived after his parents died, and came to Hawai'i in 1950 (Harada: October 9, 1967, A15: 1). Still another source says he was raised in California (Ullman: 293). A birth certificate purported to be his states that Barry Duane Anderson was born in Santa Clara County Hospital (California) in 1932, of an American father and a Honolulu housewife mother (maiden name Maderas or Maderos).

It is not clear where Tavana first learned Tahitian dancing and music, but it is known that he made trips to Tahiti and also traveled around half the world with a long stay in California where he was a Tahitian-style dancer on Catalina Island in the mid-1950s. He included fire-walking on hot coals in his performances. He was known for that when he came to the International Market Place in Waikīkī in the late 1950s. He lived with Mrs. Kamakila Campbell who helped him survive. It has been said that he tried to live in Tahiti in the 1950s but was rejected by the French government because of his American passport (Ullman: 294). He later found acceptance and presumably stayed there for about three

years during which time he was said to have danced with Groupe Madeleine (personal communication: January 8, 1977). He is known to have read and studied extensively about Hawai'i, Tahiti, and other Polynesian islands. Further sources say he paid for much of the information he knows from native Tahitians whom he has employed since the start of his own shows around 1966 (personal communication).

Sometimes between 1958 and 1960 and before returning to Hawai'i, he performed as a court dancer for Queen Salote of Tonga (Harada: October 9, 1967, A15: 1) or worked in the Queen's household (Ullman: 293). He learned to speak Tongan quite fluently and is said to also speak Tahitian and Samoan.

His desire to live in Tahiti and become a Tahitian is said to have led him to reject his American heritage to the point of assuming a Tahitian name and identity.

After he returned to Hawai'i, he became known first as a carver of canoes, then as a fire-walker and then as a dancer. He worked at the Queen's Surf nightclub in Waikīkī, for Spence Weaver. Eventually he started his own dance show there which he soon built into a major tourist attraction. Next he directed the show at the Hawaiian Hut in the Ala Moana Hotel; this was followed by an expanded production at the Waikīkī Shell, a very large public facility, for a long period of time. At the time of writing, he controls the Banyan Court at the Moana Hotel where his show is financially one of the most successful in Waikīkī.

Tavana is known as a difficult, temperamental and sometimes violently angry man who rejects any connection with his Caucasian ancestry. My difficulty in obtaining clear information from him for this study is due, I believe, to his refusal to allow me to return to his studio to observe further classes after he saw that I too am Caucasian. Hence, I had to search various sources—published and unpublished material—and personal contacts with people who know him, for this somewhat contradictory information about him.

Tavana has built a theatrical empire around him which he dictates and possessively guards, always adding new "gifts" from various Polynesian peoples. He has become the proverbial legend in his own time and most people believe he is at least part-Tahitian.

Lani MacIntyre was employed by Tavana to instruct his classes in his absence. At the time of my observation, she prepared the class for his arrival with warm-ups to his recordings. She told me "they learn so many routines every few weeks and then review so as not to forget." Recorded music of Tavana's orchestra was used when practicing routines. (Workshops were also held on Saturdays in language and for male student dancers.) When Tavana arrived he put the girls' teenage class through their dances. He corrected styling, urging them to dance "low to the ground as much as possible" (meaning that knees were to be bent as much as possible without raising heels). Hands had to gesture with

as little waving as possible (to move as one unit with the arm) so that they did not look like (undulating) Hawaiian hand gestures. He encouraged dynamics, expression of joy in dancing Tahitian, and feelings of pride in the Tahitian culture and art form.

He gave compliments when he saw "good" dancing and was very critical and strict when displeased. Smiling was stressed a lot, not just for the stage but for practice too. He demonstrated some 'Ōte'a movements facing the class.

The last part of the class was a study session for learning the text to a new 'Aparima. Words were written on a blackboard in Tahitian and English. Students were told to memorize them and their meanings word-for-word. He went through the song by pointing to each line of text with a pointer in hand. Many Tahitian dance terms were used in class to command various movements and gestures. The students learned their meanings.

Each student had to understand about what he or she was singing and dancing. Tavana demonstrated the gesture that matched the word. Once the word was understood and pronounced to his liking, the gesture was then taught followed by a phrase, a pattern of gestures, and a full line of song text. He told students that a song can have several meanings, some of which can be risque. This was the only studio that took special trouble to teach language before teaching dance.

1.3.6 Informant 'F' - Erena Mapuhi.

Erena Mapuhi was born in Takaroa, Tuamotu Islands in 1940. She moved to Tahiti when she was 14 years old. She first learned to dance Tahitian with the help of her Tuamotu mother. Both of them would watch Augustine,

. . .who used to be the best dancer of Tahiti. I watched that lady and I tried to imitate as much as I can and asking my mother to watch the way I dance and the way Augustine danced and it came out real fine.

Her mother would then correct her mistakes. At age 15 in Tahiti, she joined Groupe Madeleine, a performing ensemble. Next she joined Marie Mariterangi's group (see 1.3.2) which taught primarily Pa'umotu style music and dance. She understands the difference between Pa'umotu and Tahitian genres and styles.

Erena moved to Hawaii in 1963. She came as a visitor and stayed because she liked it. She was not a teacher in Tahiti, but as a performer she won the 1960 competition as best female dancer of the year. She traveled throughout mainland United States and to Australia, performing, before she arrived in Hawai'i. She began to teach here in the year she arrived. She was asked to show the Mormon leaders at Lā'ie, O'ahu, that Tahitian dancing is not "wicked," as they had believed. She taught a few students how to dance Tahitian and they auditioned for six important people for the opening dedication of the Polynesian Cultural Center (see 2.2). They performed two 'Aparima and three 'Ōte'a using the

the Pa'umotu style of 'ōhure—side-to-side (see 6.4)—which pleased their audience and won them a place in the ceremony. She proved that "Tahitian dancing is a beautiful dance and not vulgar or wicked."

She returned to Tahiti after eight years "to see if I could learn some new ways of dancing, but I found we have better ways over here; the girls dance better in Hawai'i." She has not changed her styling since she began teaching. She works in Lā'ie, teaching dances for the shows at the Polynesian Cultural Center creating about five or six new dances a year for the shows that change annually. She is also a part-time teacher of Tahitian dance at Brigham Young University-Hawai'i Campus.

Erena's first language was Pa'umotu. Then she learned Tahitian and French. She came to Hawai'i not knowing any English but now speaks it fluently. While teaching dancing, however, she uses English and Hawaiian words for movements, saying that it is too difficult for her students to understand the Tahitian. (Since so many of her students speak languages related to Tahitian, I wonder if her rationale is valid?)

When she wishes to create an 'Aparima she listens to a recorded song and if she likes the words she uses it. For 'Ōte'a the music is live. She said that she knows 76 'Ōte'a and can recognize them by their rhythms. (I suspect that 76 refers to rhythmic patterns not entire dances.) From three

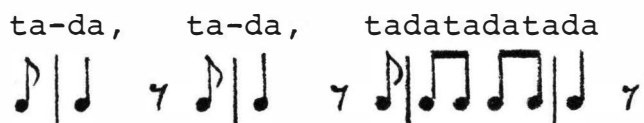
different 'Ōte'a "beats" one dance can be created. She devises several planned programs, from which she chooses one as needed. She claims to have taught the genres Hivināu and Pā'ō'ā in 1965 but dropped them from her active repertoire soon afterward.

During my observations, Erena taught movements, styling and choreography. I saw her teach styling and choreography while the class prepared for shows. I know she also teaches movements repeating sections of dances several times. She demonstrated some movements but did not name them, just commanded the students to follow what she did. She also demonstrated 'Ori Tahiti (solo dance) which had been pre-arranged into a group setting. Individuals were shown specific things to do. For 'Aparima no general explanation of songs was given, just the words and their matching gestures. Teaching was quick.

While instructing Erena faced the class or demonstrated with her back to them. Some teaching was also done while she sat and tapped out the musical rhythm with her foot or vocalized it.

The music used for warming up was recorded. Then, either she chanted drum sounds, or a Hawaiian male student drummed an 'Ōte'a accompaniment on a to'ere and pahu. The latter was a large oil barrel covered with cowskin at both ends and roped to hold the skins taut. The rhythms Erena chanted were different for each movement and she could

vocalize all of them. An example of one rhythmic pattern would be:



She was not able to play drums and confessed to only a little ukulele playing. The male student did not know the names of dances being done, only the sounds of the rhythms which he learned at the Tahitian village of the Polynesian Cultural Center.

The final few minutes of class were spent in learning a Tahitian farewell song. Everyone sat on the floor and the text of the song and its translation were written on a blackboard. Then the melody was sung by the teacher and the students learned it by rote.

The Mormon Church has its own costume for Tahitian dancing, believing that it is not proper to show the center of the body (the navel). Women wear a knee-length short-sleeved dress of Polynesian print over which is worn the more (fiber skirt). In this way only the feet, arms and heads are exposed. Erena believes that this costume in no way hinders Tahitian dancing nor impairs the visual line of the dance.

1.3.7 Informant 'G' - Leimomi Chung.

Hazel Ku'uuleimomi Chung, known as Leimomi, was born in Hawai'i of Chinese and aboriginal-Hawaiian parentage. She is 48 years old. At her studio at 2570 South Beretania Street,

Honolulu, called Leimomi's Hula Studio, she teaches hula, Maori and Tahitian dancing. She has never been to Tahiti but learned to dance Tahitian in Honolulu starting in 1955.

Leimomi claims to be a self-taught dancer. She began by watching dancers from Tahiti as they performed: dancers by the names of Anna Gobrait, Augustine Gerbrais, Celestine Columbine, Zizu, Nani Terangi and the Frisbie sisters from the Cook Islands. She copied their movements and styles until she felt capable of performing. At that time she belonged to a hula troupe directed by Kent Ghirard. One day she was dared to perform Tahitian dancing at a program they were giving. She answered the dare and continued performing Tahitian dancing until 1961 when she quit and became a teacher. During her performing years some of the Tahitian women helped her by correcting her dancing style and movements and by teaching her routines, but she never took formal lessons until 1975 when she went to Ms. Terangi (see Informant 'B') to relearn the routines they had performed together in the past. She praises the latter for being helpful, especially when she first arrived in Hawai'i by showing the Tahitian movements and style to local dancers. Leimomi's style then developed on its own. "I wanted it to be 'Leimomi's style' and not be linked with any other style." She said it remains the same, since she started teaching. "In fact, I'm still old-fashioned in way. . .Supposed to make it look like it's real simple even if it's hard, supposed to look so smooth and easy even with a smile."

Leimomi never studied the Tahitian language but she does know some Tahitian dance terms. However, for teaching she admits taking the easy route of giving commands in English and Hawaiian, "which is wrong because if I do use the Tahitian words the girls will learn the steps and the names, but I go right back to the easier names."

Leimomi's favorite genre is "solo dance" ('Ori Tahiti). As an entertainer, it was the genre that she performed most often. Much of her teaching concentrates on basic movements so that the dancer can perform solo. "Routines aren't important, only basics."

She also teaches 'Aparima-Kapa and 'Ōte'a. Except for one 'Ōte'a which she allowed her younger children's class to choreograph using hand gestures of their own choice, she uses routines learned from Ms. Terangi. She enjoys seeing other people create their own 'Ōte'a but not 'Aparima. "It's like the hula, you cannot make up your own; you got to follow through" with story content. She does not create 'Aparima for fear it might be wrong and she would be criticized by Tahitians. However, she told me she does know enough gestures to make up her own dances if given the translation of a song, but would first need to have it approved by a native dancer before performing or teaching it.

Her routines are committed to memory or to paper. They are kept in a booklet for use at home. Students must memorize what they learn in class. Dances are recognized

by their names and especially by their rhythms. 'Aparima gestures, movements and song texts are learned but without much understanding of language or subject. She teaches by rote so that students learn a phrase or an individual gesture to match a line of text and/or rhythm. Since her students do not learn any Tahitian words other than titles of dances, they automatically memorize units of gesture and the accompanying line of words to a song which are recognized by their musical sounds.

In teaching, I observed Leimomi standing in front of the class facing them, joining the dance line to demonstrate a movement, or, for beginners, demonstrating with her back to the class. She also walked among them helping and correcting. Usually advanced dancers were taught as she stood with her back to them demonstrating, but sometimes she sat at the side of the room while they practiced routines. She was patient, thorough and clear in her presentation.

Dance warm-ups were done to recorded music—discs and cassette tapes. At first, beginners were taught without music, then gradually it was played becoming faster as they practiced a particular movement for a considerable number of times. They were told to move to the beat of the music based on what they heard. Advanced dancers practiced to an all-male orchestra led by James Papa. Papa learned 'Ōte'a and 'Aparima-Kapa music by listening to recordings and taught the others in the group.

Leimomi remembers that in the 1950s to'ere drumming was done with a stick held in one hand while the other hand held the drum on its end. The style changed to using two sticks (rā'au tā'iri piti),

. . .for better sound effect, but if you don't use it correctly, it sounds like Samoan instead of Tahitian 'cause you're going too fast, whereas with the one hand you have a definite beat and you count every beat.

(Playing with two sticks was borrowed from the Cook Islands —Rere George, Personal Communication: June 15, 1978). She told me she does not know if one way is really more correct than the other but that her orchestra still plays "the old way."

The classes I observed were not concerned with internal dynamics. There was no teaching of spirit, feeling or understanding of the dances—it seemed to be movement-for-movement's sake. At rehearsals I noted that more care was taken with uniformity in choreographic patterns than with styling or movements.

1.3.8 Informant 'H' - Denise Ramento.

Mrs. Denise Ramento, together with her 24-year old twin brother, Dennis, teaches and directs the Pupukahi 'Ōte'a Hula Studio. It is in Waipahu, O'ahu, and hula, Maori, and Tahitian dances are taught.

Denise took lessons in Polynesian dancing from age seven to 13. The teacher with whom she spent her first year was John P. Watkins (see Informant 'D'). From her second

teacher, Louise Kaleiki, she received most of her training and the professional teaching diploma. Soon after earning the diploma, she began performing both hula and Tahitian with her older sister at the Kodak Hula Show⁷ in Waikīkī. After she married Mr. Ramento, she quit performing and concentrated on teaching. When their sister moved to Maui, the 18-year old twins were left to establish a studio of their own. At first Denise taught for another woman teacher, Pat Kuchell of Kāne'ohe, O'ahu. Dennis came to the studio, learned to drum Tahitian and to help Denise with her classes. His sister taught him the pā'oti, the most basic of Tahitian male movements. Dennis had been a Samoan knife dancer who became interested in Tahitian drumming through Denise's influence. He was taught further basic Tahitian drumming by their uncle, Sammy Septimo, a former musician with the group called Tony Lindsey and Friends. He later listened to recordings of Tahitian music to which he "added some of his own beats." He never took dancing lessons (except from his sister) but learned on his own by watching local groups perform. Together with Denise he has become a director of the studio they opened in 1970.

A Tahitian performing group developed from the classes which consisted of girls who had studied with Denise for six years. In its early years she performed with her group. The Pupukahi 'Ōte'a Vahines and Kanes as they were called, took first place in their first competition at the third

annual Kaua'i-Tahiti Fête in 1975.

Dennis teaches male dancing and is a part-time teacher for the girls. He directs and teaches the orchestra, with help from Mr. Ramento, Denise's husband.

Neither twin has been to Tahiti and Denise does not think her two Tahitian dance teachers have either. However, her style of dancing has been influenced by watching the style and movements of the Tahitian-born dancers in the Waikīkī shows of Tavana (see Informant 'E') and Teri'i Rua (see 2.2). She claims her style has changed since she began studying and teaching Tahitian dancing and she says,

I feel that we instructors learn just as students come and learn. We instructors see every year there's something different so we change our dancing a little and put in the modern type of Tahitian dancing. [My style] seven years ago was kind of basic style. As the years went by I became more relaxed and a faster dancer and [concentrated] more on the relaxation of the body. You can add a little of your own style.

Neither twin knows the Tahitian language or dance terms; English and some Hawaiian terms are used for teaching. Nor, Denise told me, do they know anything about Tahitian lifestyle or customs. Since hand gestures and their specific word meanings are not known, dancing is taught as movement-for-movement's sake. Denise feels she could create an 'Aparima or Kapa only if she first went to a library and found books of translations of related Hawaiian and English words.

Some of the 'Ōte'a taught to her students were created

by the twins and some came from her teachers. When Dennis "has a beat in mind for an 'Ōte'a he will create" the musical pattern for a new dance. She listens to what rhythms he has put together, along with his idea of a new story, and then creates a phrase of gestures and movements for hands and body, and together they have a new 'Ōte'a.

The dances are given titles. Dancers memorize dances—the movements and gestures and the musical accompaniment. This is how dances are recognized. The teachers do not record their dances on paper but commit them to memory—an ancient Polynesian custom. They feel a need to learn much more about 'Aparima so at present less time is spent with this genre, however, those dances they do have are taught in units of movements: phrases to match with a line of melody rather than to individual words. Not much understanding of the literal meaning of a text is presented.

Students learn to sing the 'Aparima songs while they dance. The words come from recordings and are taught with their general meanings.

Just as the dancers recognize dances by movement, the musicians recognize them primarily by rhythm and watching the dancers' movements. "Everytime a beat is right you move to it, everytime a beat fits the movement or a new movement fits the beat."

Warm-ups are long and strenuous. Most often used 'Ōte'a rhythms are: "Pahae" for "'ami" ['Ōhure], "jerk"

and "double-jerk;" "Pa'ea" also for "jerk" and "double-jerk" ('ōtu'i tihiti and 'ōtu'i tihiti piti). Pelvic movements are made to go to the extremity of their potential. The stress is on strength in thighs, legs and pelvis. The orchestra plays fast so dancing can be fast "to help them know dances better."

I observed that new dances were first talked through by students and then danced. Each student danced individually and was watched by others for correction or as an example of how it should be performed. Denise taught new movements by facing the class or an individual. She worked on gestures, body, and finally the entire routine. Dennis walked among the students correcting them. He was very strict. He would catch a pelvis in one hand and push it to the other side with a hard thrust.

I think that in the jerk he wants them to jerk harder because there are some that maybe get tired or lazy. . .Don't just swing side-to-side but jerk it hard. Dennis really wants them to learn and sometimes they're here but their mind is not, so he pushes or slaps their legs.

The orchestra started with only three members playing the pahu, lead to'ere and a tin can. Now there are 15 boys and girls. Dennis demonstrated new rhythms and 'Aparima melodies. They learned by listening and copying which he then corrected to get the desired effect. All members could play all the rhythms used. According to Denise, the tin can helped the girls feel the accent of the "beat." The string (ukuleles and guitars) and drum orchestra work together with the dancers to give them the reputation of a Tahitian ensemble.

1.3.9 Informant 'I' - Sabrina Stevens.

Sabrina Stevens, also known as Anya, was teaching dance at the Richards Street YWCA in Honolulu during my observations. Her three years of teaching there included not only Tahitian, but hula and improvisational jazz dancing.

Then 29 years old, she began receiving instructions in Tahitian dance when she was 14 years old from a girl of Chinese ancestry. After a three-year intermission, she again took lessons, this time from Mary Silva, "Sylvia," in Honolulu. Her most recent teacher was Tavana (see Informant 'E'). She also had informal exposure to Tahitian dancing from occasional Tahitian visitors to her family's home on the north shore of O'ahu. She had not been to Tahiti, and of her formal teachers, only Tavana had. She said that she learned the structure of the dance mostly from Tavana, and the inner spirit from the Tahitian visitors she met.

Anya does not speak Tahitian or much French. She does have a strong intrinsic feeling for Tahitian dance and culture both of which she tries to convey to her students during her teaching.

Her teaching methods are her own and, she feels, different from those of any other teacher. She made up some of her own warm-up movements for "loosening the body." She says, most of the warm-ups

. . . come from studying anatomy and massage [and] different techniques and getting the feel for how the body is moving and how to tell a person to move their body. It seems to be in a way that

no one else is doing and from my really strong belief in a strong spine and a strong foundation with the feet.

She applied her theory of energy particularly to the ori haere movement (see 6.12) and also to the basic side-to-side movement learned prior to the "figure-8" (ori haere). Of the "figure-8" of the pelvis she says it is:

. . .the hardest one to learn as a student because they don't understand the transfer of energy. They think of it going laterally from one hip to the other and then they pick their feet up and look as if they're walking in an army. . .The energy is passing down my left leg, through my left heel, up my right heel and up to my right hip and then pushing it out so that gives the motion of the suspended animation—integration between your hips joining to your knees and ankles. And when you're moving your hips you're actually moving your knees and ankles, and your whole energy from all these areas goes out of your hip into the other side. Hips make the beat and feet follow the hips and energy goes: hip-down-feet-back up making a U-shape; a dip and up—the hips lead like a pendulum, they suspend up and down; the feet pass it [energy] back each time from heel to heel.

She does not try to teach feeling to beginners but lets them learn to move first. However, in her own dancing she is constantly conscious of the inner spirit of Tahitian culture. She expresses this as she demonstrates and teaches, She has never been a professional performer of Tahitian dancing.

She says she does not know much about the relationship of Tahitian music to its dance but wants to learn to understand it. She uses recordings—mostly Tavana's—for teaching. Anya perceives the rhythms as she hears them but does not analyse them.

She records dances on paper using stick figures and her own set of symbols.

She believes that most people who teach Tahitian dancing would like to know more of "what is happening with the ethnic or cultural side" as well as just dancing movement-for-movement's sake. She feels too, that the Tahitian lifestyle is just as important as the dance, and that without it, she cannot do good dancing.

I observed that her teaching methods were to face the class and demonstrate, to turn her back and dance with them, and to walk between the rows correcting mistakes and helping with styling. She practices dance along with them as if she were one of her students. She gave commands in English with a few Hawaiian words added. She explained the story of a dance as she taught it. Her styling was very much like that seen in the Tavana studio. For 'Aparima and Kapa she taught the general meanings of a song, trying to convey some expression to each line of text and matching gestures, even though she lacked exact linguistic knowledge. She took time to prepare her lesson plan so that her students would understand the subject of their dance.

1.3.10 Informant 'J' - Reri Tava.

Reri-o-Terai ("Victory of the Sky") Tava (Mrs. Virgil Jobe), known as Reri, was born on the island of Ra'iatea, Society Islands. She is 50 years old. Her mother is Tahitian and her father, whom she never knew, was a German

surgeon on a ship. At age seven she was given to foster parents (hānai—a Polynesian custom of giving away a child when there were too many in a family or when a couple did not have one of their own) who were Methodist missionaries then returning from the Orient, via Tahiti, to the mainland. They took Reri and she was raised on an American Indian reservation, about 1933.

When she saw staged Tahitian dancing for the first time, after arriving in Honolulu in 1951, she said "My God, I can do this! And I started doing it professionally right from that time on. It was just a natural thing." She had been "fooling around" with it most of her life. She had learned dancing informally (before age seven) which was the custom in Tahiti where children learned by being around adults and imitating or mimicking their dancing.⁸

Reri was helped in her dancing by Marie (and later Emma) Mariterangi (see 1.3.2). Both Mariterangis arrived in Hawai'i to perform soon after 1953. She was also helped by Anna Gobrait (see 2.2). She says of Marie, "she was known [for her] tremendous intricate steps which were really fantastic." Another dancer from Tahiti, Lionne Cave, told her "'Reri, why don't you try it this way?' or 'Do it this way a little more' and so from those sort of help-type things, why I got my own style and just continued dancing."

She began to perform in 1953. She worked for Rudy Tong at Waikīkī Tavern on Kalākāua Avenue. After two months she

began to work at the Queen's Surf⁹ nightclub, also in Waikīkī, where she danced in the same show as singer Mahi Beamer. From her publicity she became well-known and traveled around the world representing Hawai'i and Tahiti, as a sales representative for Hawaiian Airlines. She sold air trips by dancing. In 1958 she went to New York to dance at the Lexington Hotel and received much positive acclaim (Anonymous: October 4, 1958: 3).

Reri Tava has never taught, and has considered herself mostly a commercial dancer. She was included as an informant for this study because of her knowledge of an older style of Tahitian dancing. She was recommended by Nona Beamer, an expert in Hawaiian dance, who knows of her expertise from having worked with her.

She has returned to Tahiti ten times since 1950, usually for a month or less. She notices that in Tahiti

. . .everybody is involved in it [dance] from the time they're young. They have the sense of rhythm; everything is right there—automatic—so if you say 'Dance!' they're gonna dance.

Her knowledge of the Tahitian language is moderate. She understands more than she speaks and speaks it only when relaxed with Tahitian friends.

Reri believes the styling of Tahitian dancing has changed drastically since the time she began dancing. She had to prove to the community, even then, that it was not vulgar. Dancers were learning from one another or from their Hawaiian dance teachers, rather than from Tahitians. What

was being performed was poor as a result of "bad mimicking." Dancer, Elaine Frisbie, from Pukapuka, Cook Islands (see 2.2) had a style that many picked up and used. According to Reri, Elaine danced with her legs far apart which gave the dance a comical affect. The style has been transmitted that way to other students and teachers since Ms. Frisbie's company performed here (from the early through the late 1960s). Most people thought it was Tahitian.

The style that Reri used was "subtle and flowing" with no big movements or swinging or the more. It was best to be "smooth." From Marie Mariterangi she learned many movements to go with the softer style. She said,

It was done not as fast as the music is today. Today it's completely commercial for the shake-shake, only for the tourist. They don't care about steps and the music is so fast that you can't interject them anyway. In those days the music was easy to keep up with. Now it's just wild. And the girls were individuals; we didn't have groups so we had a chance to shine and be individuals. . .different types of dancers but never in competition. Today there's a big fight on stage all the time and they're constantly competing.

1.3.11 Informant 'K' - Julie Itchner.

Julie Itchner was the teacher-owner of Tahiti Studios in Waikīkī, at the time of my observations. She had lived in Hawai'i for 10 years. She has since sold the studio. She is of Italian-American ancestry and was born on the United States mainland.

She was married to a Tahitian who had also lived in Hawai'i for over 10 years, working as a professional musician

in the Tavana show in Waikīkī. Julie spent five months in Tahiti with her husband, 13 years ago. During that time, she watched a great amount of Tahitian dancing. Then she took lessons from two Tahitian women dancers but she admits, not for long. Before and after her stay in Tahiti, she spent a total of about 10 years dancing and choreographing Tahitian dances in Waikīkī nightclub shows for such people as Don Ho and Dick Jensen. "Once you know the beat you can do it."

Julie advertised her studio in a tourist newspaper guaranteeing to make a dancer of any student within six weeks. Any student continuing lessons after that time, went into the "advanced" class, learned more dances and prepared for performing in public and/or dancing in Tahitian dance contests. She also guaranteed job placement for her advanced students.

She did not know the Tahitian language although she claimed to know many words. When I asked what the Tahitian word was for 'ami, she replied that 'ami was both Tahitian and Hawaiian for circling the pelvis. Both English and Hawaiian terms were used in teaching.

Julie's style of dancing is based on large motions. "Movements are big for learning but get smaller and come up higher from deep plié the faster the music gets." She believes in warm-ups in each class session. They are important for giving strength to legs and feet. The warm-ups include not only Tahitian dance movements but stretches and bends to loosen up the muscles, 10 times for each exercise.

She stresses a lot of practice of the 'ami.

'Amis are important for stretching and loosening up [the pelvis] by pushing four sides out extended [to each extremity], and especially forward—[it] is most important.

The circular action of the pelvis during the 'ōhure movement is always with a force and emphasis on the forward direction.

In contrast with most teachers, Julie believes that older and heavier women can dance as well as younger, slimmer ones, even for competitions. Julie's classes consisted of four or five students at a time so "I can give individual attention to each." In teaching she stood in front of the class or with her back to it when demonstrating. There were mirrors in front so students could see how they looked. Sometimes the class was left alone for long periods to practice while Julie attended to other things in the next room. Class time was one hour of active dancing. There was little correction of upper body motion, even when some shoulders were seen to shake; there was more concentration on pelvic action. Julie's was the only class observed in which the students were asked to don studio more and practice in them. This was done to encourage students to work on enlarging their pelvic motions for 'ōhure (see 6.4) and 'ōtu'i (see 6.12) Julie wanted the more to "fly in all directions" with very large motions.

All studio dancing and warm-ups were done to recorded music. Some songs were chosen for a rhythm suitable to a particular movement, others to match a dance routine. Julie's

idea was that "musicians play four, eight, or 16 beats no matter if we dance to two, four, or eight."

In teaching 'Aparima, the meaning of a dance was taken from the title of the recording and transmitted by the teacher as a general explanation, while the dance progressed.

Notes to Chapter I

¹kāhea is a call consisting of from two words to an entire line, given by the dancer just ahead of each new verse and at the very beginning of a dance. For modern hula it tells the musicians what verse to sing next. For ancient (traditional) hula it tells both the audience and the chanter what verse is next.

²Waikīkī—an area on O'ahu island, Hawaii. A district of Honolulu and the center of Hawaiian tourism, it is known for its hotels, restaurants and nightclubs, and for its famous beach. Most Polynesian nightclub shows take place on this small strip of man-made land.

³International Market Place—a landmark in Waikīkī consisting of outdoor boutiques and stands selling tourist items, restaurants and nightclubs. Decor is pseudo-Hawaiian with rustic atmosphere. Once the home of outdoor Polynesian shows and some dance contests. Elaine Frisbie and later Tavana held their shows in its center plaza. It now consists of two-story stores and most outdoor area is giving way to more stores. The center of Waikiki is flanked by Kalākaua Avenue and Kuhio Avenue.

⁴haole—originally meant any foreigner but presently means white person (Caucasian).

⁵Unfortunately some valuable interview information was lost due to equipment failure during a session in which notes were not being taken.

⁶Tavana is the Tahitian spelling of the word that means "chief" or "governor" but because Mr. Anderson does not use the macron over the first 'a' of his title and name, I shall omit it in this study.

⁷Kodak Hula Show—an almost daily hula show sponsored by Eastman Kodak Company, with free admission, catering to tourists and their picture taking. Originally it was held in Kapi'olani Park (Honolulu's largest public park) on the beach side at the end of Waikīkī. At present it is held closer to the Waikīkī Shell. The show includes a small portion of Tahitian dancing.

⁸It is only since 1956 that there has been formal class training in schools or special groups of dance in Tahiti.

⁹Queen's Surf—a restaurant and nightclub at Queen's Surf Beach, part of Kapi'olani Park, where several Polynesian shows began such as Kent Ghirard, Tavana, and Puka Puka Otea. It was known for its outdoor, open, and relaxed beachfront, Polynesian atmosphere. Torn down by the City of Honolulu in 1970.

CHAPTER II

TAHITIAN DANCE IN TAHITI AND HAWAI'I

Tahitian dancing, a very important aspect of Tahitian culture, was first seen by Europeans in 1767—by those who were with Captain Samuel Wallis, the "discoverer" of Tahiti. Tahitian dance as it is identified in the 20th century is first reported in Hawai'i in the 1930s. (Some dance from Tahiti was probably brought to Hawai'i in one or more of the great perhistoric migrations and as evolved is now identified as Hawaiian dance, but that is not the subject of this study.)

2.1 Dance in Post-European-Contact Tahiti.

Following Captain Wallis, many Europeans and other westerners have visited or lived in Tahiti, a few of whom have written about aspects of the land, people and customs, but none of them has given description of dance in adequate detail for understanding the relationship of contemporary Tahitian dance to that of the period of European discovery. Of the genres described by Moerenhout in his Voyages aux îles du Grand Océan (1837: II, 126-129), none is extant today (at least not designated the same way). Only a few of the terms related to dance that appear in early reports are still used today, the most important being 'ori "to dance," "a dance." Referring to dance as he observed it, Forster wrote (1778: 466-467) "This dance is called Heeva he-oora,

and the motion of the fingers Eoree." "Eoree" seems to be a phonetic spelling of 'ori but Forster referred only to the fingers and not to any other part of the body used when dancing (manimanirima is the modern word for fingers). Heiva (heeva) is another word often seen in print but referred to total entertainment including play-acting. 'Upa and 'upa'upa referring to a music party or playing of musical instruments for dancing (little used today), are most often seen in 19th century literature regarding Tahitian dancing, and (until recent times) were used interchangeably with 'ori. (The genre 'Ōte'a is thought of as ancient type of Tahitian dance but there is no mention of it before the late 19th century.)

Among early publications, those that have contributed most to our knowledge of Tahitian dance are: 1. William Anderson, "A Vocabulary of the Language of the Society Islands," A Voyage Towards the South Pole and Round the World ... by James Cook, 1777; 2. Johann R. Forster, Observations Made During a Voyage Round the World on Physical Geography, Natural History and Ethic Philosophy, Part 6, 1778 (the clearest account); 3. Captain James Cook, A Voyage to the Pacific Ocean Undertaken by the Command of His Majesty..., Vol. 2, Book 3, 1784; 4. Captain William Bligh, A Voyage to the South Seas, Undertaken by Command of His Majesty...in His Majesty's Ship the Bounty..., 1789; 5. James Wilson, A Missionary Voyage to the Southern Pacific Ocean, Performed in the Years 1796, 1797, 1798 in the Ship Duff..., 1799;

6. Jacques Antoine Moerenhout, Voyages aux îles du Grand Océan..., 1837; 7. Teura Henry, Ancient Tahiti, 1928; 8. James Morrison, The Journal of James Morrison, Boat-swain's Mate of the Bounty..., 1935; 9. John C. Beaglehole, editor, The Journals of Captain James Cook on His Voyages of Discovery, Vol. 1, 1955 I: 127, III: 189 and Vol. 3, 1967; 10. John C. Beaglehole, editor, The Endeavor Journal of Joseph Banks 1768-1771, 1962. A careful excerpting of these early reports is available in Douglas Oliver, Ancient Tahitian Society, 1974.

The earliest publication I have found using the genre designations known today is an article by Tenarunga, "Bastille Day in Tahiti" (1937: 52-54). There is still no thorough description of Tahitian dance in Tahiti, though Patrick O'Reilly's pamphlet Dancing Tahiti (c. 1977) deserves to be mentioned as well as a book in press at the time of this writing (and which this writer is eager to see) by Jane Freeman Moulin. Tenarunga's article appeared in the same decade as the introduction of Tahitian dance to Hawai'i.

The French Government began its reign of Tahiti in 1843. The French language became the official language as did many French customs, such as celebrating the birthday of Emperor Napoleon III on August 15th and the celebration of Bastille Day on July 14th, which came later to Tahiti. "The Fête," as it is called, began in Tahiti in 1870.

There are descriptions of these celebrations in the newspaper "Messenger de Tahiti." This journal began publication in Tahitian in 1852 and in French in 1853. Prior to that there existed another French-language newspaper called "Océanie Française," in 1844 and 1845. It contains several articles describing dances, chants, etc.

(Personal correspondence: Bengt Danielsson, 1977). (Neither of these newspapers is available in Honolulu.) The Fête provided an opportunity for dancers from different villages and islands to get together once a year and to share their regional dance and music cultures for joy and fame, and later to compete for cash prizes. The tradition continues annually until the present.

2.2 History of Tahitian Dancing in Hawai'i.

The earliest date I have discovered for Tahitian dancing in Hawai'i is sometime in the 1930s. Hula teacher Rose Lane remembers hearing about a woman (whose name she does not recall) who came to the Mormon community at Lā'ie, O'ahu, from Tahiti and demonstrated Tahitian dancing. She said it was not taught and that there was no link from this activity to later performances here (Personal communication: November 3, 1976).

Mrs. Martha Judd, a non-Polynesian, is the earliest Tahitian dancer I can definitely name. While living in Tahiti from 1922 to 1939 she had learned Tahitian dancing from Tahitian friends and danced there "only for pleasure." She came to O'ahu in 1939 or 1940 after having taught Elmer

Lee, an orchestra leader from Hawai'i then performing in New York, some Tahitian music to which she performed with him one night at the St. Regis Hotel in New York. After he returned to Honolulu, she met him again at a nightclub (in the Royal Hawaiian Hotel) in Waikīkī and again danced, for one night, doing a solo dance on top of a table. She says "that was the beginning of Tahitian dancing in Hawai'i." She claims that her style of dancing is "authentic. . . Tahitians in Tahiti are taken completely by surprise when I dance." She did not consider herself a professional dancer and did not teach dance, but danced only for fun. With the outbreak of World War II, most everything in Honolulu changed, including the dancing. She says that many Tahitians, Samoans, Tongans and Fijians moved here during and just after the War and she thinks "that is what inspired the present trend of Tahitian dancing." She finds too much shimmy in Tahitian dancing in Hawai'i today (Personal correspondence: November 28, 1976). I have found no direct link between her activities and those of post-war Honolulu.

Mrs. Louise Akeo Silva of the Kodak Hula Show in Waikīkī remembers Martha Judd dancing at the Royal Hawaiian Hotel in Waikīkī in the late 1930s; Martha was the first Tahitian dancer Mrs. Silva had seen. The style was greatly different than today's in that she swayed from side-to-side, went down and rose again (Personal communication: February 23, 1977).

During the War years, some USO shows made questionable attempts at Tahitian dancing, but it was not until the late 1940s that any attempt was made to achieve a style or knowledge of the tradition.

The Kent Ghirard dancers, a well-known hula troupe in Waikīkī, included solo Tahitian dancing in their performance. Mr. Ghirard says that people thought they were terrific and that he agreed until the first time he saw a Tahitian performer from Tahiti at Andrews Amphitheatre at the University of Hawai'i Mānoa campus (and then he knew his group was bad). This dancer was Celestine Columbine who arrived in Hawai'i in late 1940s. Mr. Teri'i Rua, a musician from the Tuamotu Islands, arrived at the same time and together they began performing. Mr. Ghirard says that watching Ms. Columbine dance, he knew he had seen "quality Tahitian dancing." He had learned his dancing in California and knew it was not authentic, so started some changes of style as a result of Columbine's influence (Personal communication: February 28, 1976).

Teri'i Rua told me that he and Celestine arrived here in 1947 and performed dancing and fire-walking in different places around O'ahu. In 1949 they began teaching privately. One of their first students was Josephine Flanders of Punahou School, Honolulu. Ms. Columbine also began performing regularly at the Moana Hotel in Waikīkī (the oldest hotel still standing in Honolulu) in 1949. Mr. Rua says he

was the first person to bring the to'ere (slit-log drum) to Hawai'i. He also believes that he and Ms. Columbine were the first to teach Tahitian dancing and music here (Personal communication: September 9, 1976).

Ms. Flanders, active promoter and arranger of Polynesian dance shows in Waikīkī mainly for tourists, says that Celestine was "a superb person and dancer and had great charisma." She verified that she took private Tahitian dance lessons from her and that she never taught the material she learned because she felt only Polynesians should teach it (Personal communication: November 3, 1976). Ms. Columbine stayed in Hawai'i only until 1952.

Leimomi Chung (see 1.3 Informant 'G'), a former dancer with Kent Ghirard, also remembers Ms. Columbine at the Moana Hotel from 1949 to 1952. She claims to have imitated her style and to have learned some of her own dancing this way. Ms. Chung continued to learn by watching other Tahitians who danced in Waikīkī (Personal communication: March 26, 1976). Bella Richards (see 1.3 Informant 'C') agrees that Teri'i Rua was the first Tahitian male entertainer to come to Hawai'i but she thinks that the first teacher of Tahitian dance was a Caucasian,

. . .about 22 years ago or maybe more. . .Teri'i was really the first person from Tahiti. . .He didn't do the dancing; he brought a group and they really like him but [the person] actually teaching was Mrs. Wiser [or Wyser]. Her first Tahitian lessons that were out for the public were at the YWCA. As far as I know. . .she's a haole who went to Tahiti and came back and

taught Tahitian dancing (Personal communication: May 15, 1976).

I tried to trace the information about Mrs. Wiser but the YWCA shows no record of any teacher of Tahitian dance prior to 1962.

The Frisbie sisters became well-known in Hawai'i for their talents in "Tahitian" dancing dating from 1950 to the early 1960s. Johnny Frisbie, the eldest of the three girls (who now lives in New Zealand) was the first to arrive in Hawai'i from their native Cook Islands, in 1950. She says there were no professional Tahitian dancers here at that time. Next came the youngest sister Nga, who arrived in late 1950. Elaine was the last to arrive. The girls performed separately—first Johnny who danced in the style of their home island, Pukapuka, at the Don the Beachcomber nightclub in 1954, and at Queen's Surf nightclub in 1956; then Elaine who danced the style of another of the Cook Islands, Rarotonga, at various restaurants and clubs; then Nga at the Hawaiian Village Hotel.¹

All were solo dancers. Johnny claims that Elaine was the "first and most authentic and successful teacher to teach in Hawai'i." She also states that there is a noticeable difference between the styles and movements of Tahitian and Cook Island dancing (Personal correspondence: September 27, 1976). Their three foster mothers with whom they came to live in Hawai'i, all agree that dancing was instinctive to the girls and that they had no formal training. According

to a newspaper article (Ware: 1956) the Frisbies had traveled all over the islands of southern Polynesia, learned the styles of every place they visited, and brought the styles and dances to Hawai'i.

Erena Mapuhi (see 1.3 Informant 'F') agrees with Johnny Frisbie that Elaine was the first person to teach Tahitian dancing as a skill, in Hawai'i:

I think it's Elaine Frisbie [who was] one of the first ladies here with a group. . .at the Queen's Surf Restaurant. . .in 1950. I think that was the first group that came from Tahiti.

(Personal communication: December 22, 1975). (Although it is possible that Elaine "Tiare" Frisbie danced at Queen's Surf as a soloist, her "group" did not appear there until 1963.)

(Personal communication: Z. Ho'oulu Cambra: 1978).

In 1953 Augustine and Germaine, two Tahitians who were on their way to California to perform on television, arrived in Hawai'i to perform at the Don the Beachcomber nightclub, for a short period of time (Ray: 1953).

Anna Gobrait, whom Kent Ghirard, Leimomi Chung, Reri Tava (see 1.3 Informant 'J') and others remember for her great beauty and lovely dancing, was the next dancer to arrive. That was in 1954. Anna worked her way to Honolulu on the private yacht of the Robinson family, part-owners of Tropic Hotel in Tahiti. Donn Beach, known as "Don the Beachcomber," a showman and also part-owner of the hotel, had already seen her dance and immediately hired her to dance Tahitian solos as his lū'au² shows in Honolulu at Waikīkī.

She returned briefly to Tahiti, received a contract and visa and re-entered Hawai'i in 1955 to dance professionally. She was then 22 years old (Anonymous: February 9, 1955). Her first dancing job was a three-month contract with Mr. Beach. He was the first promoter of Hawaiian lū'au shows in Waikīkī to use Tahitian dancers. At that time, except for Mr. Rua, there were no Tahitian musicians, so Hawaiians were employed as Tahitian drummers. According to Ms. Gobrait, George Asher was the first Hawaiian to succeed in drumming close to Tahitian style (Personal communication: December 1976).

Ms. Gobrait was not professionally trained as a dancer but had grown up in the Patutoa region of Tahiti island, a region with a "good" amateur performing group. She learned dancing by watching and listening, then the most common way in French Polynesia. When the group felt she was ready, they let her perform with them. She learned how the musicians and dancers interact, how the beats communicate to the dancer—"the drums have notes; one had to listen"—and that was a "beautiful thing to watch." She says "today's dancing is mass production and too fast." The old way she described as harmonious, not rushed, enjoyable and not hard work. The movements "went where the music went," meaning the music led the movements. The hands and facial expressions (happy, sensual, flirtatious) were a necessary part of the dance which followed the body movements that followed the musical

rhythms. "Even today's costumes are a camouflaging compared to what I wore."

Ms. Gobrait did not teach dancing other than a few private lessons. She believes that today's style(s) is an outgrowth of Elaine Frisbie's style—the "bumpier" Cook Island style. The result is much "flash" and "bravado" which she finds "boring." She says that unfortunately this speed and lack of grace is also characteristic in Tahiti except in some amateur groups which still retain a love of their own dancing and do not dance only for "fame and fortune." Ms. Gobrait has retired and now lives a private married life on O'ahu (Personal communication: December 1976).

Reri Tava says she began dancing at the Queen's Surf Restaurant in 1953. She recalls learning much "authentic" material and style from another Tahitian (Tuamotu), Marie Mariterangi, a famous dancer and singer for two decades. Of Marie, she said:

. . .in my estimation [she was] one of the most famous dancers. . .What I saw here, nothing really impressed me. . .it was just a lot of wiggling. So until Marie and a few of the other people came up. . .I never realized there were so many steps and it was not done as fast as the music is today.

Reri danced professionally but never taught dancing (Personal communication: February 17, 1976).

Nani Terangi (see 1.3 Informant 'B') arrived in Hawai'i from Tahiti in 1955 also to perform at the Don the

Beachcomber lū'au shows with Anna Gobrait (Anonymous: December 24, 1955). Ms. Terangi had some trouble with a visa and the United States Immigration Service, but once allowed to perform she began working permanently, in 1956. She says that no one here was "doing it correctly. . .not like in Tahiti. For instance, they shake all over. It's a shimmy, shimmy, shimmy, shimmy, shimmy. . ." She also feels she was the first to bring authentic style to Hawai'i but does not know who first introduced the form. She began to teach other show dancers and also privately in 1957, and continues to the present (Personal communication: May 1978).

Also arriving in 1956 was Alec Salmon who first came with Mr. Rua in 1947 and thereafter returned to Tahiti. He re-entered Hawai'i to teach for hula instructor Rose Lane. The latter says hers was the first local studio to hire a Tahitian to teach dancing. Ginger Lucas, one of Bella Richard's (see 1.3 Informant 'C') Tahitian teachers, was one of Salmon's students at the Lane studio in 1956 (Personal communication: November 3, 1976).

It is interesting to note that John Pi'ilani Watkins (see 1.3. Informant 'D') feels that his was the first local studio of dance to teach Tahitian dancing. He thinks the dancing has been in Hawai'i about 20 to 28 years but does not know who first brought it here. His teachers were a Mr. Farmer, a haole who had lived in Tahiti, and two Tahitians, Toto and Sizu, who arrived here after 1956 (Personal

communication: August 19, 1975).

As previously mentioned, Elaine Frisbie organized a performing group called Puka Puka Otea. They first opened in 1961 at the Sandbox nightclub in the industrial district of Honolulu, and after one and a half years employment there, moved to the Queen's Surf Restaurant in the Spring of 1963 (Richards: 1963). Ms. Frisbie, then Mrs. Don Over, had waited for some Tahitian male musicians to arrive from Tahiti so that the music could be as lively and "original" as possible. (Emil Itchner, the first musician to arrive from Tahiti, is with the Hawaiian Hut show at the Ala Moana Hotel.) The printed program for the company describes several of the genres being performed and it is important to note that several of the dances were from the Cook Islands, the Tuamotu Islands and Tahiti. Ms. Frisbie taught Hawaiian girls dancing and then hired them for the group. Both she and the company are well-remembered as the outstanding (and first) "totally Tahitian" dance group. (People did not recognize the differences between Cook Island, Pa'umotu, Marquesan and Tahitian dancing.)

Sabrina Stevens (see 1.3 Informant 'I') recalls the Frisbie group, "I remember Puka Puka Otea and Queen's Surf . . . Elaine Frisbie—that's how far back I can feel anything that's more authentic." The group also performed at casual engagements and once a week as the International Market Place. The company lasted until the late 1960s (Personal

communication: August 30, 1976).

Backtracking a little, Tahitian dance was first added to the Kodak Hula Show of Waikīkī in the early 1950s. It was taught to the dancers by a Filipino girl, Kathryn Tandrell, then later by a visiting Tahitian (name not remembered) who danced in the show for six months. It was added mainly for the tourists so they could photograph costumes of Tahiti. It was never intended to be authentic—just attractive to tourists (Personal communication: Mrs. Louise A. Silva, February 23, 1977). Brochures of Hawaiian travel companies increasingly depict Tahitian-garbed dancers rather than Hawaiian. The aura around Tahiti/Tahitian still exists.

The establishment of the Polynesian Cultural Center at Lā'ie in 1962 has made Tahitian dancing more accessible to the public. The Center presents a multi-Polynesian spectacle to tourists: seven simulated villages of Polynesian countries which tourists can walk through touching and experiencing crafts, hear about each Polynesian culture, and learn a few dance movements; a canoe pageant with dancing and singing; and an evening show on a large open-air stage with many theatrical effects that somewhat overshadow the Polynesian dances and songs. The Center—as mentioned in 1.3.6—has developed its own style of Tahitian dancing, restricting certain movements, as determined by its parent organization, the Mormon Church (also known as Church of the Latter Day Saints).

In 1962, Hawai'i had its first Hawai'i-Tahiti Fête in time for Bastille Day (July 14). It was held in Waikīkī on Kuhio Avenue in back of the International Market Place. Only one of the performers of the Fête was from Tahiti; the others were from O'ahu and the island of Hawai'i. The program lasted nine days.

Things were shaking yesterday at the International Market Place—it was the finale of a Tahitian dance contest winding up the Tahiti Fête's nine-day run. Top honors went to a professional Tahitian dancer, Emma Marie Terangi [Mariterangi] who appears regularly in entertainment spots around Waikiki (Anonymous: July 15, 1962, A.24:6).

In summary, Tahitian dancing from Tahiti was first seen in Hawai'i in the late 1930s or the year 1940, but it was not until 1949 that it was taught professionally by someone from Tahiti. From then on there were more performers from Tahiti, a few of whom taught privately and at Polynesian dance schools. Subsequently, those taught transmitted their knowledge of several different styles. At first only a few studios taught the form, but gradually almost all of them added Tahitian dancing to the curriculum. Most of the earlier professional Tahitian performers have given up dancing; the only two, Nani Terangi and Erena Mapuhi, who presently live in Hawai'i still teach. The present styles seem to have evolved from dancing learned carelessly through movies, memory of watching others dance, Hollywood-trained dancers, and bad imitation, to more careful training in traditional styles taught by Tahitians or their students,

together with the continuing influence of the Frisbie sisters' style(s) (Cook Island and others) which features fewer subtleties and grosser movements than those directly from Tahiti. A later style developed at the Polynesian Cultural Center.

Today's young dancers who have come to Hawai'i from Tahiti are here to earn a living performing in Waikīkī. Most no longer know or care about the older styles of dancing, but prefer the faster, more athletic, flashier movements (as do their Hawaiian "sisters"). However, there is a movement afoot in Hawai'i to change that and to research the dances being performed, so it is hoped that in the future more care and knowledge will fill the Tahitian dance curriculum.

Notes to Chapter II

¹Hawaiian Village Hotel—now known as the Hilton Hawaiian Village Hotel, in Waikīkī, has been a landmark for some time. Several Polynesian shows began in its Tapa Room nightclub which burned down about 1974. The TV program "Hawaiian Eye" was filmed there and in the adjacent cocktail lounge.

²lū'au—modern Hawaiian word for feast. Presented commercially for tourists at many Waikiki Hotels (and also on other Hawaiian islands); includes a Polynesian show—the entertainment and focal point of each feast. Lū'au are also given at other tourist places on O'ahu such as at Sea Life Park, Makapu'u.

CHAPTER III
SOCIAL CONTEXT

Tahitian dancing is seen in the majority of Polynesian shows in Hawai'i. It has become an important commercial product and there is also a growing interest in its use in competition with some interest in the aesthetic and cultural values of the form.

Five aspects of the current social context will be considered in this chapter: who dances Tahitian, where and when Tahitian is taught and performed, what is danced, why Tahitian is taught and recent stimuli.

3.1 Who Dances Tahitian?

Six aspects of who dances Tahitian are considered here, including who learns Tahitian dancing, who performs in public, who watches Tahitian dance, who dances in new events, who are teachers' assistants and who are the male dancers.

3.1.1 Who Learns Tahitian Dancing?

Tahitian dancing has become so popular in Hawai'i that the majority of Polynesian dance schools include teaching it as part of their curriculum. Also, the majority of Polynesian nightclub shows include two, three or more Tahitian dances. There is no age or social status barrier to studying Tahitian dance. However, there is an unwritten age and ethnic barrier to employment in commercial shows because the majority of promoters, in anticipation of

consumers' expectations, prefer brown-complexioned, young people and will hire Caucasians only if they are dark.

Of my 11 informants, five teach children who begin their study at age three to nine. In this age group only one studio accepts boys as well as girls, the boys being taught by both the teacher, 'A', and by her show's head musician (at the time of my observations). The teaching of boys was not observed.

Six studios teach pre-teen (ages 10-13) girls but no pre-teen boys. Characteristically, those girls in this age group who continue lessons remain with the same studio and advance into the studio's performing group if there is one.

Seven studios teach teenage girls, in general the most popular age for dancing lessons, and for Tahitian dancing, physically the most adaptable because of the great stamina and physical beauty required. The latter two qualities of this large age group, in addition to the awakening of sensuality and the projection of those feelings when performing Tahitian dance, contribute to making teenage students the largest of any age group. Four of these studios also teach teenage boys and in two of them, 'D' and 'H', the boys become the musicians as well as dancers.

The adult age group includes students 18 to 40 years old. Of course those studios that cater to the tourist industry have the highest percentage of adult students of non-professional quality. Of the non-tourist oriented

studios, six teach adult women and of these, two teach adult men. In the non-tourist schools, the adult students' goals range from physical fitness to performance. No adult tourist men's classes were observed. Of my informants, 'B' teaches professional dancers by helping them polish their craft. Another, 'F', teaches performers for the Polynesian Cultural Center shows—boys, young men and women. This same teacher has taught children and non-performers at the Hawai'i Campus of Brigham Young University but not during the period of my observation.

In summary, there is no restriction as to who may take lessons. However, girls constitute the majority of students; only the teenage group has a fair number of boy students. Only one group of college-level men and no older adult men were observed.

Any and all ethnic groups have been observed taking Tahitian lessons—ranging from military wives (Blacks and Caucasians) to even a few transplanted Tahitians, who brush up what they learned at home in Tahiti. (Since the majority of observations were made for this study, I have been teaching senior citizens—ages 55 to 75—at the Hawaii State Senior Citizens Center. The emphasis is on Tahitian dance which the enthusiastic students prefer to other dance forms. Both men and women of all ethnic groups participate.)

3.1.2 Who Performs in Public?

Of the 11 studios observed, almost all have outlets

for performing students and young professionals. One studio, 'A', has a regular Sunday morning performance which showcases her students from the three-year old girls to teenage girls, with teenage boys as musicians. 'C' has only teenage girls perform. 'B' has all her better students perform when she has exhibitions which include pre-teen, teenage and adult girls. 'D' uses all ages through young adult in his performances with boys in his teenage section. 'E' has non-professional shows which include teenage girls and boys; his professional shows consist of adult girls and boys. 'F' teaches routines to college-age girls and boys. 'G' employs teenage and adult female performers; no men. 'H' includes pre-teen, teenage and young adult girls, and teenage and young adult boys in her shows. Her musicians are also her dancers and her Tahitian orchestra is the largest of any studio observed. 'I' has no performing group. 'J' is an adult, formerly a professional dancer. 'K' showcased her better dancers who at the time of my observations, were adult women. At the Kaua'i-Tahiti Fête, it is mostly females who compete, but the winning group of the past two years (Ato'oi) has males dancing with females in 'Ōte'a.

In summary, most studios have some type of outlet for their students to perform in public, but each studio sets its own criteria as to who may perform.

3.1.3 Who Watches Tahitian Dance?

Who is the audience for Tahitian dance performances?

This depends on how commercially each is presented. 'A' is seen mostly by tourists and some local people; 'B' by local people rather than tourists; 'C' mostly by local people and sometimes by tourists; 'D' mainly by tourists; 'E' by tourists; 'F' by tourists, members of the Mormon Church and visiting dignitaries from here and abroad; 'G' is seen by tourists and a few local people; 'H' mostly by local people, judges at contests and parents of students in recitals; 'J' by tourists; 'K' by tourists and some local people. Tourists (including military) seem to be the largest audience; local people (including parents of students) paying admission to casual shows is next largest. Many shows (even most non-professional ones), are arranged so that tourists will enjoy them rather than be interested in historical data or authenticity.

3.1.4 Who Dances in New Types of Events?

The two most interesting new types of events which involve Tahitian dancing in Hawai'i are relevant to the prominence of Tahiti in current events.

One is the Kaua'i-Tahiti Fête, established in 1973. It is important because a tradition is developing in imitation of the Fête in Tahiti to which dancers look forward each year and because of inclusion of performers from outside of Hawai'i. Competition is a major objective. In the competition, individuals and groups compete for prizes of trophies and money, just as in Tahiti.

In 1976 the Bi-centennial was the focus of many activities in Hawai'i and throughout the United States. In the Kaua'i-Tahiti Fête that year, the competitors were boys and girls in five age groups: three to eight, nine to 11, 12 to 14, 15 to 17, 18 and over, as well as a Grand Prize winner who could have been any age but not surprisingly was an adult. They came from all over the Hawaiian islands and one group came from California. The winners were from Kaua'i island with second and third places going to groups from O'ahu. In 1977 the winning group was the same one as in 1976 and the second-place winners from O'ahu were the 'Ōte'a Tiare Apetahi.

The other recent event was a play—"Gauguin in Tahiti," written and produced by Jean Erdman, an internationally known Caucasian, born and raised in Hawai'i, who has been living in New York City working with her own theater group. In the summer of 1976 she spent two weeks in Tahiti doing research on Paul Gauguin. In Hawai'i she auditioned part of her cast, brought the rest from New York, and premiered the play at Leeward Community College at the end of September 1976. Three women and three men were hired from Hawai'i. Of the three women, one is half-Samoan, one Filipino-Japanese, and one Samoan-Tahitian-Hawaiian. All men are of mixed-Hawaiian ancestry. Of the six, one woman and one man lived in Tahiti during the year prior to the show, dancing there with professional groups. In addition to these six local dancers, four dancers, all Caucasians from New York City, were

trained in Modern Dance. All cast members performed Tahitian dance in the play. .

3.1.5 Who Are the Teacher's Assistants?

Several schools have students who assist in teaching very young or beginning students, making the head teacher's work a bit easier. 'A' has her daughter assist. 'C' has one or two of her advanced Caucasian students' help—at the time of my observations, most of the assistance was from Pattye Layfield, another Caucasian adult who studied with 'C' and has also opened her own studio. ('C' taught the Kailua (high school) Madrigal Singers their Tahitian and Hawaiian dancing.) 'D' employs a 16 year old Chinese-American girl to teach his youngest beginners. 'E' has the help of Lani MacIntyre, a part-Hawaiian adult, who runs the studio when he is not there. 'G' has two teenage girl students of Oriental ancestry help teach her beginners.

3.1.6 Who Are the Male Dancers?

Based on the preceding information, although men are seen performing in Tahitian dances in Waikīkī shows and elsewhere in Hawai'i, proportionately, very few are seen taking classes in this craft. I estimate that only one-fifth as many boys or men study the forms of Tahitian dance as girls and women. According to my informants, in Tahiti male dancing is as important to the entire context of the dance as is female dancing. It is a part of their living culture and even though it is mostly men who are the musicians, they

learn to dance as well as to play. In Hawai'i, it is different, possibly because more girls take dancing lessons in hula, tourists demand to see pretty girls dancing and seem to care little about males, and because Tahitian dancing is a learned dance form foreign to the Hawaiian culture. In Tahiti, everyone learns to dance as a way of life.

In Tahitian shows in Hawai'i, most of the men who dance are musicians who stop playing their instruments for a few numbers, and step forward to dance. In the schools of dance observed, where males do take dance lessons, they also learn to play the instruments.

Because of insufficient opportunity to observe male students, this study does not deal in depth with male steps or styles.

One wonders how males who do perform learn to dance. The primary answer, besides the informal custom of friends-helping-friends, is that most males learn while working in commercial and non-commercial shows as musicians. Their presence in the company as musicians gives them an opportunity to see the basic movements and to be used by the directors for Tāmūrē partnering and/or in group 'Ōte'a. This could be called "on the job training." The majority of performing males (musicians and dancers) in Waikīkī are Samoans; the next largest group are Hawaiians. Only in the past couple of years, have more French-Polynesian males been added to the "show-biz" scene. One reason for the increase

is the continued efforts of Don and Josie Over (see 2.2) in helping the young Tahitians that they bring here through high school while living in their home and working in Tihati's South Sea Spectacular Revue in Waikīkī, with which the Overs are connected. Another reason is the employment by 'E' of males from Tahiti in his "spectaculars" by providing them with housing, work and a working visa—and good pay—in exchange for their total allegiance and for giving of their knowledge of the dances they bring with them.

Statistically most of the French-Polynesian males in the shows are from the Tuamotu and Austral Islands rather than from Tahiti. Their own music and dance is very similar to Tahitian so no distinction is made (and can be learned only through personal conversations with them). They are in great demand as performers and everyone—non-professional groups as well as professional—wants one or two "Tahitian" drummers who can dance. The phrase "our lead musician is from 'Tahiti'" is said with great pride by any group employing such a person. Mystique and an aura of authenticity surrounds these males wherever they go in Hawai'i.

3.2 Where and When is Tahitian Taught and Performed?

Where Tahitian dancing is taught is less important than where and when it is performed.

3.2.1 Locations for Teaching Tahitian Dance.

The majority of my informants rent structures which they name for their studio. Others teach in their home or

carport. The only exception is 'F' who teaches in the gymnasium at Brigham Young University—Hawai'i Campus, and is paid to instruct both there and at the Polynesian Cultural Center. The homes and rented studios are spread throughout O'ahu and classes are offered at various hours and days of the week.

3.2.2 Where and When Tahitian Dance is Performed.

More importantly—and very related to when—is where Tahitian dance is performed by my informants and their students. 'A' provides free shows at the Ala Moana Shopping Center stage weekly and at the Kapi'olani Park Bandstand monthly. She also gives lessons and performances at her newer place of residence, Kailua-Kona, on the island of Hawai'i. She feels that everyone in the community is served by the free shows and that her students have a chance to use what they learn in class. (I know this to be true from personal experience of having begun to take Tahitian dance lessons from her in 1971, and being allowed to perform in a special adult performance at the Shopping Center.)

'B' gives very few performances but when she does, they are usually as favors to her friends, with no money involved. At rare times she gives public performances such as the Hawaiian Jubilee in 1975 and at special fairs around O'ahu (see Appendix I for a description of a performance given for a friend's wedding).

'D' and 'G' give occasional free, public performances.

They also perform at occasional paid performances and whenever hired for lū'au shows, parties, etc. The same applies to 'C', 'H' and 'K'. 'D' and 'E' have appeared on television providing statewide ('D') and national ('E') exposure for their students. 'C' was the one school that performed at a party for the canoe, Hōkūle'a before it sailed to Tahiti (see Appendix E). And they danced at the Moloka'i to O'ahu canoe race celebration during Aloha Week in both 1976 and 1977 for the visiting, competing Tahitian canoe teams. Hers is the one school I know of that has made a link with the people of Tahiti by visiting there several times and by playing the part of host when Tahitians were here for the canoe competitions.

'D' performed regularly for tourists at Sea Life Park (a marine-life park on the windward side of O'ahu, catering to tourists by providing performances of whales and porpoises in open tanks, and open-air lū'au for evening visitors). At present he also has a bi-weekly lū'au show of mixed-Polynesian dances which is called the Too Good to Miss lū'au. It is held on the leeward side of O'ahu, on the beach at Wai'anae.

'E' is the one studio that is totally commercial, except for rare free performances for local residents. Those chosen for his show perform six nights a week for tourists at the Moana Hotel.

'F' has her dancers appearing in the Tahitian Village, in the afternoon Pageant of Canoes, and on the main stage of

the Polynesian Cultural Center. They work six days and nights a week. When there are visiting dignitaries, they also dance on the village compound as part of ceremonies. They danced at the original opening dedication ceremony of Polynesian Cultural Center. There are special days like Bastille Day, July 14th, in which they also play a major role.

'H' and Pupukahi 'Ōte'a had the singular distinction of performing for 'E' at his birthday party in 1976, at his home. They also gave a recital at Waipahu Intermediate School for the parents of their students to see. They are the only group I interviewed that competed in the Kaua'i-Tahiti Fête—they won the competition in 1975 and took second place in 1976. As the winning group from 1975 they played the welcoming marches in 1976 and opened the day's activities with their winning 'Ōte'a dance.

'J', when she danced—in the mid-1950s until the early 1960s—performed at Queen's Surf (see 2.2), Don the Beachcomber's, in the Tapa Room, and around the world representing Hawaiian Airlines. She never taught, but is invited to judge competitions such as the Kaua'i-Tahiti Fête in 1977.

As a teacher, 'K' was newly established and did not have much opportunity to perform, but her girls danced at the Ward Warehouse (another shopping complex) for their birthday sale event and were trying for more exposure and paying jobs at the time of my observations.

After playing on O'ahu, "Gaugin in Tahiti" went on a road-tour that ended in New York City, with the same cast as in Hawai'i.

The Kaua'i-Tahiti Fête began at The Market Place, Kapa'a, Kaua'i, but in October 1977, it was moved to Princeville at Hanalei, Kaua'i.

In summary, Tahitian dancing is widely taught and performed on the island of O'ahu, and to a lesser extent on the other Hawaiian islands. The occasions for performing vary from the commercial, money-making shows to the more guest-welcoming functions and other special events given only on certain occasions. Wherever and whenever Tahitian is learned and viewed, it has become part of the 'folklore' of Hawai'i.

3.3 What Is Danced?

The most popular genres of dance taught by my informants are the 'Ōte'a, the 'Aparima, the Tāmūrē, and the 'Ori Tahiti (see 4.3). Several of the schools teach the Kapa although only four know the form by its name. Terangi also teaches the Hivinau, but only occasionally.

The dances seem to be divided by easier dances for younger children and beginners, and harder dances for older, more advanced students. In schools where no children are taught, the beginning students learn easier, beginning dances and gradually progress into the more advanced dances. Where children are taught, basic movements are

shown first, then followed by easy dances. Certain dances are reserved for older and more advanced students because the movements are too hard for little ones to handle physically, no matter how advanced. The same applies to older students who are less agile, learning only for pleasure and not in order to become professional. No other divisions of dances were observed. Girls and boys at all ages learned 'Ōte'a and Tāmūrē. Not once did I see any boys doing an 'Aparima, and in the Terangi studio, the Hivinau was taught to girls alone because there were no boys.

The following is an indication of what dances are being taught to whom in which schools at the time of my observations:

Butterworth

'Aparima

• "Te Manu Pukarua"	)	all students
"Tahiti Nui")	
"Hoe Ana"	)	5 to 9;
	)	pre-teens
"Pakakina"	)	pre-teens
"Vahine Pa'umotu")	
"Te Ani Nei Iā'u"	)	teenagers
"Tuku Atu Koe Ia")	
"Tiare Tahiti"	)	older teenagers

'Ōte'a

"'Otamu"	)	youngest students
"Dominos (original	)	pre-teens;
choreography by	)	teenagers
Butterworth))	
"Vahine Tahiti"	)	teenagers

"Tāmūrē" ('Ori Tahiti)) all students

Terangi

'Aparima

"Te Manu Pukarua") teenager and
 "Pakakina") adult beginners

"Fatau'a")
 "Tu Pa'i Pa'i") teenager and
 "Vahine Pa'umotu") adult intermediates
 "Hoe Ana")

"Nehenehe Māua")
 "Tuku Atu Koe Ia") teenager and
 "Vahine Tahiti") adult advanced;
 "Te Ani Nei Iā'u") performers
 "Tutu E")

Kapa

"Tāmūrē") teenager and
) adult beginners

"Kikiriri") teenager and
 "'Utere'Utere") adult intermediates
 "Na Vai Te Moa E Poro") and advanced;
 • "Tangatahuru") performers

'Ōte'a

"Pahae") teenager and
) adult beginners

"'Otamu") teenager and
) adult intermediates

"Pa'ea")
 "Bora Bora")
 "'Utere'Utere") teenager and
 "Mo'orea") adult advanced;
 "Iāorana" (greetings)) performers
 "Vahine Tahiti")

'Ori Tahiti) all students

Hivinau) adult advanced;
) performers

(According to Ms. Terangi, she does not teach as many 'Aparima as 'Ōte'a but one can see the reverse is true. While taking her classes, I was aware of learning more 'Aparima and Kapa than 'Ōte'a. This is probably due to her own background growing up in the Tuamotu Islands where both genres were more prevalent than 'Ōte'a.)

Richards

'Aparima

"Tuku Atu Koe Ia"	)	all students
"Tu Pa'i Pa'i")	
"Vini Vini"	)	teenagers
"Tau Tai Na")	

'Ōte'a

"Tiare Tāporo")	all students
"Te Au Po'o")	
"'Ue'ue")	
"Pa'ea")	
"Bora Bora")	youngest students
"Mo'orea")	
"Te O Fati")	teenagers
"Tāviri")	
"Kikirana")	
"'Utere'Utere")	
"Pati'a")	
"Huti")	
"'Otamu")	
)	

Solo <u>'Ōte'a</u>	)	teenagers
(<u>'Ori Tahiti</u>)	)	performers

Watkins

'Ōte'a

"Pahae")	all students
"Pa'ea")	
"'Utere'Utere")	

'Ōte'a (cont'd)

"Pa'ea") boys and advanced girls
 "'Utere'Utere") together

Tavana'Aparima

"Maneā") teenagers
 "Tau Tai Na") professional women

Kapa

"Na Vai Te Moro E)
 Poro") professional women
 "'Utere'Utere")

'Ōte'a

"Tamari'i")
 "Inā") teenagers

Tāmūrē

) professional men and women
) with partners chosen from
) the audience

Mapuhi'Ōte'a

"Mo'orea")
 "Salud" (welcome)) performing adult women
 "Napoko")
 "Tepehe") performing adult men

'Ori Tahiti

Music: "Pahae")
 "Pa'ea") performing adult women

Chung'Aparima

"Vahine Tahiti") all students
 "Te Manu Pukarua") teenagers
) adult performers

'Ōte'a

"'Utere'Utere"	)	pre-teens
"Tu'e"	)	teenagers
"Pa'ea"	)	adult performers
"Mati"	)	adult performers
"Arata'i")	

Ramento'Aparima

"Hoe Ana")	all students
"Vahine Pa'umotu")	
"To Tere Moana")	adult performing women
"E Miri Ite E")	
"Tu Pa'i Pa'i")	

'Ōte'a

"'Otamu"	)	all girls
"I Lalo" (Hawaiian title)	)	(no men observed dancing in particular dances; only in practice of movements)
"Manu-Tere")	
"Punaru'u"	)	youngest students;
"Pa'ea"	)	pre-teens; teenagers
	)	professionals
"Fafiti"	)	youngest students
	)	pre-teens
"Pahae"	)	advanced pre-teens
"Toto Pepe")	
"Tāne"	)		teenagers
"Moiti"	)	pre-teens
"Imi")	
"Mua"	)		professionals
"Pupure"	)	professionals
"Ka Lei" (Hawaiian title))	
)	
"Bora Bora E")	

Stevens'Aparima

"Te Manu Pukarua")	
"Ua Hiti Te Marama"	)	adult beginners
(Hei Tiare)	)	adult intermediate
"Manea")	
"Toke Rau E")	

Kapa (called "'Aparima")

"Na Vai Te Moa E)	
Pororo"	)	adult intermediate
"'Utere'Utere")	

'Ōte'a

"Pātē Mata'i"	)	adult beginners
"Tito E"	)	adult intermediate

No advanced classes

Tāmūrē (party dance)) all students

Tava'Ori Tahiti

"Pa'ea" (rhythm))	
"Pahae" (rhythm)	)	solo by Tava

Itchner'Aparima

"Te Manu Pukarua"	)	adult beginners
"Tangi Tika")	

'Ōte'a

"Bora Bora"	)	adult beginners
"Pa'ea")	

Solo Tāmūrē ('Ori Tahiti) all students

In summary, the variety of 'Ōte'a learned by all the studios and individuals observed is greater than the variety of 'Aparima and Kapa. However, there are several dances in

all three genres which are commonly taught in most of the studios. The list is far from complete but is a sample of what I had opportunity to observe during the relatively short time periods allotted to studio visits. Probably there are other dances in all the genres that have been taught subsequently.

The popularity of 'Ōte'a (and 'Ori Tahiti) over the other two genres may be due in part to its earlier arrival in Hawai'i but, more importantly, to the fact that language knowledge is not required for creating new dances as it is for 'Aparima and Kapa. The most popular 'Aparima and Kapa are songs that have become well-known either through recordings or in Waikīkī shows. (Many of these songs come from the Cook Islands and the Tuamotus as well as a few from Tahiti. This fact is not usually recognized except by dancers from those places.)¹

The play "Gauguin in Tahiti" included: one 'Ōte'a which the cast created for the show; two 'Aparima, "Tahiti Nui" and "Tu Pu Poru;" and one Kapa, "Tangatahuru." Also included was the chant "'Avaiki" from the Cook Islands, and an 'Utē (normally a genre of song without dance) that was sung and danced and called "Are'are'a." Hīmene Tārava, a type of traditional chant, was heard played over the speaker system, from a recording made in Tahiti.

The competition categories for the `Kaua'i-Tahiti Fêtes, according to its sponsors, are:

Solo Tahitian Otea dance competition in five age groups. Tahitian Costume Competition—best complete Tahitian Otea Costume and Best Tahitian Aparima Costume. Group Aparima, Group Otea, Otea Drummers competitions.

Tāmūrē was added for audience participation during the intermission.

3.4 Why Teach Tahitian Dancing?

Why Tahitian dance is taught is perhaps the most important aspect of its social context in Hawai'i because perpetuating a dance tradition, acculturated though it may be, is important if future generations are to know and appreciate it. The reasons given indicate attitudes, care of teaching quality, variety of styles, and how much teacher research has gone into each informant's quest for 'traditional' Tahitian dancing.

Each of my informants was asked why he or she teaches Tahitian dancing and their replies are classified below.

3.4.1 Sharing the Love of Dance and Music.

'A' says,

I love music, it's as simple as that! I just love music and I've got to dance, and there's not enough dancing to keep me going to if I'm teaching dancing I just love it. . .Yeah, it's personal. . .I figure if I can get that much out of dancing then other people should do it too. . .Then the joy—if something really gets you going. . .It's sharing!

She also likes giving free shows to the community enabling her students to perform what they have learned. She believes in bringing out the shy, inhibited child—not so much the

dancing as the projecting of a personality the student has hidden. She does not transmit Tahitian culture or even care about authentic dances and style, but teaches more for the love of music and movement.

Layfield, the assistant to 'C', says she fell in love with the dance form and was too old to be a professional dancer; she gave a lot of time and energy to teaching which she found easy to do. At the time of my interview, she was teaching Richard's classes without payment, for pleasure. She has subsequently opened her own studio in Kane'ohe and quit teaching for 'C'.

3.4.2 Emotional Release.

With a belief in reincarnation that she lived and danced in Tahiti in a previous life, 'I' teaches mainly for emotional release. She identifies with the ethnic feelings of being a Tahitian—"it's the most Polynesian I can get in touch with. . .Tahitian just does it to me."

3.4.3 Sharing Culture and Happiness.

Sharing her culture and happiness—not monetary profits—is the reason 'B' gives for teaching Tahitian. She began by helping other dancers in the shows with her. This was followed by teaching to help her friend, Carolyn Miller, with her studio. In time it became a paying job but she still felt it was the sharing and love of her own culture that was and is primary. "For self satisfaction" is a related reason she gives "because I love music and dancing

so much." When she dances she feels beautiful, and she wants everyone to share her feeling of beauty, to bring joy and involvement to her students when they dance. She wants to transmit authentic dances and movements which she feels no other teacher in Hawai'i cares about.

'D' said he wants to "pass on the culture as well as to give shows."

3.4.4 Physical Fitness.

To keep physically fit is another reason 'B' gives for teaching. She gains weight easily and with a trim figure she feels young, no matter how old she is. (Many students learn Tahitian dancing for this reason.)

3.4.5 Commercial and Profit-Making.

The most common reason for teaching Tahitian dance is the commercial, profit-making. Layfield says when she teaches in her own studio it is to earn a living selling lessons and shows to students and whomever else she can.

'C' says that at first, when she began teaching, the Hawaiians "hated" Tahitian dance but then grew to like it so at first she was sloppy but as her interest in good shows grew, so did her interest in performing well. She teaches so her students will become professionals and so they can earn money giving shows and be part of the multi-Polynesian demand in show-business.

'D' teaches his students "to make them professionals, to get jobs on their own." He passes on to his students the

profits he earns from each show. When I asked him why he began teaching Tahitian, he answered,

Well I was the first in Hawai'i to branch out from the hula to Tahitian, Maori and Samoan. We were with the Hawaiian Club and they. . .said this was wrong because this was Hawai'i but I saw the future coming and I felt I should branch out to something different.

I had no chance for an interview with 'E' but profit from his nightly professional shows at the Moana Hotel and the several television appearances of his ensemble, as on the Perry Como Special and Charlie's Angels, are well-known reasons for his studio and productions.

Extra money is only one of the reasons 'F' gives for teaching.

'G' says,

My way of thinking in teaching Tahitian is to teach the girls to be solo dancers instead of learning umpteem 1000 routines. . .but I'm still limited on routines. . .Well I teach it for the students 'cause I want them to be professional dancers and nowadays you've gotta learn Tahitian, Maori, hula, Samoan. . .all the different dances; if they decide to be an entertainer, they're gonna have to know all of this. It's mostly for them.

She wants her girls to become performers and work in Waikīkī on a steady basis.

'J' feels her calling was to become a Tahitian dancer both as a source of fun and income; she danced professionally with joy.

'K' was not interviewed on tape but while I took lessons from her I asked questions at each lesson. She

professes no knowledge of Tahitian customs or culture. Her lessons were high-priced but she promised to put students into shows and nightclubs after only a very short series of lessons. She also sold Tahitian costumes which she made herself for a very high price. Her attitude was thoroughly commercial and her lessons and costumes were her source of income.

3.4.6 Special Reasons.

'C' taught the Kailua Madrigal Singers because it was a challenge to see if she could teach those with no background in Polynesian dance. She got bored when she accomplished her goal and left them. Her strong love for Tahiti has been strengthened by several trips there.

'F' teaches so that Tahiti is represented both in the daytime Canoe Pageants and night time shows as Polynesian Cultural Center. Also, at Brigham Young University-Hawai'i Campus, she teaches so she can transmit the form to the non-performing students. The evening shows bring a large profit to the Center and therefore her reasons can be said to be indirectly commercial.

Teaching for dance competitions is the reason 'H' gives. She takes pleasure in having her group perform and compete. She started out as a professional dancer, influenced by her older dancing sisters (she wanted to be like them). However, she changed to teaching when she got married so as not to hurt family unity. In doing so, she involved her husband

and her brother along with herself.

In summary, the reasons for teaching Tahitian dancing range from love of dance and ideals to social and commercial goals relating to tourism. But whatever the reasons for Tahitian dancing's existence in Hawai'i, it is recognized and accepted.

3.5 Recent Stimuli.

Two recent events bear special mention in explaining the tradition of Tahitian dance in Hawai'i. They are the play "Gauguin in Tahiti" and the Kaua'i-Tahiti Fête.

3.5.1 "Gauguin in Tahiti."

Jean Erdman fell in love with Gauguin's life and his struggle to be Tahitian and yet inability to entirely let go of his French self. The dances of both countries had to be shown in order to represent his inner conflict but more research into the Tahitian dancing could have been done, as well as the costuming and music. As it was presented, modern Tahitian, Pa'umotu and Cook Island music was used, unintentionally misrepresenting Tahiti.

3.5.2 Kaua'i-Tahiti Fête.

The biggest Tahitian dance event in Hawai'i during the past five or six years has been the Kaua'i-Tahiti Fête. It was "conceived by a Kaua'i group of young dancers in the Spring of 1973 wanting to learn more about their Polynesian ancestors." They were dancers in Joe Kahaulelio's hula show at Kapa'a Market Place so that was the natural place to hold

the competition which changed from July 14th, Bastille Day —in 1973—to July 4th, United States' Independence Day in 1976, and subsequently has changed its date each year. It is now a project of the Kaua'i Ethnic Education Association.

The Association's goals are:

. . .to perpetuate an active interest in Hawai'i's Polynesian culture by encouraging the study and teaching of various forms of authentic Tahitian dance, costumes and music. . .to present the results of these studies in the form of a competitive event with trophies and cash awards. . . and to provide a showcase for the performances before a wide audience in order for the non-performers also to enjoy and become familiar with this important part of Hawai'i's heritage.

The event is firmly established in Hawai'i and most likely will continue as a new tradition for some years to come.

Notes to Chapter III

¹I am not as familiar with either Pa'umotu or Cook Island languages and do not have a reliable source of reference. Therefore, spelling of these terms may not be consistent in orthography.

²The Kaua'i Ethnic Education Association sponsors of the Kaua'i-Tahiti Fête.

CHAPTER IV

GENRES OF TAHITIAN DANCE IN HAWAI'I

This chapter identifies definitions of English dance terminology as used in this study. This information is succeeded by basic Tahitian dance terms; their definitions, as well as their referents used by informants in this study (including glossaries with this information); and explains the components and differentiating features of each genre of Tahitian dance being taught on O'ahu.

4.1 English Dance Terminology As Used in This Study.

Step: the transfer of weight from one leg to the other while either in place (non-locomoting) or moving through space (locomoting).

Gesture: an action of a body part while not carrying weight. Gestures refer primarily to the actions of the arms, hands or fingers, but may also refer to actions of the legs and feet.

Support: the limb or limbs upon which the weight of the body rests (e.g. the normal standing position, with the feet side by side directly under the center of the body).

Motion: either a step or a gesture. The word "motion" (as a noun or as a verb) is used when describing specific steps or gestures (e.g. in 'ōhure, the motion of the pelvis is circular).

Movement: a unit of motion recognized by Tahitian dance teachers. It refers primarily to actions below the waist involving the pelvis, legs and feet. (The word "movement" is not used to refer to any aspect of music).

Combination: two movements performed as one unit. A composite name designates the resulting unit (e.g. ori haere and te'i becomes ori haere te'i).

Phrase: a unit larger than a single movement or combination. It may be comprised of a movement with its immediate restatements (e.g. 'ohure executed four times or restated another four times), combined with another movement and its restatements (e.g. ori haere executed four times).

Pattern: a phrase stated a total of two, four, or more times in immediate succession.

Routine and Choreography: in this study the term "routine" refers to the storytelling hand gestures (of a complete dance or a part of a dance) that are taught, practiced and performed as part of the repertory of a given group of dancers. The term "choreography" refers to floor plans and formations of the dance, and in some cases to an original creation or to an

arrangement of a dance (or part of a dance).

In some studios, the terms "routine" and "choreography" are used interchangeably, but most of my informants use "routine" more frequently than "choreography."

Variant: a movement in a different direction, speed and/or level (e.g. 'ōhure, 'ōhure i raro, 'ōhurehure, 'ōhure mua).

Variation: a stylistic difference between studios in performing a particular movement and/or its variant(s).

Command: a direction and/or instruction called or shouted to dancers (enclosed in quotation marks).

4.2 Glossary of Tahitian Language Dance Terms.

Criteria:

(a) General use of a term is given before specific use.

(b) Where several translations exist, the one most closely related to dance is given first. Translations are those of Lemaitre (1973).

(c) Referents are the general usage of a term—in English and/or Hawaiian vernacular. Individual informant's styles are not indicated.

(d) Tahitian words include designations of basic movement terms, modifying terms and variants

that are part(s) of a movement(s) but do not stand alone, directions of locomotion, parts of body, miscellaneous terms and Tahitian numbers from 2 to 8. All terms except the numbers are listed alphabetically within each group.

Note: This glossary contains terms identifying major movement categories and adjectives used in conjunction with these and other terms. Many terms combine to form sub-movements (variants) including locomoting directions, speeds, and numbers of times executed, all presented more comprehensively in Chart I (5.1)

(e) Hawaiian words follow the designation, H;; English words, E;; verb forms, v;; and noun forms, n:.

<u>TAHITIAN TERMS</u>	<u>LITERAL TRANSLATION</u>	<u>REFERRENT</u>
<u>Basic Movements</u>		
fa'arūrū ¹	v: make tremble (rūrū means to tremble)	shimmy; tremble
fa'atere	v: make guide, lead (tere: to travel, to advance)	travel-step
'ōhure	n: buttocks; posterior	H: 'ami E: circle pelvis
ori haere	v: promenade, walk, go (by foot)	figure-8
'ori 'orometua	n: teacher; missionary	missionary-step
'ori porōmu	n: street, route	dance a path (see women's <u>pā'oti</u> 5.16)
'ori te'i te'i tihiti ('ori te'i tihiti)	v: dance dragging the foot to the side	heel-toe slide
'ōtu'i	v: strike against, bump (against), hit, knock (against)	H: 'ami-jerk E: circle-hit
pā'oti	n&v: scissors dance movement, a pair of scissors, to cut with scissors	men's scissors step (also see <u>'ori porōmu</u> women's <u>pā'oti</u> 5.16)
te'i	n&v: step, stamp (the foot), drag (the foot)	step, stamp
tu'e	n&v: kick or hit (with the foot)	kick step

Modifying Terms and
Variants

haere	v: go, walk	"walk" (forward) used in combination with other words to describe dance movements with walking.
horo	n&v: run	"run" (forward), used in combination with other words to describe dance movements with fast walks or run-like steps.
'ori ²	n&v: dance	"dance" modifies movements to be performed standing, combines with other terms giving name to a movement, also used as a command.
'ori te'i te'i	v: dance dragging or stamping (the foot)	H: <u>kāwelu</u> E: <u>double</u> step, double stamp
'ōtu'i tihiti	n&v: hit, strike against, bump (against), knock sideward	"jerk," "bump"
tāere	slow, slowly	slow speed (note: old form not used anymore is <u>ha'a-tāere</u> meaning to cause slowness, see <u>'ōhure 'tāere</u> (5.5))

Directions

'āfaro	right (side), to the right	not used by my informants
'auī	left (side)', to the left	not used by my informants
mua, i mua	forward, in front, front	"go" forward
muri, i muri	backward, behind, back	"go" backward, back up, behind
i ni'a	up, on, above, on top	H: <u>i luna</u> E: rise, come up from a low position
i raro	down, below, descend	H: <u>i lalo</u> E: go down, dance low, descend to a low position
tāviri	v: turn, spin, pivot	make a circle, turn on the spot (pivot around) roll the <u>i'i</u> (see 7.2)
tihiti	side, sideward, at the side	"go" sideward (right or left), move to the side, at the side

Parts of Body

'āvae	n: foot, leg	the leg, the foot
rima	n: arm, hand	the arm(s), the hand(s)
upo'o	n: head	the head

Miscellaneous

fa'aoti	n&v: finish, cause a finish	the end, the end is approaching, finish
menemene	n: round, spherical	shape of a diamond which, used in ' <u>ōtu</u> 'i menemene, the pelvis forms
tāne	n: man, husband, mister, male	boy, man
tapi'i	v: grasp, clutch, grip	foothook, the hook, used in combination with <u>te</u> and ' <u>avae</u> for a special movement
te	the (article of speech)	the
vahine	n: woman, wife, madam, female	girl, woman

Numbers

piti	two	two, two times, twice
toru	three	three, three times
maha	four	four, four times
pae	five	five, five times
ono	six	six, six times
hitu	seven	seven, seven times
va'u	eight	eight, eight times

(Note: five, six and seven are not used in this study but are presented for the reader's information.)

4.3 Genres of Tahitian Dance Seen in Hawai'i.

There are five genres of Tahitian dance frequently seen in the Polynesian dance studios and on the performing stages in Hawai'i.

4.3.1 'Ōte'a.

'Ōte'a is a group dance performed to a drum orchestra. On O'ahu, it is the most popular genre in the dance studios and in the performances of both professional and amateur groups. It is used to welcome visitors, to tell a story (general or abstract) about nature, daily activities or to describe a well-known person. Some 'Ōte'a describe (and represent) a particular district in Tahiti to which the rhythm and the name of the 'Ōte'a belongs. Informant 'A' says, "an 'Ōte'a is a group routine drum dance. It tells a story." Informant 'I' says,

. . . some of them are done for basic reasons like for feasting and festive things and to stir energy and, I believe, to praise and thank, and to focus attention on certain activities. Others, I believe, are done in troupes with more of a ritualistic style: to please, to entertain but this I'm not sure of.

In most studios on O'ahu the traditional function(s) of the 'Ōte'a are not well-known. The explanation provided by 'I' was the most detailed of any of my informants based on their observations rather than on research.

There are two types of 'Ōte'a seen on O'ahu (and on Kaua'i during the Fête), but teachers and performers do not verbalize their difference. The arm-hand gestures are the

same for both. One is done standing and the other kneeling. The standing position is more frequently seen than the kneeling position which may be used within a dance between standing sections. Kneeling can be either on both knees (see 6.5) or on one knee. In some kneeling 'Ōte'a some use is made of the pelvis. Often a kneeling 'Ōte'a is used for greeting, to make dignitaries or the public feel welcome (salud). Movements used to reach a kneeling position are described in Chapter VI.

An 'Ōte'a may be danced by female dancers exclusively, by males exclusively, or by a mixed group of males and females. (As mentioned in 3.1, male dancers are seen far less frequently on O'ahu than in Tahiti.) An 'Ōte'a must have at least four dancers but the more dancers the better. 'C' says "The 'Ōte'a is not beautiful unless you have more than twenty or under fifty dancers on the floor. That's when the 'Ōte'a looks good."

The rules established by the Kaua'i-Tahiti Fête Tahitian dance competition committee in 1976 state that "groups must contain a minimum of six dancers." Some scoring is based on the judges' rating of formations of dancers and how well dancers move within their formations and between them. However, referring to 'Ōte'a as done in nightclubs during the time when there were few Tahitian dancers in Hawai'i, 'J' says,

'Ōte'as were mostly done either standing still or moving in like a march. . .The arm motions told a story. . .[the dance was] done only to drums with the hand motions going. [There were] no groups in those days; it was all individual so they could each shine.

It would seem that the genre implied is the 'Ori Tahiti rather than the 'Ōte'a.

'Ōte'a may include any and all Tahitian movements and arm gestures but the abstract gestures are used more often than in other genres. Gestures must, however, relate to the story being told.

The basic rhythmic structure of the 'Ōte'a is an eight-beat unit played by the large drum. The dancers follow the rhythmic patterns—featuring variations and counter-rhythms played simultaneously by the other drums in the orchestra—to which movements have been preset. Musicians may know more than 100 rhythmic patterns. Dancers dance to these many rhythmic patterns, changing movements and phrases when rhythmic patterns change. Usually each rhythmic pattern is stated two or four times. The more complicated and faster the rhythm, the more modern it is said to be. 'G' says "'Ōte'a? All I know is it's just the dance with the drumbeat and you have your routine with the i'i." 'H' states "'Ōte'a is the drums, the to'eres and the cans—the drumming with the dances—and is a fast-moving pace on the hips to keep timing with the drum. . ."

The orchestra of the 'Ōte'a consists exclusively of percussion instruments and voices calling the beginning and

end of a dance or dance medley. There are about five different-sized to'ere (slit-log drum), two sizes of pahu (upright hollowed-out tree trunk drum, one end covered with membrane), field drum (metal drum covered with membrane on both ends and played as it lays on its side), and sometimes a tin can (said to be an adoption from Samoa) is added. The to'ere range in size from small (about one and a half feet long) to large (about three feet long). The to'ere arat'i is the leader and according to Orstom, "its main function is to indicate the theme and figures of the dance" (Orstom: 1). To'ere are played with two sticks, rā'au tā'iri piti, made of rosewood (miro). It is said that originally those drums were played with just one stick in Tahiti, and that playing with two was learned from musicians of the Cook Islands. (This was verified by Mr. Rere George of Aitutaki, Cook Islands; Personal communication: June 8, 1978). The pahu is played with a beater (padded stick—playing a pahu with the hands is no longer popular). Lastly there is the fa'atete, a smaller drum of the pahu drum family, played with two sticks in counter rhythm to the larger pahu.

The costume worn for the 'Ōte'a is the 'ahu more (abbreviated to more), the hibiscus fiber (pūrau) skirt. Both men and women wear them but men's are shorter (just below the knees) than women's (ankle-length). The more are decorated with tapa (barkcloth, most common in Hawai'i), shells, seeds and pom-poms of pūrau, which hang from the upper border of the skirt encircling the pelvis. They are

called i'i poto ("little" or "short" i'i). In Hawai'i women wear cloth, coconut shell or tapa bras, shell hei (necklace; in Hawaiian, "lei") around their necks, and crowns or helmets of tapa, elaborately decorated with pūrau, shells and sometimes feathers. Men also wear crowns or helmets made of the same materials and across the chests wear bandeaus made of pūrau. Both men and women carry an i'i (pūrau pom-pom) in each hand for gesturing.

4.3.2 'Aparima.

Lemaitre defines 'Aparima as "to mime with hand gestures that are expressive." Rima means "hand;" 'apa means "to mime, mimic."

This genre is quieter and more lyrical than 'Ōte'a. It is equated with Hawaiian modern hula because both mime stories through arm-hand gestures set to modern, tuneful, melody. In the 'Aparima the themes refer to daily life: love, personal grooming, work, play, fishing, canoeing, gardening, Mother Nature, and others. Informant 'G' says "'Aparima is similar to the hula where the basic [movements] are softer—you have your 'figure-8' (see 6.8 ori haere) and your hand movements just like the hula."

In Tahiti both men and women dance 'Aparima, but in Hawai'i only women dance and with varying numbers of dancers. The annual Kava'i-Tahiti Fête competition rule states, "Groups must contain a minimum of six dancers," but only women dancers are seen competing.

There are two types of 'Aparima: standing and sitting. They are both called 'Aparima by most studios but they can be distinguished from each other by referring to the standing type as 'Ori 'Aparima because 'ori means "dance" (my informants from Tahiti use the word only when they are speaking of standing dances). The definitions of types of 'Aparima given by all my informants vary. 'H' says "there is kind of a difference in the sitting down 'Aparima. . .the motions have to change." When I asked informant 'I' if there is a difference of rhythm between the two she replied "no, it's the same song." 'C' says "if you're doing an 'Aparima standing up it's the same as sitting down. I found that you do it [dance] standing or sitting." 'A' divides the two positions quite clearly:

'Aparima is [means] dance with the hands. Rima means "hands;" 'ori means "dance." 'Ori Kaparima is a standing Tahitian hula; [in] 'Aparima you just do it sitting. It's the same dance; one dance with a variation.

'B' always refers to the sitting 'Aparima as a way to learn the gestures miming the story of the song being sung. She then tells students "okay, get up! We will dance!" implying that dancing happens when one is standing but not when sitting. She says,

When you were sitting down you were telling the story with feelings, with your hands and your legs, [and] expression on your face; you were sharing with other people. When I say 'Aparima it's sitting down; [in] 'Ori 'Aparima, standup! 'Aparima—just plain 'Aparima— is sitting down. 'Ori 'Aparima, you stand up and you dance what you just did only with the dance going and with the feet and the hips.

There are two ways of sitting in the 'Aparima: with legs crossed in front, "tailor" or Indian fashion (or with one leg extended slightly forward); and kneeling with buttocks resting on heels as in the style of traditional hula or Japanese tea-ceremony. A variant kneeling position may also be taken with one knee on the ground and the other bent and raised with the weight on the balls of the feet, just as in the kneeling 'Ōte'a.

My informants described sitting in several ways. 'E' has his dancers sit in the second way, with buttocks resting on heels for all 'Aparima performed in his shows. 'I' says "the only two ways I know of are on the knees [the second way] and more Indian style [first way]." (I observed her use of both ways.) 'H' says,

Well when I was young, in the sitting-down 'Aparima, we just crossed our legs tailor fashion, but this past year I have seen that the hands tell the story but the hips just [move] side, you know, moving your hips side-to-side at the same time.

When I asked 'G' what way she prefers, she answered "oh back [second way] 'cause you can go forward and come up and go down and lean back." When moving in the 'Aparima she teaches students to shift from side-to-side leading with the pelvic rims, while still sitting Japanese-style. In certain dances she does 'Ōhure with the buttocks just off the heels, or a "hip-sway" (modified ori haere). She says that the style of sitting frees you so "you can shake really fast."

'B' says,

They [the dancers] sometimes dance from one knee, depending on the dance. You can in Pa'umotu style, not Pape'ete style; we don't use the bottom of the feet [referring to the metatarsal].

She tucked her toes under (Pa'umotu style) so that balls were on the floor with heels raised as her buttocks rested on her heels.

Regarding standing 'Aparima, I discovered two rhythmic variations: one in 4/4 meter and the other 3/4 (waltz tempo). The 4/4 makes use of the feet, pelvis, some head-facial expression and, of course, arm-hand gestures; the 3/4 dance remains in one place using the circling 'ōhure as its major movement with emphasis on wide, slow pelvic action and on arm-hand gestures. A variant in 3/4 time is known as the 'ori 'orometua or "Missionary step" (see 5.3). It can be used as a movement within a 3/4 'Aparima or as an entire dance. It consists of a three-step movement to one side and then to the other, similar to the Hawaiian movement known as kāholo, (except that kāholo is in 4/4). 'A' and 'B' are the only studios that teach the genre using the 'ori 'orometua movement. Other studios teach waltz-time 'Aparima using another movement, e.g. 'H' performs a slow 'ohure ('ohure tāere) non-locomoting. She equates it with a garment worn for the dance called, 'ahuroa ("long garment"). When I asked her what other types of 'Aparima she was teaching besides those of 4/4 rhythm, she replied,

'Ahuroas; the 'ahuroa is the slow 'ami movement of Tahitian dancing done in the long sarong, the long dress or the long muumuu. [It has] a very slow rhythm. The 'Aparima would be like a "figure-8" movement, a fast way of swinging your hips side-to-side. The 'ahuroa is like you're stationed in an 'ami position and you make your 'amis that way; you 'ami a round movement and do your motions [gestures]. It tells a story of their hands and not too much of the [body] movements; the hands tell the story.

The garment is an ankle-length dress, fitted through the torso and with long, narrow sleeves. The sleeves end in a flaired ruffle (flounce) as does the bottom of the dress so that the legs have freedom to move. The dresses are of European origin and seem to have been Spanish influenced. The slow movements are accentuated by the tight fit of these dresses and the arm-hand gestures are also more clearly seen.

She states above that the 4/4 'Aparima mainly uses the ori haere ("figure-8") movement and that "you move your feet a lot. . .but [in] the 'ahuroa you would be standing there not moving the feet."

'B' was asked if there is a difference between the popular 3/4 time 'Aparima and one that uses the 'ori 'orometua movement to which she replied "both are 'Aparima . . .as long as the music is in waltz time. 'Ahuroa simply means 'long dress'."

The most frequently worn costume for the 'Aparima is the long or short pāreu (sarong made of printed fabric) tied at the side of the pelvis. It has a matching bra. A wreath of flowers sewn on leafbacking is often worn around

the pelvis over the upper edge of the pāreu. A crown of flowers, usually several rows high, called a hei upo'o is worn on the head. The long pāreu can also take the place of the 'ahuroa. A hei of shells or flowers is worn around the neck.

Dancers performing for 'E' wear 'ahuroa or long pāreu for 3/4 time 'Aparima and knee-length pāreu for those in 4/4 performed either standing or sitting. The rules for the Kaua'i-Tahiti Fête state "these dancers wear brightly printed fabric pareus, either long or short, flower hip heis and head heis and flower leis."

The genre is said to have originated in the Tuamotus arriving in Tahiti sometime in the mid-1800s. The music of the 'Aparima dates from post-European contact according to both Tahitians and Tuamotuans resident on O'ahu. Music is sung and played on guitars and ukuleles (now often electronically amplified) to accompany the dance, the dance having a set choreography which pantomimes what is being sung. Many dance-orchestras include the pahu and/or the to'ere for added rhythmic interest. The melodies consist of modern, western-style tunes that are easy to recall and remember.

There are a few dances which may be considered either an 'Ote'a or an 'Aparima. They are less often seen than the separate genres but both narrate a story within the limits of the specific genre. For example, there is no song for 'Aparima "Vahine Tahiti" (which is also an 'Ote'a). It is

accompanied by a drum orchestra instead of the usual strings. Only the name of the dance is chanted while gestures narrate the story.

The wordless 'Aparima is a division of the genre that was never given me or defined by my informants. However, according to a recent literary source "The Aparima may be wordless, an Aparima Vava ["mute"] or sung, and Aparima Himene. It can be mixed." (O'Reilly: 26).

4.3.3 Kapa.

Most studios on O'ahu do not recognize the Kapa as a distinct genre but think of it as a fast 'Aparima. It is related to the latter in its movements and gestures and also in story content and both are said to have originated in the Tuamotu Islands but the Kapa more recently. The differences are that Kapa is always performed standing, the rhythm is always 4/4, the speed of the music is two or three times as fast, there are no interludes between verses, and the vocal range is narrower (so it is what is commonly called "chant" rather than "song").

The Kapa titled "Tāmūrē" serves as an example of confusion because there is also a genre called Tāmūrē (see 4.3.5). This Kapa has words and gestures miming a story but some studios confuse the title with the genre when speaking about either. 'B' says,

The chant makes it a Kapa. "Tāmūrē, tāmūrē" now that is really chant, but for me sometimes I add the ukulele or guitar with it to make the girls [students] feel it more. . .and also we use the drum and to'ere.

'G', formerly a student of 'B' who also knows the Kapa says "and Kapa, that's 'Tāmūrē, tāmūrē' the chant." (I asked her if it is done with a faster beat, to which she replied "the one I learned from Nani [Terangi], you could do it both ways, medium and fast."

In Kapa, the musical accompaniment is a ukulele and guitar (played very fast in Pa'umotu style) plus to'ere and pahu for rhythmic accent. The above two quotations imply that Kapa is primarily chanted to rhythmic drum patterns, and that string instruments have been added for more expression. The style of playing the string instruments is one of double-strumming—upward and downward—known to have come from the Tuamotus. As already mentioned, the range of melodic tones is narrow and it is sung with forward placement of the voice.

Often during performances on stage or in the classroom a faster Kapa follows a slower 'Aparima in a medley or, there is a pair of Kapa, one following directly after the other. When heard in such a way, it is difficult to distinguish between the genres unless previously familiar with them.

'C', 'I and 'F' recognize the Kapa as something a bit different but no description was given to me other than that it is a faster 'Aparima. 'F' says the word 'Kaparima is the Pa'umotu word for 'Aparima and they mean the same thing. (Is it possible that Kapa is a shortened name for 'Kaparima?)

The costume is the same for Kapa and 'Aparima—mostly long (but may be short) pāreu.

4.3.4 'Ori Tahiti (Solo Tahiti: Solo 'Ōte'a: Tāmūrē).

'Ori Tahiti is also known in Hawai'i as Solo Tahiti, Solo 'Ōte'a and Tāmūrē. This causes some confusion. Further confusion exists because many dancers do not consider it a genre separate from 'Ōte'a. I shall refer to it as 'Ori Tahiti although this is also used as a general term for all Tahitian dancing.

'Ori Tahiti is related to 'Ōte'a musically because it is danced to a drum orchestra playing several rhythmic patterns. However, there is no story to mime or narrate as in 'Ōte'a. It is purely improvisational, using any (or all) Tahitian body-foot movements but few arm-hand gestures (only those for rhythmic accompaniment rather than for specific narrative or miming actions). In 'Ori Tahiti a solo dancer shows the best dancing of which she is capable—how she responds to the rhythms of the drum orchestra, how she interprets them, how fluidly she can perform the movements. These are important criteria in Tahitian dance competitions such as at the Kaua'i-Tahiti Fête. A rule for the competition reads,

Solo Tahitian Otea: Individuals compete by dancing alone to a drum orchestra for about one minute each. The judging is based on clarity of hip movement, steady shoulders, personality [facial expression], and position of feet and arms.

In Hawai'i, 'Ori Tahiti is performed mostly by women, and only women compete in this genre. 'J' says "it is a very pleasurable experience just getting up there and Solo Tahiti across the stage in about two seconds." 'F' describes it as,

Solo dance, that's the time you are on your own, you have to do the beat if you can and if you already know all the steps of the dance, the next thing you do is to make yourself look professional. You're on your own at that time; you want fa'atere, you do fa'atere! You want a slow sway coming in, that's it [what you do].

Most teachers and dancers feel that 'Ori Tahiti is a very personal thing. Each individual dancer does her best while she performs it. 'B' says

Solo is not something very special; no story in solo; it's movement. We show a woman's nature; there's some beauty in the woman, hidden; some shyness in you, some kindness in you. When you do a dance you want to bring it out to show other people and to show them your happiness.

You share with other persons. You show what you've got. So all the dancing that you have learned, you make it all [come] together. You make it up so if you can really dance good, that means you have some talent in you and you're not a bad dancer. A solo dancer is something self-built

. . .

The only thing I have changed a lot is solo dance 'cause I don't like each student to copy the same thing. . .I teach her how to dance and after that she's on her own, so she has her own style.

The orchestra plays two or more different rhythms (except at Kaua'i-Tahiti Fête where only one is played) to which the dancer responds with movements that she feels fit the rhythms, accentuate them, are in counterpoint to them.

Because of the strength it takes to dance an 'Ori Tahiti, dances are usually short.

As mentioned before, 'Ori Tahiti is often called Tāmūrē although this is a misnomer. Possibly this confusion arose because neither has a story, mimed gestures, set floor patterns or formations and because there is 'Ōte'a Tāmūrē in which the accompaniment is a drum orchestra. Also Tāmūrē, although usually a couple dance, can be done as a solo. Often in Waikīkī shows both genres are combined making it further confusing for the onlooker. However, 'Ori Tahiti demands that a dancer have good form, style, precision and tour de force while she asserts her personality. Tāmūrē makes no such demands.

The costume is the 'ahu more, but no helmet is worn, rather a hei upo'o of flowers or the head is bare. No i'i are carried. The more can be as highly decorated as the dancer wishes.

4.3.5 Tāmūrē.

The Tāmūrē is the fifth genre commonly taught on O'ahu. It is a social form of Tahitian dancing, done informally at parties or get-togethers, and like 'Ori Tahiti, purely improvisational. It seems to be the least understood genre because it is so often misnamed and because many Tahitians and non-Tahitians call all Tahitian dancing the "Tāmūrē." It is a genre believed to have started just after World War II. The meaning of the word itself is not commonly known.

Although some informants say it refers to the flutter of a fishtail and because any (or all) movements may be included (see Chapter VI) it is possible that the name was derived from the various ways the pelvis moves, which perhaps resemble a "fishtail." Often the word is used interchangeably with 'Ori Tahiti' which Lemaitre gives as the correct name for the Tāmūrē genre. It is a dance for pleasure and relaxation. Informant 'K' says "Tāmūrē is a freelance, fun, party dance." The description given in the program for the Kaua'i-Tahiti Fête is,

At the end of the last 'Otea group's competition all dancers will return onto the field for an informal dancing break with audience participation to allow time for compilation of the judges score sheets. When this is finished, the Tamure will end. . .

Besides being the most popular form of party dance, the Tāmūrē can also be done as a solo—onstage or off. However, it is usually done with a partner with whom there is much interaction. Both the bodies and faces flirt with each other and sexual enticement is unmistakable. In Waikīkī shows it is the last number on the program, and usually involves audience participation. The dancers leave the stage, each finds a partner in the audience and brings the partner back to the stage to dance as a couple. Unlike the other genres discussed, the Tāmūrē does not require good dancing skills but is done for fun, to show off a bit, and perhaps to flirt with someone one likes.

The term 'Ōte'a Tāmūrē' is used when the music

accompanying the dancing couple or soloist is the drum orchestra. Besides the orchestra for 'Ōte'a Tāmūrē, party Tāmūrē are accompanied by guitars, ukuleles, and if available, drums for rhythmic background. Musicians sing songs, laugh and try to excite the dancers with their song texts or calls.

The Tāmūrē genre includes any and all Tahitian movements, according to the music being played and the dancers' choices. Since it is improvisational and no story is told except in the song that the musicians may sing as they accompany, no miming of hand gestures is needed. The song may be risqué but is not usually interpreted by the dancers (although they may if they wish to do so). All my informants agree on how the genre is used. 'A' says "a Tāmūrē does not tell a story; it just tells the sassiness." 'B' feels that westerners would not listen if translations to the song texts were made known,

. . .most of the Tahitian records are dirty words anyway. All talk about sex and about the male things and the female things and how they reach a climax. That's a true fact. If they only pick any record and translate into English, the record will not sell in the United States.

'I' says

I know Tāmūrēs are done to please, to pick out a boy and girl or in partners and done for the personality. . .I've heard this through Tavana, that Tamures are done, they have a lot of room for improvisation and they're just done to pick out the individual, the personality and to have fun and to enjoy.

As mentioned before, there is a Kapa titled "Tāmūrē, tāmūrē." It is a chanted standing dance miming a nonsensical

story for children which tells about fish in the ocean, lighting the inside of a Tahitian house, making a more, the lanterns given Tahitians by the missionaries, and sailing a small boat. The first line of the chant is "Tāmūrē, tāmūrē, he tāmūrē mūrē ra." It has a choreography which includes several basic Tahitian dance movements and is also used to teach adult beginners.

4.3.6 Others.

There are other genres of Tahitian dance not commonly taught or seen in Hawai'i. They are Pā'ō'ā, Hivinau and the chanted Pāta'uta'u. There is also Hīmene Tārava which, along with 'Utē, is not commonly danced but only sung. Although not dance genres, occasionally in Tahiti older people will dance to them at a slow speed.

Unfortunately we cannot know what genres preceded those that are performed today: the 'Ōte'a—group drum dance with minimal story; the 'Aparima—story-telling hand-gesture dance; the Kapa—the faster story-telling, hand-gesture dance from Tuamotus; the 'Ori Tahiti—solo performance or competition dance including all movements; the Tāmūrē—the pleasurable, sensual fun dance for couples.

Notes to Chapter IV

¹fa'a—a causative prefix meaning "to make something happen."

²'ori—combined with other terms 'ori gives the name of a movement in its entirety but is often dropped in conversation, in a command, or for expediency.

CHAPTER V
MOVEMENT TERMS

This chapter presents a condensed view of Tahitian dance movements and their descriptions. It also compares verbal usage of dance terms between studios.

5.1 Tahitian Dance Movement Terms.

Tahitian dance movement terms, their referents and their descriptions without stylistic variation are presented in Chart I. The column on the left presents Tahitian (or Pa'umotu when preceded by "P") dance terms relating to dance, in alphabetical order with the first word of each section capitalized. Within each section terms and movements are presented first in basic (non-locomoting) position, followed by locomoting variants in which changes occur in speed, direction and/or level. Variants are presented according to frequency of use, with the most frequent first. The middle column presents the referent as found in the Glossary of Tahitian Terms (4.2) with some additions and expansions. The chart expands the glossary. The letter "H" indicates a Hawaiian language word; "E" an English word; "H-E" a combination of Hawaiian and English words; "T-E" a combination of Tahitian and English words. The column on the right presents a description of how the movement is performed. A number in parenthesis refers to Notes at the end of Chapter VI where English language terms are described.

The word "command" followed by a term in quotation marks designates the word(s) used when directing a student or dancer to perform the movement. Commands are presented further in Chart II.

"CW" indicates clockwise, "CCW" counter-clockwise.

CHART I

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
Fa'aoti	E: end approaches; the end	A call warning of approaching end of dance;--usually given 16 beats prior to final beat.
Fa'arurū	E: shimmy; tremble	A series of very small, very fast pelvic circles causing the body to tremble. Relaxation important to energy flow. Trembling or quivering is begun in feet and knees, traveling upward through pelvis and upper torso (9). Feet flat on ground, weight equally distributed.
a. fa'arurū haere mua	E; shimmy-walk forward	Trembling as in <u>fa'arurū</u> taking slow steps forward.
b. fa'arurū haere i raro mua	H: i lalo E: down E: shimmy forward while down	Trembling as in <u>fa'arurū</u> but in full squat (10). Feet alternately slide forward.
c. P: tokariga; tokariga mua	E: shimmy shimmy-walk forward	Trembling as in <u>fa'arurū</u> and <u>fa'arurū haere mua</u> but with pelvis moving side-to-side (instead of circling).
Fa'atere	E: travel step	Similar to American square dance buzz step (i.e. push off ball of one foot on count "+," then step flat on other foot on count "1;" also can begin on count "1"). Done in sequences of 2 to 8 sets.

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
a. fa'atere mua	E: travel forward	Same as <u>fa'atere</u> traveling forward.
b. fa'atere tāviri	E: travel in circle; turn	Same as <u>fa'atere</u> traveling in a circle/turning (13).
c. fa'atere tihiti	E: travel sideward	Same as <u>fa'atere</u> traveling first to one side, then to the other.
(i) Ni'a	H: i luna E: up; rise	Upwards (a direction in space); Command: "rise" (from sitting, kneeling or any low position).
'Ōhure	H: 'ami E: circle pelvis	With torso still but relaxed, pelvis circles (16) CW or CCW in moderate 4/4 time; smooth, round circles or side-to-side (see 6.4). Feet usually flat on ground; knees comfortably bent; weight shifts from one foot to other and back with each pelvic motion.
a. 'Ōhure (i) raro	H: 'ami i lalo H-E: 'ami down	Feet parallel, one slightly ahead of other or toes even (7); pelvis circles while descending to high- (3), mid- (6) or low-kneel (23) on one knee.
b. 'Ōhure (i) ni'a	H: 'ami i luna H-E: 'ami up	From kneeling position pelvis moves as above while body rises to standing position; feet return to starting position as in <u>'Ōhure i raro</u> .

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
c. 'ōhure tāviri	E: "around the island"	Pivot turn (12) with 'ōhure: one foot takes small forward steps making a CW or CCW circle around the other foot while the second foot serves as a pivot point. Pelvis circles once per step--8 steps per full turn--circle starts as pivot-point foot receives weight on its heel and completes as first foot takes forward step. Inner foot maintains contact of ball on ground as outer foot takes each step.
d. 'ōhure tihiti	H-E: 'ami sideward	Same as 'ōhure but entire torso alternately turns to forward-right and forward-left diagonals. Pelvis circles 4 to 8 times in one direction and then changes.
e. 'ōhure-te'i	H-E: 'ami-stamp	A combination movement: ball of one foot stamps at end of each 'ōhure: used to give accent to 'ōhure: done in a sequence of 4.
'Ōhurehure	H-E: double 'ami E; double circles	Same as 'ōhure but speed is twice as fast. Pelvis makes smaller, faster circles or moves side-to-side, more in number than single 'ōhure.

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
a. 'ōhurehure (i) raro	H-E: double 'ami i lalo E: double circles down	Same as <u>'ōhure (i) raro</u> but pelvis moves 2 (or 3) times as fast.
b. 'ōhurehure (i) ni'a	H-E: double 'ami i luna	Same as <u>'ōhure (i) ni'a</u> but pelvis moves 2 (or 3) times as fast.
'Ōhure Tāere	H-E: slow 'ami	Support, feet and motion of pelvis are same as <u>'ōhure</u> but speed is half as fast and pelvis moves half the number of times in wider, fuller circles.
a. 'ōhure tāere (i) raro	H-E: slow 'ami i lalo E: slow circle down	Same as <u>'ōhure (i) raro</u> but speed is half as fast and pelvis moves half the number of times in wider circles as body descends.
b. 'ōhure tāere (i) ni'a	H-E; slow 'ami i luna E: slow circle up	Same as <u>'ōhure (i) ni'a</u> but speed is half as fast and pelvis moves half the number of times in wider circles as body rises.
c. 'ōhure tāere tāviri	E: slow "around the island"	Same as <u>'ōhure tāviri</u> but speed and steps are half as fast (e.g. 4 steps and 4 <u>'ōhure</u> equal full turn) and larger. Pelvis moves wider and fuller each circle.
'Ori	E: dance; "dance;" to dance	A command: "dance;" telling students to proceed; any standing movement or entire dance. Most

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
a. 'ori mua	E: dance forward	<p>often combined with other words giving name of a dance movement. (Used as a movement while not locomoting to loosen up the legs and feet; feet begin flat on ground, then each is lifted slightly and replaced in alternating steps as in a march: counted "1," "2," etc. Pelvis may or may not move but no specific shape is seen.)</p> <p>The same as '<u>ori</u> warming up, but moving forward with alternate steps, no specific pelvic action required.</p>
Ori Haere	E: figure-8; the basic	<p>"Figure-8" of the pelvis: one <u>ori haere</u> to 2 steps. Step on right foot as right pelvic rim points to forward-right diagonal, carry right pelvic rim around to back-right diagonal; step on left foot as left pelvic rim moves to forward-left diagonal and then to back-left diagonal, thus tracing a "figure-8" shape while rotating the pelvis. The height of each step and lift of pelvis as it reaches each extremity depends on music and style of individual studio. (Movement is similar to Hawaiian '<u>oni</u>u.)</p>

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
a. ori haere mua	E: figure-8 forward	Same as <u>ori haere</u> traveling forward with 2 steps per figure-8.
b. ori haere muri	E: figure-8 backward	Same as <u>ori haere mua</u> traveling backward with 2 steps per figure-8.
c. ori haere tihiti	E: figure-8 sideward	Same as <u>ori haere mua</u> traveling to right side and then left, usually a series of 2, 4, or 8 steps to each side and back to other side; pelvis moves as in <u>ori haere</u> ; 2 steps per "figure-8."
d. ori haere tāviri	E: figure-8 turns	Same as <u>ori haere mua</u> tracing a circular path CW or CCW, with forward steps making half or full turn.
e. ori haere tāere	E: slow figure-8	Same as <u>ori haere</u> but pelvis moves slower and wider in "8"-shape to music half as fast as standard tempo.
Ori Haere Te'i	E: figure-8 stamp	A combination movement: stamping ball of one foot at the start (first step--ct.1) of each <u>ori haere</u> to give accent to movement; the stamping foot stays close to non-stamping foot as it stamps; pelvis makes larger "8"-shape than in standard <u>ori haere</u> .

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
a. ori haere te'i mua	E: figure-8 stamp forward	Same as above traveling forward starting with right foot.
b. ori haere te'i muri	E: figure-8 stamp backward	Same as above traveling backward starting with right foot.
c. ori haere te'i tihiti	E: figure-8 stamp sideward	Same as above traveling sideward, in a series of 2 or 4 <u>ori haere te'i</u> to one side and returning with same number to other side.
'Ori 'Ōhure Haere Mua	H-E: double 'ami-walk forward; 'ami-walk forward E: double circle-walk forward; circle-walk forward	Feet parallel to each other; a step forward taken simultaneously with pelvic circles (circles can be 2 or more); alternate foot steps forward with pelvis continuing to circle. Steps are slow or moderate in speed. Pelvic speed is slow, moderate or fast. Step initiated when pelvis is in forward part of circle. Steps and circles are smooth, successive and multiple as body travels forward.
a. 'ori 'Ōhure haere muri	H-E: double 'ami-walk backward; 'ami-walk backward E: double circle-walk backward; circle-walk backward	Same as above traveling backward with successive steps as pelvis circles.
b. 'ori 'Ōhure horo mua	H-E; 'ami-walk forward E: circle-walk forward	Feet parallel to each other; each step traveling forward taken simultaneously with 1 pelvic circle. Steps are faster and smaller than

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
		those of <u>haere</u> (above); pelvic circles are also smaller, faster, and sharper to match steps. Step initiated when pelvis is in forward part of circle. Feet can slide forward or lift slightly off the ground with each step. Pelvic circling is generally accented as the body travels forward.
c. 'ori 'ōhure horo muri	H-E: 'ami-walk backward E: circle-walk backward	Same as <u>'ori 'ōhure horo mua</u> traveling backward with successive steps as pelvis circles once per step.
'Ori 'Ōhure Raro Fa'atere Mua	H-E: 'ami i lalo travel forward E: "duck-walk" travel forward	Until recently, a solo movement for showing off; now also done in group dances. Weight on both feet parallel to each other in full-squat with high-ball (11); pelvis circles as feet quickly step or slide forward alternately. Body stays at a low level while traveling and upper torso is still.
a. 'ori 'ōhure raro fa'atere tāviri	H-E: 'ami i lalo turning E: "duck-walk" turning	Same as above except progressing in a CW or CCW circle with forward steps.
'Ori 'Orometua	E: Missionary step	While facing front, 3 steps taken to right side (starting with right foot) with slight bend of knee on

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
'Ori Porōmu	T-E: women's pā'oti	<p>first step (e.g. bend, straighten, straighten); repeated to left side. Pelvis swings freely with each step taken. Steps are small and feet are kept close to each other. In 3/4 waltz rhythm, fast or slow tempo.</p> <p>A name used only in Tahiti (per Emma Terangi), it was originally a women's step, believed to be the prototype for <u>ori haere</u>.</p>
		<p>Similar to pā'oti (see below) with addition of 1 'ōhure per 2 steps (1 set equals action of 2 steps and 1 pelvic circle); the steps have more spring and weight is on higher-balls of feet than in men's pā'oti; also the knees move out and in with wider action and with more lift.</p>
a. 'ori porōmu mua	T-E: women's pā'oti forward	Same as <u>'ori porōmu</u> traveling forward.
b. 'ori porōmu muri	T-E: women's pā'oti backward	Same as <u>'ori porōmu</u> traveling backward.
c. 'ori porōmu tihiti	T-E: women's pā'oti sideward	Same as <u>'ori porōmu</u> traveling to the right side and then to the left. Done 2, 4, or 8 sets of 2 steps to each side.

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
'Ori Te'i Te'i	H: kāwelu E: double step; double stamp	Starts with both feet flat and parallel. One foot supports, other mostly gestures. Gesturing foot stamps on ball, heel remaining raised (17, 18), e.g. right foot --steps forward on right ball as left heel rises and lowers; steps back on right ball as left heel again rises and lowers. Can also be done moving sideward dragging left foot each time right steps. Alternates feet when traveling to left side.
'Ori Te'i Te'i Tihiti	E: heel-toe-slide	A movement that travels to the right then left side, usually 4 sets each but can be more or less. Supporting foot shifts sideward with weight alternating from ball to heel, (toes face forward diagonals as the foot shifts); gesturing foot with toes pointed moves loosely front and then sideward (or toe front and heel sideward) from a bent (slightly lifted) knee. Shifts of supporting foot and points of gesturing foot are done overlapping, appearing as simultaneous motion and done an equal number of times; movement repeats to alternate side. (One set equals 1 shift of heel and ball with 1 point forward and sideward.)

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
		Pelvis lifts and circles once with each set of the feet. Pelvic rim leads forward with the start of each circle towards the same side as the gesturing foot. Arms are important in this movement (see 6.10).
'Ori Tu'e Tihiti Raro	E: Russian step	A men's movement: the command " <u>haere raro</u> " means "go down." The movement was not closely observed --not taught and analysed during class visits--so description here lacks detail. Lit: "dance kicking side and down."
		From a full-squat position, weight alternately shifts from side to side: on same hand and foot while other foot kicks forward or to side away from supporting limbs; then repeats on other side (hand and foot). Weight is received and kick is done with first supporting foot. Weight is on palm of hand (placed at back diagonal of body on each side) and ball of foot.
Ōtu'i	H-E: 'ami-jerk E: circle-hit; quarter or half-jerk	Both feet are flat and parallel; weight shifts from one leg to other while pelvis moves in oblong shape (flatter across front) ending

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
		with accent at forward-left diagonal (equals a fast half circle). When circle is done CW, accent is at forward-right diagonal. The accent is always on the musical downbeat.
		It is sharp and fast; there are 4 to 8 <u>'ōtu'i</u> per phrase.
a. <u>'ōtu'i</u> mua	H-E: 'ami-jerk forward E: circle-hit forward; quarter- or half-jerk forward	Same as <u>'ōtu'i</u> stepping forward. Accent and pelvic motion are done once per step. Usually 2 to 4 steps taken forward.
b. <u>'ōtu'i</u> muri	H-E: 'ami-jerk backward E: circle-hit backward; quarter- or half-jerk backward	Same as <u>'ōtu'i</u> mua stepping backward.
c. <u>'ōtu'i</u> tāviri	H-E: 'ami-jerk turning E: circle-hit turning	Similar to <u>'ōhure tāviri</u> but with pelvic accent at forward diagonal as described in <u>'ōtu'i</u> . A half or full turn CCW (or CW) with 1 step and 1 <u>'ōtu'i</u> done simultaneously.
		Turning CCW, outer foot steps while pelvis makes accented oblong. (May also be <u>'ōtu'i tāere tāviri</u> .)

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
d. 'ōtu'i (i) raro	H-E: 'ami-jerk i lalo E: circle-hit down	Same as <u>'ōtu'i</u> but descending as right foot steps slightly forward, heels rise and body lowers to partial-squat (22) or kneel onto right knee.
e. 'ōtu'i (i) ni'a	H-E: 'ami-jerk i luna E: circle-hit up	Same as <u>'ōtu'i (i) raro</u> but rising to original standing position; forward foot returns to place (1).
'ōtu'i Maha	E: box-hits	Weight shifts from one foot to other while pelvis moves in a square shape, accenting all 4 corners (see 6.13) of the square. Pelvis moves first to right or left forward corner, then to the back corner on the same side, across to the back corner of the opposite side and to the front corner of same. Done 2 to 4 times. (An older term not used in Hawai'i is <u>'ori poro 'ōtu'i maha.</u>)
'ōtu'i Menemene	E: diamond box-hits	(A term used only in Tahiti but movement is done in Hawai'i as a type of "box-hit;" a variant of <u>'ōtu'i maha</u> except that accents are at corners of a diamond-shape. Pelvis moves first to center of side, then mid-back, to center of

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
		opposite side and to front center. Done 2 to 4 times.
'Ōtu'i Toru	E: three hits	A variant of 'ōtu'i. Weight shifts from one foot to other while pelvis moves in a triangular shape, accenting 3 points of a triangle (see 6.13). Pelvis moves first to right- or left-forward corner, then mid-back and to opposite side front corner. Done 2 to 4 times.
'Ōtu'i Tihiti Va'u	E: eight hits	A variant of 'ōtu'i. Pelvis makes 4 quick, tiny 'otu'i as dancer moves it in a straight line side-ward returning with 4 'ōtu'i to other side (e.g. from left to right and back again). Accents remain at same point in pelvic circle for all 8 'ōtu'i. Weight shifts quickly from one foot to other for each 'ōtu'i.
'Ōtu'i Tihiti	E: jerk, bump	Single, accented thrust of the pelvis to one side by shifting weight from one foot to other on same side as pelvic thrust; repeat of pelvis and weight shift to opposite side; foot and pelvis move simultaneously. (In some cases, foot lifts slightly and steps each time pelvis moves).

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
a. 'ōtu'i tihiti mua	E: jerk, bump forward	Same as ' <u>ōtu'i tihiti</u> stepping forward. Step forward and thrust pelvis to same side as step; alternate foot and pelvic side each step.
b. 'ōtu'i tihiti muri	E: jerk, bump backward	Same as ' <u>ōtu'i tihiti mua</u> but stepping backward.
c. 'ōtu'i tihiti (i) raro	H-E: jerk i lalo E: jerk, bump down	One foot steps slightly forward; weight on balls of feet as body descends to squat or kneel with pelvis thrusting alternately to each side.
d. 'ōtu'i tihiti (i) ni'a	H-E: jerk i luna E: jerk, bump up	Same as ' <u>ōtu'i tihiti (i) raro</u> but rising to original standing position; foot closes to place.
'ōtu'i Tihiti Piti	E: double jerk, double bump	Like single ' <u>ōtu'i tihiti</u> but with 3 motions: pelvis thrusts to 1 side, releases (quickly returns) to vertical alignment, and thrusts again to same side. Weight quickly shifts between feet with each motion. Count is "1 + 2." 3 motions equal one <u>piti</u> . Movement then alternates side.
a. 'ōtu'i tihiti piti mua	E: double jerk, double bump forward	Same as ' <u>ōtu'i tihiti piti</u> stepping forward, one step with each triple motion of pelvis; feet alternate as does pelvic side.

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
b. 'ōtu'i tihiti piti muri	E: double jerk, double bump	Same as ' <u>ōtu'i tihiti</u> but stepping backward, one step with each triple motion of pelvis; feet alternate as does pelvic side.
c. 'ōtu'i tihiti piti (i) raro	E: double jerk; double bump down	One foot steps slightly forward; weight on balls of feet as body descends to squat or kneel while pelvis moves as in ' <u>ōtu'i tihiti piti</u> , a triple motion for each side.
d. 'ōtu'i tihiti piti (i) ni'a	E: double jerk, double bump up	Same as ' <u>ōtu'i tihiti piti (i) raro</u> but rising to original standing position; foot closes to place.
Pā'oti	E: scissor step (for men), boy's step	Weight on balls of both feet, heels remain raised throughout movement. Alternating steps in fast succession with knees opening out and closing in towards each other. When out, the knees point to own forward diagonals. Step on right foot (holding weight on left foot as well) as both knees move out; shift weight to right foot releasing left foot as knees move in. Repeat to left. Counted "+, 1," "+, 2," etc. (One set equals the action one time of

CHART I (Continued)

<u>Tahitian Dance Terms</u>	<u>Referrent</u>	<u>Description</u>
		step out-in and step out-in.) (See <u>'ori poromu</u> for women's style movement.)
		(Similar to Hawaiian movement, <u>'uwehe</u> .)
a. pā'oti mua	E: scissors step forward	Same as <u>pā'oti</u> traveling forward.
b. pā'oti muri	E: scissors step backward	Same as <u>pā'oti</u> but traveling backward.
c. pā'oti tihiti	E: scissors step sideward	Same as <u>pā'oti</u> traveling to one side, then to the other.
Piti	E: two	The number 2 used in counting steps, movements, repetitions, beats, etc.
(I) Raro	H: i lalo E: down, low	A command: "go down." Descend to a low position; to dance down to a low position; in a low position.
Tāere	E: slow	2 people face each other diagonally, weight on right leg; left leg extended sideward. Ankle of extended leg is flexed and grabs lower calf of partner. Together they hop around each other CCW with 4 to 8 hops; then alternate feet and direction of turn.
Tapi'i Te 'Āvae	E: foothook	

CHART I (Continued)

<u>Tahitian Dance Terms</u>	<u>Referrent</u>	<u>Description</u>
Tāviri	E: turn, circle	A command: "circle," "turn." Pivot turn or circle. Also used for hand gestures: rolling one hand over the other in rapid succession. (See 7.3.3).
Te'i	E: stamp, step	A stamp or hard step on ball of one foot often combined with other movements; used to give accent to beat. One foot steps in place with heel raised while other leg supports.
Tihiti	E: side, sideward (right or left)	A command: "to the side." A direction in space to which movements progress, to the right or left side (usually in sequence of right, then left). The Tahitian term for right or left was not used by informants but is listed in Glossary (see 4.2).
Toru	E: three	The number 3 used in counting steps, movements, repetitions, beats, etc.
Tu'e	E: kick step	The kick or thrust of a foot forward or sideward. Women: step on one foot, rise to mid-ball while other foot kicks forward; lower the heel to ground

CHART I (Continued)

<u>Tahitian Dance Term</u>	<u>Referrent</u>	<u>Description</u>
	.	on supporting foot while gesturing foot returns to place; repeat with opposite foot and side.
		Men: leap from one supporting foot to the other while kicking forward or, hop on one foot while gestur- ing foot kicks forward or sideward; repeat with opposite foot and side.
Va'u	E: eight	The number 8 used in counting steps, movements, repetitions, beats, etc.

5.2 Comparison of Dance Term Usage Among Studios.

A comparison of the observed term usage in the Tahitian dance studios on O'ahu is presented in Chart II. Tahitian (and/or Pa'umotu) language terms are presented alphabetically in the column on the left. 'B' provided a term for each item but does not teach all of the movements and their terms to her students.

Some terms presented here are not discussed in Chapter VI because, although mentioned, they were not observed being taught or demonstrated.

The code letter for the studio(s) observed using each term is found in the column immediately to the right. English and/or Hawaiian equivalent terms used for comparable movements are found in the third column—in some cases together with a brief explanation of the designated movement. In the same column the word "command" designates the term used when directing a student to perform the movement. Terms not designated as a "command" are descriptive of movements. Some studios use more than one term in English and/or Tahitian for the same movement. Some studios use the same term for several different movements. The code letter for the studio(s) observed using the English and/or Hawaiian terms is found in the fourth column. Studios observed using terms in both columns one and three are presented on same line with same letter code for studio(s). The word "all" in the fourth column means the term is used by all the studios

observed.

Because the number of occasions for observation was limited, it is quite possible that some studios use terms not shown for them in the Chart. (A Tahitian term is given in the first column even if no studio is listed in the second or fourth columns).

When two terms are given in the first column, the more popular is listed first. In a composite term, the more important body part is stated first.

Note: Movements are presented first as being performed non-locomoting, followed by movement variants in varying speeds and locomoting in a direction through space, and in some cases by the number of repetitions per movement.

CHART II

COMPARISON OF VERBAL DANCE TERMS

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
Fa'aoti	A, B, E	No term; yell of "hey"	All
rapae (i)	A, E		
arata'i	D		
Fa'arūrū	A, B, E	Shimmy	D ("ami done much faster")
P: tokariga	F		
a. fa'arūrū haere mua	B	Shimmy 'ami Shimmy walks forward	H C
P: tokariga mua	F		
'ori 'ōhurehure fa'arūrū mua	B		
b. fa'arūrū haere i raro mua	-	Shimmy walks forward i lalo	C
Fa'atere	A, B, F	Travel step Slide	H A
a. fa'atere mua	A, B	Run Slide forward	D A
b. fa'atere 'ōhure (mua, muri, tāviri)	B	Travel 'ami [forward, backward, turning]	I
c. fa'atere tāviri	B	Pivot-run turn	C
fa'atere	A	Turn	A
d. fa'atere tihiti	B	Travel step sideward The travel, right and left	D G

CHART II--COMPARISON OF VERBAL DANCE TERMS (Continued)

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
'Ōhure	A, B	'Ami Kikala Command: "shake"	C, G, H, I, J, K C A, B
tau'ue'ue (another Tahitian word)	E		
'ōhure	F	Tahitian 'ami Command: "shake"	D D, F
a. 'Ōhurehure	A, B	Fast 'ami Fast Command: "shake fast" "shake, shake"	C, G, H A C, G A
P: tokariga	F	Tahitian 'ami fast Command: "fast shake"	D F
b. 'ōhure (ha'a) tāere	B	Slow 'ami	All
'ōhure	A	Slow Tahitian roll	A D
'Ohure (i) Raro	A, B	'Ami down 'Ami i lalo	F, G, I, K H
a. 'ōhurehure (i) raro	B	Fast 'ami down	C
b. 'ōhure (ha'a) tāere (i) raro	B	(Not named: used as slow 'ami down) Slow 'ōhure i raro (T-E composite)	All A
c. 'ōhure (i) ni'a	A, B	'Ami up 'Ami i luna	F, G, I, K H
d. 'ōhurehure (i) ni'a	B	Fast 'ami up	C

CHART II--COMPARISON OF VERBAL DANCE TERMS (Continued)

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
e. 'ōhure (ha'a) tāere (i) ni'a	B	(Not named): used as slow 'ami up	All
f. 'ōhure te'i	B		
g. 'ōhure tihiti	B		
h. 'ōhurehure tihiti	B		
i. 'ōhure tāviri	B	Around-the-island	I
j. 'ōhure (ha'a) tāere tāviri	B	Slow around-the-island 'Ami Turns	I C
Ori Haere	B, E, F	Figure-8	C, G, H, I
ori haere	A	Dance walk Swish Break step Basic	A K J G
a. ori haere mua	B	Figure-8 forward	I
ori haere imuri	E	Basic forward	G
b. ori haere muri	B	Figure-8 backward	I
ori haere imuri	E	Basic backward Swish backward	G K
c. ori haere tihiti	B	Figure-8 sideward	All
d. ori haere te'i	B	Figure-8 stamp	
e. ori haere te'i mua	B	Figure-8 stamp forward	
f. ori haere te'i muri	B	Figure-8 stamp backward	

CHART II--COMPARISON OF VERBAL DANCE TERMS (Continued)

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
g. ori haere te'i tihiti	B	Figure-8 stamp sideward	
'Ori Mua	B	Basic hip sway forward	G
haere mua	A	Walk forward	A, B
		Sway	F
		Command: "sway forward"	F
		Side-to-side sway forward	I
a. 'ori muri	B	Walk back	B
haere muri	A	Walk back	A
		Basic hip sway backward	G
		Sway	F
		Command: "sway backward"	F
		Side-to-side sway backward	I
'Ori 'Ōhure Haere Mua	B	Double 'ami-walks forward	C
		'Ami-walks [forward]	G, I
		Slow 'ami-walks forward	D
haere	F	Forward	F
a. 'ori 'Ōhurehure haere mua	B	Fast, double 'ami-walks forward	C
		Fast 'ami-walks forward	H
haere	F	Forward	F
b. 'ori 'Ōhure haere muri	B	'Ami-walks backward	I
c. 'ori 'Ōhurehure haere muri	B	Fast 'ami-walks backward	C
'Ori 'Ōhure Horo Mua	B	'Ami-walks with jerk forward;	
		'ami-runs forward	G
horo	F		

CHART II--COMPARISON OF VERBAL DANCE TERMS (Continued)

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
		Run forward with 'ōhure 'Ami-walks forward	B C
a. 'ori 'ōhurehure horo mua horo	B F	Double 'ami-run forward Fast forward	I F
b. 'ori 'ōhure horo muri	B	'Ami-runs backward	
c. 'ori 'ōhurehure horo muri	B	Double 'ami-runs backward	I
'Ori 'Ōhure Raro Fa'atere Mua	B	Duck walks	C, G, H
a. 'ori 'ōhure raro tāviri	B	Duck walks turning	C, H
'Ori 'Orometua	B	Missionary Step	B
'Ori Porōmu	B		
a. pā'oti vahine	B, H, J	Women's scissors with 'ami	H, J
b. pā'oti vahine mua	B		
c. pā'oti vahine muri	B		
d. pā'oti vahine tihiti 'ōhure	B	Women's scissors sideward with 'ami	H, J
'Ori Te'i	B	Stamp, step	A, D
'Ori Te'i Te'i	B	Kāwelu	F
'Ori Te'i Te'i Tihiti; 'ori te'i tihiti	B	Toe-heel drag Scoot	A C

CHART II--COMPARISON OF VERBAL DANCE TERMS (Continued)

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
		Side step	J
		Grapevine	I
		Flower step	H
'Ori Tu'e Tihiti Raro; haere raro	B	Russian step	F, G
'Ōtu'i	B	Quarter-jerk	B
		'Ami-jerk	G, H
		'Ami-hit	I
a. 'Ōtu'i (i) raro	B		
b. 'Ōtu'i (i) ni'a	B		
c. 'Ōtu'i tāviri	B	Bump pivot	K
d. 'Ōtu'i te'i	B		
e. 'Ōtu'i tāere	B	Slow 'ami-hit	All
'Ōtu'i Maha	B	Box	G, K
		Box-hits	I
		The box; four jerk	H
a. 'Ōtu'i toru	B	(Not named)	
b. 'Ōtu'i tihiti va'u	B	(Not named)	
'Ōtu'i Tihiti	B	Bump	B, C, E, K
		Single bump	C, K
		Jerk	D, F, G, H
		Single hits; bucks	I
'Ōtu'i	A, F	Push	A

CHART II--COMPARISON OF VERBAL DANCE TERMS (Continued)

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
a. 'ōtu'i tihiti mua	B	Single bumps forward Walk Jerk forward Walking bucks forward	C, K A F, H I
'ōtu'i	F	Forward	F
b. 'ōtu'i tihiti muri	B	Single bumps backward Walks Jerk backward Walking bucks backward	C, K A H I
c. 'ōtu'i tihiti (i) raro 'ōtu'i	F	Single bumps down Down	K F
d. 'ōtu'i tihiti (i) ni'a 'ōtu'i	F	Single bumps up Up	K F
e. 'ōtu'i tihiti tāviri		Jerk turns Bump turn	G K
'ōtu'i Tihiti Piti	B	Double bumps Double jerks Double hits	C D, F, G, H I
'ōtu'i	F	Double	F
a. 'ōtu'i tihiti piti mua	B	Double bumps forward Double jerks forward	C F, G, H
'ori maru (Note: maru is a quality meaning nice, sweet or quiet; often used to describe something but never heard as the name for anything in dance except in studio 'A'.)	A		
'ōtu'i	F	Command: "dance slow"	F

CHART II--COMPARISON OF VERBAL DANCE TERMS (Continued)

<u>Tahitian (P = Pa'umotu) Term</u>	<u>Studios Using Tahitian Term</u>	<u>English and Hawaiian Equivalent Terms</u>	<u>Studios Using Non-Tahitian Terms</u>
b. 'ōtu'i tihiti piti muri	B	Double bumps backward Double jerks backward	C G, H
c. 'ōtu'i tihiti piti (i) raro		Double bumps down	C
d. 'ōtu'i tihiti piti (i) ni'a		Double bumps up	C
e. 'ōtu'i tihiti toru		Triple jerk	D, H
f. 'ōtu'i tihiti hitu		Seven jerks	H
<p>Note: Three 'ōtu'i and seven 'ōtu'i are actually combinations of singles and doubles. Native speakers do not count higher than two in this movement.</p>			
Pā'oti Tāne	B	Boys way (for girls)	G
pā'oti	D, F	Scissors men's step Men's sway step (for men and women)	F, H, J D
a. pā'oti mua	B	Scissors forward	
b. pā'oti muri	B	Scissors backward	
c. pā'oti tihiti	B	Scissors right and left	H
Tapi'i Te 'Āvae	B	Foothook	F
Tu'e	B	Boy's kick step Jumping Girl's kick step	B, F, H G B, H

CHAPTER VI

BODY AND FOOT MOVEMENTS: A STYLISTIC COMPARISON

This chapter presents a stylistic comparison of movements among the 11 informants observed. Variants, variations and their components are explained and compared where two or more use the same movement. Also included are some non-Tahitian terms that name or "command" a movement, and information about rhythmic and/or musical accompaniment for some movements.

Movements are presented in alphabetical order, each followed by its variants. The order of the variants is determined by frequency of use or, where this was not determined, the alphabet. Each variant is preceded by a lower-case letter, and thereafter, references to the variant are with the symbol # and the letter, e.g. #a. The direction "Chart I" refers the reader back to Chapter V, Chart I for comparison with the basic way(s) of doing a movement without variation(s) of individual styling. (In those few cases where no variations were observed, the movement is described only in Chart I.)

All movements are presented first as performed in place.¹ They are followed by variants of locomotion and by those variants of change in speed and level.

Only two arm-hand gestures, as examples for specific movements, are noted in this chapter. A few beginning and ending

arm positions are given where necessary to explain the movement. All other arm-hand information is reserved for Chapter VII.

Some diagrams are used to help clarify descriptions of shapes the body makes and directions in which it moves or faces. As stated in Chart I (and in Notes to this chapter), they are drawn from an aerial view except where noted. Direction pelvis faces is shown as $\overset{|}{\circ}$.

6.1 a. Fa'aoti (a call and a position)

b. Other Calls: Rāpae; Arata'i

Fa'aoti literally means "end." In Tahitian dance a call is given at the beginning of a dance to let the dancers know what will be danced; another call is given before the last phrase of the dance, to let them know how close they are to the end. Fa'aoti is not itself a movement, but after it (or any synonym for "end") is called (usually 16 counts before the end but sometimes only eight) the concluding phrase of a dance begins. 'B' says "Tahitians don't use a call because they know what is coming up" meaning that Tahitians do not use a call before each verse of a song (but they always do to begin an 'Ōte'a and to end both 'Ōte'a and 'Aparima). There are several different ending phrases and ending positions that may follow a call. No single call is used in common by all of the studios, therefore only those few that have a specific call or yell before their endings, are mentioned. Although perhaps not observed, it is assumed that some signal is given

at all studios.

The word fa'aoti is called by studios 'A', 'B' and 'E' 'C' and 'H' call something but I could not distinguish what. All five give a call just before the final 16 beats.

Rāpae literally means "outside." It is another word used as an ending call by 'A'. She says it means to "git," "go," "git offstage," and she uses it to direct dancers to leave the performing area or to go outside. 'E' uses "i rāpae" (i is part of Tahitian grammatical construction) to command dancers to spread out or to change places onstage, rather than to exit or end. 'D' commands "arat'i" which literally means "guide," "leade," "take by the hand and lead." He uses it as an exit call—after the dance leader calls it, the dancers exit using whatever movement is in progress prior to the call, so it is interpreted to mean "lead out" or "lead offstage."

Studios 'A' and 'B' teach an ending position of right foot pointed forward with the right arm forward high and the left arm down at the side or with hand on the pelvis.² 'H' uses the same foot position but with both arms up in a V-shape followed by lowering the right arm to the right side on the last beat. Studios 'A' and 'B' also teach an ending position in a high-kneel³ on the left knee with right arm forward high and the left hand on the pelvis with the fingers back. From a standing position there are two ways to reach this position: to dance the movements 'ōhure or 'ōtu'i as the body lowers

(see 6.4 and 6.12), or to drop suddenly to a high-kneel on one leg on (or after) the last beat of the music. 'B' teaches more variations of endings than the other studios. One example is to dance fa'atere tāviri (see 6.3) for 15 beats and leap forward onto the right foot with arms side⁴ on beat 16. Another example is to dance 'ōhure and 'ōhurehure (see 6.4) in place with both arms starting at the sides, then bringing the arms forward of the body flipping them forward to end with hands resting on the pelvis on beats 15 and 16. This is done with the right foot pointing forward. If the weight is on the forward (right) foot, the ending is the same as above except that weight is transferred to the back foot as the right closes⁵ to the left foot while the hands flip forward and back to the pelvis.

Beginning calls for 'Ōte'a are also used. In studios when there is a live orchestra, the head musician calls out the name of the 'Ōte'a to be danced; when recorded music is used the dance leader gives the call. There is no beginning call for 'Aparima.

The starting positions for 'C' and 'G' are similar. Both start with the left knee on the ground in a high- or mid-kneel.⁶ 'C' teaches dancers to rise pushing up from this position onto balls of feet using one of the several pelvic movements. As the dancer stands the right foot closes to the left. 'G' has her students tuck their toes under and, with both knees close to each other, they push up to a

standing position with both feet parallel and toes even,⁷ or one foot slightly forward, using one of the same several pelvic movements (see 6.4) as 'C'. Both of these starting positions are used in 'Ōte'a' and 'Aparima'. 'C' starts many of her dances from a kneeling position, rises and returns to a kneel for an ending position. However, the majority of studios teach dances which maintain one level—whether standing, kneeling or sitting—throughout the dance.

- 6.2 a. Fa'arūrū (Pa'umotu: Tokariga)
 b. Fa'arūrū Haere Mua (Pa'umotu: Tokariga Mua)
 c. Fa'arūrū Haere i Raro Mua

Fa'arūrū, one of the basic movements of Tahitian dancing, is quite difficult to execute well. Perhaps that is why it is less often taught on O'ahu than other movements. It is frequently referred to as "shimmy."

Studios 'A', 'B' and 'E' use the Tahitian term when teaching; 'F' calls it tokariga, a term from the Tuamotu Islands where she grew up. All the others, even if they do not teach the movement, call it a "shimmy" or "shimmy 'ami'" (a term combining English and Hawaiian). Although 'B' was also born in the Tuamotus, she lived much of her life in Tahiti and is more comfortable with the Tahitian words. It is not clear to me why she teaches Pa'umotu style of dancing and uses Tahitian language terms or why 'F', who uses Pa'umotu terms, teaches Tahitian style of dancing.

Studios 'A', 'B', 'D', 'E', 'F', and 'H' teach the

basic foot position for fa'arūrū as described in Chart I.

'A' also teaches a variation: while one foot is back with the heel slightly raised, the body descends while quivering. The descent is to mid-squat⁸ returning again to a standing position still quivering. In general her style is like that of 'B'. 'B' teaches a variation in which the whole torso⁹ can face forward or turn to the forward-right and forward-left diagonals for each set of eight, 16 or 32 counts, depending on the music being played.

'D' and 'F' are the only two that use the side-to-side motion of the pelvis as described in Chart I, fa'arūrū (tokariga). Both feet remain parallel to each other, flat on ground, toes even, as for 'ōhure. Although both studios appear to be performing circles with the pelvis, they are not.

Fa'arūrū haere mua (tokariga mua) meaning "tremble" or "quiver [while] moving forward" is taught by only two studios, 'C' and 'F.' The pelvic motion is as described in Chart I, but the feet are different. 'C' teaches students to slide the feet forward, one after the other in quick succession (shuffling). She calls it "shimmy walks." 'F' also teaches students to use tiny steps as both feet slide forward alternately with pelvic motion being the same as for #a, calling it "tokariga mua" or "shimmy walks." 'B' knows the movement and uses it in her own dancing but does not teach it. She may refer to it as "'ori 'ōhurehure fa'arūrū mua."

Fa'arūrū haere i raro mua is only taught by studio 'C,' and only as a practice step for strengthening the feet and legs. The body descends until it is just above or in full-squat¹⁰ on high-balls¹¹ of the feet. The feet alternately slide forward while the pelvis quivers as in a standing fa'arūrū. She calls the movement "shimmy walks forward, ilalo."

The fa'arūrū variants are used in 'Ōte'a, 'Aparima and extensively in 'Ori Tahiti. While trembling or quivering all of my informants maintain a relaxed and loose body. The trembling travels from the feet upward through the knees to the pelvis and back down again to the feet. Except for the arms and hands, the upper torso remains as still as possible.

The word "shimmy," used by most when speaking about this movement, is a term applied to a movement seen in Western stage or musical show dancing and I believe it was given this name in Hawai'i because of its close resemblance.

- 6.3 a. Fa'atere Tihiti
 b. Fa'atere Tāviri
 c. Fa'atere Mua

Fa'atere, most commonly known as "travel step," is another basic Tahitian dance movement used in all genres of Tahitian dance seen on O'ahu. The three variants described here indicate locomoting directions. They are listed in order of usage frequency. Fa'atere tihiti, #a, means "travel side-ward;" #b means "travel in a turn" (pivoting¹² or following

a circular path¹³); #c means "travel forward." There is also fa'atere 'Ōhure, a variation presented in Chart I which is actually ornamental involving the pelvis rather than being a separate variant.

My informants differ in their styles as to whether the movement begins on the upbeat or the downbeat, whether the pelvis is used, how the feet are placed in relation to each other and to the ground, how weight transfers from one foot to the other, which foot begins the movement (the leading¹⁴ or the trailing¹⁵), and the number of fa'atere sets done consecutively (two steps equals one set).

'A', 'B', 'C', 'D', 'E', 'G' and 'K' begin the movement on the downbeat (leading foot). Only 'H' consistently starts on the upbeat (trailing foot) with a push of the pelvic rim to the side of each foot, giving the movement a somewhat Samba-like appearance. The pelvis swings and lifts to each extremity. The shuffling steps of 'I' make it harder to observe which foot moves first, but it is probably on the downbeat. The place of feet on the ground is found in Chart I.

All of my informants except 'J' were observed using this movement. 'A', 'B' and 'C' teach all the three above variants; 'D' teaches #a and #c; 'E' and 'K' teach #a only; 'F', 'G' and 'H' teach #a and #b; 'I' teaches #b and #c.

An important point is whether or how the pelvis is used in fa'atere. 'B', 'H' and 'I' teach that it circles¹⁶

once per set. Even though 'I' does not teach #a, the pelvic action does appear in her #b and #c. For solo performances 'G' emphasizes speed and the 'ami, saying,

They work for speed and move as many times to a side as one can travel with 'ami; the size of the 'ami depends on the speed of the feet and the same applied when traveling in a circle [#b].

For dance routines, 'G' teaches that the pelvis circles once, on count eight of every four sets and repeats the same way, moving to the opposite side or forward in a circular path. 'A' and 'D' teach that the pelvis swings side-to-side with each fa'atere set. The difference between them is that those of 'A' swing loosely—almost the shape of an oval—whereas 'D' pushes the pelvis from side to side or places it directly to one side each time. 'E' and 'K' do not mention or stress the use of the pelvis. 'C' and 'F' definitely instruct that the pelvis remains still during the movement. 'H' says,

The pelvis is a complete circle and that's why I say the smaller the 'ami, the better it is; but if there's a big 'ami, it's harder because you're struggling to make that 'ami. If you dance smaller 'amis then you'd have that natural look of traveling.

Foot position and placement are important both to style and to transfer of weight in all three variants. In all the studios, the feet are placed parallel and close to each other. However, they are positioned differently for #a than for #b and #c. In variant #a the body moves sideward; in the other two it moves forward.

'A', 'B' and 'H' teach that in #a the left foot is positioned with its toes near the heel or instep of the right foot, with the left heel raised mid-ball¹⁷ so that each off-beat step (when moving to the right side) is taken on the ball of the left foot and the downbeat step on the flat right foot. The opposite happens to the left side (as in all cases cited here). The movement is a push from ball to flat foot, much like the buzz step in American square dance. 'A' and 'H' point the body and the feet to the forward diagonal to which they are traveling whereas 'B' keeps the upper torso facing front and the legs and feet pointing to the diagonal causing a twist or slight rotation in the torso. She stresses this diagonal placement of the feet each time #a is taught. This is also the only studio to teach a fa'atere in place moving up and down instead of sideward or forward. She explains that this prevents students from getting too tired when dancing fast, and I think it is used as a convenience rather than as a separate movement. Although 'H' places her feet the same way as the other two, her movement appears different because of starting on an upbeat giving the entire movement a higher lift and swing in both feet and pelvis.

'C', 'D', 'E', 'F' and 'G' all teach with the toes even and parallel to each other. 'D' raises the trailing heel slightly with low-ball¹⁸ as does 'G', for routines only; the others above seem to run to each side with successive steps which are taken on the full foot each time as weight

transfers evenly from foot to foot. Also, during solos 'G' uses the flat-footed way of stepping with weight mostly on heels. Although 'D' raises the heel slightly, the stepping appears to be almost the same as the others, but verbally he does insist that the one heel is slightly raised so there is a little unevenness of weight transfer. 'K' keeps the same flat-footed transfer of weight but with the entire body, torso and feet, facing forward-right diagonal instead of straight forward (as do the others above), while the movement progresses to the right side, (and then to the left). Sometimes she allows a barely noticeable lift of the trailing heel.

The number of consecutive sets of #a taught also varies. 'A' and 'B' teach slow and double speeds according to the music. With faster music the steps are smaller, faster and greater in number. 'G' teaches slower sets, dancing three and a half times to each side for a routine but as many times as possible for a solo. 'H' says,

We do it according to the beat of the drum: like maybe the drummers will take us three traveling steps to one side, three to the other; but if they give us the faster beat we take it faster.

She usually does from two to four sets to each side. The majority of studios teach #a from two and a half to eight sets to each side. 'F' insists on eight sets (16 steps). When a phrase ends on a half set (in the middle of a set) there is a pause which follows while transferring weight to take a full step on the other foot.

Fa'atere tāviri, #b, generally takes the same style that an individual studio gives to #a. 'B', 'F', 'G', 'H' and 'I' teach that the circular path or turn can be clockwise or counter-clockwise. The leading foot is determined by the direction of the turn or circle. 'A' says that in the 'Aparima turns are always counter-clockwise. Instead of the larger circular path allowed by other, 'B', 'H' and 'I' say that the turns are pivot turns. 'C' emphasizes a clockwise turn or circle only.

'A' and 'B' teach that the right foot (placed as in #a) leads in turns that are counter-clockwise and vice versa. 'F' slides the feet forward but with no lift of heel, keeping feet close to the ground and beginning with the right foot in a counter-clockwise circle. 'I' calls the movement "paddle turns," allowing the right heel to raise low-ball while pivoting on the left foot in counter-clockwise turns with small, shuffling steps. The opposite happens to the other side. She says it is

. . .taking the 'ami in different positions as if you were doing ballet steps; in Tahitian I've learned a raised heel, say with the right foot, and a flat foot with the left, you can pivot in circles, you can move. . .

She uses it for 'ōhure practice.

Fa'atere mua, #c, is basically the same as #b moving forward so that one foot generally leads either with a low-ball trailing or shuffling with both feet close to the ground such as 'C' and 'D' teach. (The assistant for 'D'

instructs small children in a flat "run" for practice sessions but not in actual dances). 'I' keeps the right foot at low-ball and the left foot slightly forward, the reverse of 'A', 'B' and 'H' who lead with the right foot. The others place the feet alongside each other. In dances, 'D' is distinctly different. He says

The travel step was made, as I was taught, not forward; it was always made to the side so if you're going to go forward you turn your body sideward. One foot is up and one foot is down.

He teaches that the dancer faces stage-right or stage-left¹⁹ and does fa'atere tihiti progressing towards the audience.

- 6.4 a. 'Ōhure
 b. 'Ōhurehure
 c. 'Ōhure Tāere

The 'Ōhure and its variants are the fundamental movements of Tahitian dancing. It is usually the first taught. 'Ōhurehure meaning "double 'Ōhure," doubles the single 'Ōhure in both musical tempo and number of motions; both are hard to master. One could dance entire dances using only these two movements and though a little boring, still be dancing good Tahitian dance style. 'Ōhure tāere meaning "slow 'Ōhure," reduces to half the single 'Ōhure in both musical tempo and number of motions.

All three movements occur in a bent-knee position. Most of my informants teach that the knees are bent to a moderate level; 'K' and 'E' that knees are to be bent as

low as possible without raising the heels. Several ways feet can relate to the ground are taught, and in some studios a choice is given. All studios except 'I' teach that both feet are flat. 'I' teaches that the toes are lifted and most of the weight is back on the heels (and balls) saying "they can strengthen their feet and their arches and their ankles and all the way up their legs." Studios 'D' and 'F' also allow one heel (usually the left, though it can be either) to be raised while the other foot remains flat. 'F' calls this raised heel the "helping foot."

How the feet are placed in relation to each other is very important. 'B' says to be as "natural as you stand" with toes pointing forward or slightly out. Parallel feet at varying distances apart is the most popular placement. 'A', 'B', 'C', 'D', 'E', 'G', 'I', 'J' and 'K' all teach that the toes should point straight forward, but distance between the feet ranges from the feet touching, as taught by 'E', to five inches apart, as taught by 'D.' 'A' allows both feet to be almost parallel but with the right slightly ahead of the left. The heels are close to each other. 'C', 'D' and 'G' also allow one foot forward with a wider side-to-side distance between the parallel feet. 'D' says,

Sometimes if they're in a standing position I let them use it [forward foot] front or back depending on their body. Some have long legs and some have short legs so they have to find a comfortable position so they can hold the 'ami for a very long time with concentration.

In this position, one heel may also be slightly raised. 'H' turns the forward foot 45 degrees out as if in third position ballet, with the heel of the forward foot placed at the instep of the back foot. 'F' varies this with both feet in a 45 degree turnout²⁰ but with heel and instep close to, but not touching, each other. 'H' also teaches a V-shaped stance as do 'B', 'C' and 'F'—'B' and 'F' with both heels touching and toes pointing to the diagonals, 'C' and 'H' with the heels slightly apart, toes also pointing to the diagonals. ('H' measures three to four inches between feet at the toes).

The pelvis is the body part most important to the 'Ohure and its variants. Its most popular usage is circling in a clockwise or counter-clockwise direction. Studios 'A', 'B', 'C', 'E', 'G', 'H', 'I', 'J' and 'K' teach circling motion. 'A' is the only one to stress that it can be done only one way, i.e. counter-clockwise; the others say it can be done either way but only 'G' allows the direction to be changed in the middle of a movement phrase. 'B' says to choose "your best side."

'A' and 'B' teach that the accent of the circle is to the back; the lower pelvis²¹ tilts back with each circle, the amount of tilt depending on the speed. 'I' and 'K' place accent on the forward part of the circle with lower pelvis pushed forward each time around. The others did not mention this aspect but I observed a back tilt. 'E', 'G', 'H', 'I' and 'J' teach small, shallow, smooth, subtle

circles. 'H' says,

I always stress to the girls, the bigger your 'amis are. . .it has to do with fast movement on the 'amis so I feel that it's easier to work with smaller 'amis. . .you're gonna tend to do it way bigger and that's how your shoulders gonna move, so I say a shallow 'ami is easier to work with.

'A' and 'B' teach moderate, smooth circles. 'K' and 'C' teach students to circle as wide as possible. 'C' believes,

In class they have to give a big, round 'ami or elongated 'ami because as soon as they get on a stage they'll do half of the extent that I want them to do because if I tell them to do exactly like how it's supposed to be done when they get on stage there won't be hardly a movement at all. So here I make them do a big 'ami, as far out as the hips can go.

(In observing a performance given by this informant I noticed the pelvis continued to circle extremely wide.) 'K' taught wide circles for beginning instruction, but the circles became narrower as they got faster or as the dancer became more proficient. 'I' says to "move the wide of your own pelvis" referring to the distance between the feet as they support the body. Pelvic circles may not extend wider than that. 'J' feels that the circles should be tiny. 'A' says "not wide Hawaiian 'ami; some people do 'ami so people will notice them."

'D' and 'F' are the only studios to teach a side-to-side swing of the pelvis. It swings laterally with each shift of weight from foot to foot. The swings are done in fast succession and appear as small, smooth circles. Although pivoting the pelvis (around an axis perpendicular to the

floor) is not taught, I observed in the studio of 'D' that there was pivoting (one rim of the pelvis pointed to the forward diagonal while the other rim pointed to the back, alternating forward rims each time). Students were not corrected for this. (The side-to-side is also used in the movements fa'arūrū and fa'atere by both of these studios.)

'D' says,

There's no such thing as an 'ami' in Tahitian. It's called a 'Tahitian 'ami' but it's actually side-to-side. It's very similar to pā'oti and I was taught never to go around in a circle like they do in Hawaiian dance. There is a great difference there.

'F' is a Mormon church member and professes to be influenced by her religion in using the side-to-side style. When mentioning to her that many people circle the pelvis, she replied,

. . .which we all can do! I can do that better than the one who's going around but it's just not nice. It's not we're not supposed to do it. There's no one that's not supposed to do it any style, it's just up to you. If you want to look bad, then you do the dance that way.

In answer to the question whether her way would be accepted in Tahiti and still considered Tahitian she replied, "Oh yes, yes, yes!"

Emma Terangi, a famous dancer from Tahiti (and also known on O'ahu), also a Mormon, explained to me (during a brief visit with her in Honolulu) that the side-to-side style originated with the people of the Tuamotu Islands. The Tahitian style has always been circular. The latter

became more popular among both island groups, but the Mormon church considered it to be vulgar and insisted on the Pa'umotu style. (Today's dancers are lazier and even in Tahiti I am told they use the side-to-side style with increasing popularity). I do not know if 'D' had Mormon teachers or if they were from the Tuamotus.

All of my informants insist that the upper body must be still while dancing, and that only the pelvis, feet and arms may move. The entire body is relaxed and loose. 'H' has the students hold in their "stomachs" and keep their backs straight. Although 'D' also teaches this way, I observed that no correction was made when his students did much shaking and twisting of the upper body. My impression was that the students became sloppy after initially learning the correct way. 'J' allows for some upper body motion in special cases of expression for 'Ōte'a and 'Aparima, but not in general.

'Ōhurehure (#b) was observed as being taught in all the studios except 'J'. She probably also uses it but did not at the time of my visits. Feet and pelvis are the same in positions and motions as in the single 'ōhure. The pelvic circle or swing must be smaller and much faster for this variant. 'C' and 'D' are the only two that teach that the pelvis moves as wide as possible, even at this faster speed. All the others keep the pelvic action more subtle. 'K' is the only studio to change foot position for 'ōhurehure; both

heels should touch with the feet parallel, toes pointing forward. Knees are less bent than in the single 'ōhure.

'Ōhure tāere is taught by 'A', 'B', 'E', 'H' and 'K'. It was not observed at the other studios during my visits. All of the above teach that in this variant the pelvis moves slower, with knees more bent, in larger, wider circles with fuller backward tilt of the lower pelvis.

'Ōhure tihiti, meaning "circle pelvis side," is a variant taught by 'A' and 'B'. In this, the torso turns one-eighth way to the right or left side, alternating with each set of four 'ōhure (or eight 'ōhurehure). The frontal facing is the major difference between this and the other 'ōhure variants.

Another variant, 'ōhure tāere tāviri, meaning "slow pelvic circle turning," is taught by 'B', 'C' and 'I'. A pivot turn is made while the pelvis circles. 'B' and 'I' teach counter-clockwise turns while 'C' teaches clockwise ones. Both 'B' and 'C' execute full- or half-pivots, depending on the dance. 'I' pivots only one-half. 'C' uses the right foot as the pivot and the left as the stepping foot with the pelvis circling once per step of the left foot. 'B' uses the left foot as the pivot and the right foot for stepping with the pelvis moving the same as 'C.' 'I' uses the same pivot and stepping foot as 'B', but circles the pelvis four times in a one-half turn taking four small steps at the same time (moving four times faster than 'B' and 'C').

In the vernacular, the movement is called "around the island" (in both Tahitian and Hawaiian dance). A slow circling of the pelvis while pivoting is supposed, allegorically, to resemble a tour of an island.

The number of times 'Ōhure and its variants is performed depends on the speed of the music being played, from four to 16 times for #a, eight to 32 times for #b, and two to four times for #c. The goal for all three is to appear relaxed and fluid and look as though the pelvis were a separate structure, detached from the upper body.

- 6.5 a. 'Ōhure i Raro
 b. 'Ōhurehure I Raro
 c. 'Ōhure Tāere i Raro
 d. 'Ōhure i Ni'a
 e. 'Ōhurehure i Ni'a
 f. 'Ōhure Tāere i Ni'a

Most of my informants teach variants of the 'Ōhure movement which consist of descending and rising while the pelvis circles in one of three speeds. As with the standing 'Ōhure variants (see 6.4), 'Ōhure tāere is the least used in the descending and rising group, perhaps because Tahitian music has more fast tempos than slow ones which are needed for tāere variants. All six variants in this section are used in both dance routines and solo dancing.

Chart I describes in general how each variant is performed. Studios do not differ widely in their styles of

teaching these six movements; the pelvic motion remains the same as in the standing 'Ōhure for the individual studio styles. The differences appear in the placement of feet and whether one rises up onto high-balls before descending and ascending; whether one descends by slightly raising the heels, and bending from the knees, and how far down the descent is made.

All informants except 'C' and 'D' teach placement of one foot forward for better balance. The differences among them is where the weight lies during the descent and rise.

'G' in referring to #a, says,

One foot forward, it's easier, then you have a better balance and your posture is straight coming up. If you have them together, you kind of lean forward, so one has to be in front and when you come down you just bend from your knees and go straight down.

She was referring to balance and division of weight between feet. 'C' and 'H' teach another placement with both feet parallel, toes even and weight equally distributed on both feet. 'H' allows both placements. The body first rises onto high-balls of the feet and then descends. The majority of studios raise the heels while descending. For 'C' and 'H', the weight is on the high-balls of the feet. 'I' descends to a full-squat on the right leg with the left thigh tilting forward and down until it is just off the ground. With most of the studios, I could not determine exactly where the weight was placed. Return to a standing position is done the reverse of descending; the forward foot

closes to the back foot; from squatting and kneeling positions the ascent is to high-balls of the feet followed by a lowering of the heels.

'A', 'B', 'E', 'F', 'J' and 'K' do not specify the exact distance off the heels to which the buttocks descend. 'C', 'G', 'H' and 'I' specify with variations. 'C' lowers until the buttocks are just off the heels in a full-squat. 'G' is the same with buttocks just off the raised heels and a straight back, saying "just enough to move your hips, then gradually come up standing." 'H' holds a partial-squat²² while the pelvis circles. 'I' holds a full-squat on one leg (about two inches off left heel) and continues pelvic circling. She ascends to a high-ball position and then lowers heels to the ground. She describes how energy and strength are used with two possibilities of foot positioning: one foot forward of the other while the body lowers and the back heel raises; or with both heels raised and toes even, the body descends. In the former the buttocks can lower only as far as the forward leg can hold the weight; the latter permits the buttocks to lower into a full-squat if desired.

The number of pelvic circles varies between studios. 'A' teaches there are eight circles down and up for #a and #d, 16 circles for #b and #e, and two circles for #c and #f. 'I' also teaches eight circles for #a and #d but holds the body in low position while the pelvis continues circling

eight times. The same held position and circling occurs for #b and #e. 'C' and 'H' also hold in the low position but circle as many times as possible before rising again for #a or #b. During the circular pelvic actions, 'K' emphasizes the moment at which the lower pelvis is tilted forward during lowering, holding and circling, and rising again. 'B' emphasizes the moment at which the lower pelvis tilts back and circles to its fullest for #c and #f. All have in common that the same number of pelvic circles or side-to-sides occur for #a and #d, they double in speed and number for #b and #e, and for those teaching the last set, #c and #f, circles are reduced to half the number and speed. Some studios hold the lowered position while moving the pelvis; some do not, but return to standing immediately.

The circling of the pelvis that takes place in a lowered position is for strengthening the legs and building thigh muscles more than for performing choreographed dances. The students must stay in these three positions without letting the buttocks sink so strength is built in ankles, calves and thighs.

In addition to the above, some dances or sections of dances are performed in a kneeling position. The kneel is reached by using #a, #b, or #c. 'A', 'B' and 'I' were observed using one of the three variants described above to descend as well as teaching an entire dance in a kneeling position. After descent, the 'ōhure' action ceases and a new

dance begins using the arms, hands and a slight sway of the upper torso and possibly some use of thighs from high- to low-kneel²³ and back to high. Or, the dance can continue as part of the preceding standing dance before descent is started. The three kneels are high, mid and low and any one of them can be used. 'B' always uses kneeling with both knees on the ground in a section of a dance but not as a position for an entire dance. 'I' and 'C' use the single leg kneel, usually the left on the ground and the right folded—knee off the ground with both heels raised and more weight on the left leg.

6.6 Miscellaneous Variants of 'Ōhure

The following are miscellaneous variants and combinations of the 'ōhure movement as taught by not more than two studios observed. They do not fit into the previously described groups of variants.

'C' teaches what she calls a "dipping 'ami." 'B' teaches the same movement but does not give it a special name; she includes it in a dance as a change of level. One might think of this movement as 'ōhure i raro, but since neither foot raises, it cannot be classified thus. Both feet remain parallel, flat on the ground with toes even while the pelvis circles with 'ōhure or 'ōhurehure as the knees bend as far as one can go without raising the heels. The pelvic circles continue in the lowered position a few, unspecified number of times (depending on the music being played), and

the body rises to normal standing position still circling the pelvis. Repetition usually occurs once or several times.

'I' created what she calls "the lunge," used for practice and for building strength in the thigh muscles. She states,

Most haole people do not have the strength of a Tahitian dancer and their whole structure is webbed or pidgeon-toed and I do it [the lunge] to build the thighs up.

The body leans to one side with weight over the bent knee and the other leg stretched straight to the opposite side, foot flat on the ground. Then the pelvis slowly circles while the body shifts to a centered position with both knees slightly bent and turned out and weight equally distributed; shifting continues through to the other side with pelvis continuing its circling until weight is over the bent knee on the other side and the original side has the leg extended straight, foot flat on the ground. This is a continuous process that is repeated often from side to side.

'I' also created a movement for strengthening the pelvis. She calls it "third-position 'ami." While standing on the left leg, the right foot is placed at the instep of the left foot with its heel raised high. The pelvis circles clockwise and counter-clockwise alternately. After eight pelvic circles the position of the feet changes to opposite side. When the heel of the right foot is raised the right arm is extended forward-right diagonal and the left arm is bent at the elbow with hand near the left ear, palm forward. As the

raised heel changes so do the arms. 'C' has a similar movement also used only in class practice (no name given). Her students stand on one leg with the other leg bent at the knee and foot raised about four to six inches off the ground. The pelvis does 'ōhure or 'ōhurehure multiple times. The action continues, changing legs while the pelvis continues circling.

The combination of 'ōhure-ōtu'i is taught as one movement. 'I' calls it "'ami-hit;" 'C' calls it "'ami-bump." The difference between them is that 'C' teaches it as part of an 'ōte'a whereas 'I' uses it only for practice. She has the pelvis circle three times in one direction and thrust to the forward-right diagonal, followed by three circles and a thrust to the forward-left diagonal, followed by "the box" ('ōtu'i maha) consisting of five thrusts of the pelvis, one to each corner of a square shape and an extra thrust to the first of the corners. This pattern is then repeated. 'C' does it with three pelvic circles and a thrust to one side followed by another three circles and a thrust to the other side—an 'ōtu'i every fourth count.

6.7 a. 'Ori

b. 'Ori Mua

Both 'ori and 'ori mua seem to be related to the movement ori haere and are therefore discussed together here with an extended discussion of ori haere to follow. 'Ori means "dance" or "to dance," and 'ori mua means "dance forward."

'Ori looks similar to a march, done in place with knees slightly bent as the feet step. 'Ori mua is essentially the same but moving forward. Neither movement seems to be a separate entity but rather part of a learning process for ori haere or used as a speedy entrance onto a performing area. Some studios on O'ahu use it while walking forward without lifting the knees and feet high (less action than for 'ori mua) with just a light swinging of the pelvis from side to side. This is considered to be incorrect. 'B' says that to substitute either 'ori or 'ori mua (or walk) for ori haere, as some people do, just means the dancer is "lazy" and it is "not authentic."

'Ori is most often used as a warm-up action to get the body moving and loosened for the movements that follow, involving the feet, legs and lower torso. 'B' says it is "warm-up; getting ready with the routine so the feet [are] flat." In her studio she uses this after students have ascended from a sitting position and are beginning to move to the musical introduction of a dance. 'F' who calls it "sway," and 'H' who does not have a special name for it, also use it to begin a movement or a dance. 'G' calls it "basic hip sway" and says that she created her own style as a teaching aid for younger children prior to teaching them ori haere. She feels that small children cannot do the "figure-8" of the pelvis until their bodies are used to moving, and so, teaches them this movement first. 'I' calls it "basic" and like 'G' uses

it as a teaching aid for learning rhythm and how to move. She says she learned her different style from 'E' but there was no chance for me to observe it during his classes. The other studios were not observed teaching #a.

As stated above, 'ori is a movement for beginning a dance or dance movement and for preliminary teaching prior to something more difficult.

'F' teaches it just as described in Chart I. 'H' is similar but does not use the pelvis or raise the heels. 'B' bends the knees very slightly with feet flat taking alternate, even steps. The pelvis moves naturally with each transfer of weight. 'G' teaches her beginners to take three alternating steps raising each foot about one and a half inches on each one. The knees stay together and they do not bend or lift. The pelvis moves side to side in a soft swing. 'I' has the most unusual way. The knees are bent and the feet are flat. A step is taken on one foot while the other lifts (just above the ground) and slides forward a few inches, returns to place with a slight lift and drop on the supporting leg. This repeats with the opposite leg in alternating steps. The pelvis swings naturally to the same side as the supporting leg. The weight transfers smoothly each time with the shift of the pelvis. All the others count one beat per step except 'I' who counts two beats per step.

'Ori mua as an entrance movement is taught with the same style as 'ori by 'B' and 'G' but moving forward. 'B'

calls it "walking forward." 'A' calls it "haere mua" (haere means "go") and teaches it with both feet flat and each step forward with a slightly bent knee, with action of the pelvis being a sharp swing to the side. 'D' and 'F' keep the weight on the balls of the feet, allowing the heels to lift just slightly with each step forward. 'D' teaches no special pelvic motion; 'F' teaches that the pelvis swings from side to side with each forward step, as the pelvis lifts (as much as possible) each time to the side of the swing.

- 6.8 a. Ori Haere
 b. Ori Haere Mua
 c. Ori Haere Muri
 d. Ori Haere Tihiti
 e. Ori Haere Tāviri

Ori haere is one of the most popular Tahitian dance movements and seems to have several stylistic variations among my informants. It appears to have evolved from 'ori and 'ori mua. It is commonly known as the "figure-8" because of the shape the pelvis makes as it moves on a horizontal plane. For brevity I will also refer to it as "8." It is often used in choreography as a movement between two more tiring movements (e.g. between 'ōhurehure and fa'arūrū) because it gives the dancer a chance to relax. Although a little more difficult to learn because the ori haere involves the feet, legs, knees and pelvis moving in opposition to each other (or so it seems), once learned it is more relaxing and

easier to do than many of the other movements. Second in frequency of use to the 'ōhure, it is used in all genres of Tahitian dance, and most often is the basic movement of the 'Aparima.

Ori haere means "dance walk" (as performed in place). Its variants include #b "dance walk forward;" #c "dance walk backward;" #d "dance walk sideward;" and #e "dance walk turning" (pivoting or circular path).

There are two distinctly different styles (one having several sub-styles) for all the variants. The "low-style" is said to be Tahitian. All my informants teach it, indicating its general use and acceptance. The second style, "high-stepping-style," is said to have originated in the Tuamotus. Some of the studios know and could use more than one style of teaching the movement(s) but choose to teach only one or two. The basic description of ori haere done without styling characteristics may be found in Chart I.

The "low-style" has three variations (sub-styles): a step is taken on each foot by slightly lifting each leg with the heels barely raised (low-ball), weight on balls (and toes) of feet, in alternating small steps in a shape similar to "high-style" as taught by 'A', 'B' and 'J'. The feet sliding and twisting from side to side appearing to scrape along the ground, rather than stepping, is the second "low-style" as taught by 'C', 'D', 'F', 'H' and 'K'. In both of these styles there is no change of level—the feet are

parallel and fairly close to each other with toes even. The knees bend very little, only as a result of the weight being off the heels. The twist of the feet means that the toes point alternately to the forward-right diagonal and the forward-left diagonal. The movement seems to sweep from side to side. The steps remain low to the ground and appear to be a flat use of the whole foot even though the heels actually rise a small amount as the feet move.

'H' knows both "high" and "low" styles but mainly teaches the second variation of the "low-style." She says she prefers the "flat-footed" style with the heels raised to low-ball and that the feet "should be as flat as possible." She allows the heels to rise to mid-ball during second variation.

'G' teaches three ways: She created a learning process (also used in 'ori and 'ori mua) for the younger or beginning dancers. She starts by teaching the first variation of "low-style" with low-ball of feet and stepping in place with no twist of feet and just a sway of the pelvis to each side with each step. Next she has her students twist the feet a little with a little deeper bend in the knees. This variation has a sub-variation in that the feet come into a ballet "third position" each time (i.e. the heel of one foot against the instep of the other) with heels still in low-ball. The pelvis "sways" from side to side, as above. Lastly, in a third variation for advanced dancers, the feet rise to mid-ball, still twisting to the diagonals with the knees bending

even more and the pelvis shaping a moderate-sized "figure-8."

The style of 'E' and 'I' is related due to the fact that 'I' learned from 'E': Together they resemble the second variation of 'G' with the heel of each foot touching the instep of the other one. However, theirs is still another sub-variation in that as the heel comes in, more twisting occurs and the heel is pulled slightly across the front of the other foot. They remain almost flat on the ground. 'I' also knows two styles—"low" and "high"—but like 'H' prefers to teach the "low-style." (After observation of the flat-footed style for a while I noticed the heels raised to mid-ball without change of command.) She says, about the difference between low and high,

I have had people from Tahiti dance all with the hips raised—a much more frivolous-type way, the heel and the hips raised [the raising of the pelvic rim] . . . I learned that [flat way] from Tavana; the feet are still under your hips and my feet slide because I am pushing at a diagonal into that "figure-8" instead of staying round, and it pushes my ankle out, my feet out and it allows me to get a lot of leverage and height on my hips. I prefer high hips and low heels.

The second major style—"high-stepping style"—I was told originated in the Tuamotus. 'A' and 'B' are the only two studios observed teaching this way although both 'H' and 'I' know of its existence. The movement is the same as "low-style" but the steps are taken on high-balls. The knees bend lower when the heels are raised higher, and there is much more noticeable action in them with each step. 'B' raises the entire leg from the knee as she takes each step,

replacing it immediately in high-ball. Her movement is even higher-stepping than that of 'A', with the knees swinging to the forward diagonals as the feet step.

Because this style takes more time to perform, it requires slower music than "low-style." 'B' feels that the music's rhythm is the major cause for stylistic difference. She says, "high-stepping style is done to slower music. The only time you do it [ori haere] very small [low-style] is when the music is very fast." The pelvis swings very wide, deep and high, the latter meaning a lift up to the side when pulling the pelvis towards the back half of the "8" on each side. 'A' who also uses "high-stepping style" moves fairly wide and high with the pelvis but her steps are smaller than those of 'B'.

The pelvic movement is the most visual part of the ori haere, i.e. what most onlookers notice first. It too has a great deal of variation among teachers. It can be very wide and deep, using the circular pattern of eight to its fullest extremes, very narrow and shallow just barely making the shape of "8," or it can be moderate in size. The pelvic sides can lift high with any of the three above or can remain horizontal. 'A', 'B' and 'E' use a narrow, small, horizontal "8." The latter is lower than the former two. Or, 'A' and 'B' can use a small shape but with a lifting of the sides of the pelvis each time. 'F' also keeps the shape narrow and shallow, with her feet close together and with the pelvic

sides lifting high each time, more like a raised side-to-side than an "8." 'D' and 'K' teach a moderate-sized "8." 'H' also uses a narrow and flat horizontal "8" but sometimes allows it to increase to moderate size and to a fuller shape when her heels raise higher. 'C' uses a very wide "8" comparable to her wide 'ōhure. 'J' uses full-shaped small "8"s. 'I' likes a wide, low "8" and, as already mentioned, 'G' has the older students bend their knees lower, lifting the heels to mid-ball causing a moderate-sized "8" for which she commands: "swing your hips."

The entire movement can be done from two to any number of times but is most often performed four times per unit.

Both #b and #c, mua and muri, are taught by 'A', 'B', 'C', 'E', 'G', 'H', 'I', 'J' and 'K'. 'F' teaches only #b and 'D' was not observed teaching either. 'A' and 'B' continue to use the two styles for feet and pelvis as described. However when 'B' uses "low-style" moving forward, her pelvis seems to swing to the sides rather than describe an "8." All the other studios use the same foot and pelvic styles for #b and #c as they do for #a.

Only 'B' was observed teaching #d, using it to change places with a partner, to move into a line of dancers or as a solo movement. Again her style was the same as described for #a. When changing places she emphasizes that the person on the left moves in front of the partner (downstage) while moving to the right side and vice versa.

Lastly 'A', 'B', 'I' and 'K' teach #e turning counter-

clockwise. Three of them make one half turn using ori haere in the same styles as for #a. 'A'; however, turns in quarters taking two to four ori haere per quarter, followed by another movement, and another quarter turn using ori haere, making one half turn in total. Both the degree of turning on each ori haere and total size of circle is small.

The following short section will discuss a few variations and combinations using ori haere.

6.9 Variations and Combinations of Ori Haere

- a. Ori Haere Tāere
- b. Ori Haere Te'i
- c. Ori Haere Te'i Mua
- d. Ori Haere Te'i Muri
- e. Ori Haere Te'i Tihiti
- f. Ori Haere With Dip

The following are a few variants and combinations which use or include ori haere but are not important enough to be discussed in detail or in the previous section.

Ori haere tāere, meaning "dance walk slow," is a rhythmic variant of ori haere. It was observed as being taught by 'B' and 'K'. The description in Chart I and the discussion in (6.8) are the same for both movement and style. The major difference is the size, width and speed of the pelvic "8" and that the musical speed is half the time of the average ori haere. 'K' uses the feet as described for her "low-style" of stepping but with a very wide and low "8."

'B' also uses the "low-style" of stepping but with the heels alternately returning to the ground on each step and the pelvis making very wide and deep "8"s but with less lift to sides than described in 6.8. There is more bend in the knees which aids the pelvis in moving more fully. The variant is used in 'Aparima and 'Ori Tahiti. It gives sensuality to the dance.

Ori haere te'i (a combination) meaning "dance walk step," "stamp" was observed being taught only by 'B', used in 'Aparima and Kapa. The stepping can be both "low-style" or "high-stepping style." The stamps (as described in Chart I) are always on the ball of the same foot that starts the movement, always occur on the downbeat. Te'i gives accent to the movement. It can be added to #c "dance walk stamp forward," #d "dance walk stamp backward," or #e "dance walk stamp side-ward." The knee of the stamping foot lifts higher with each stamp so "high-stepping style" is used more often.

Finally, there is ori haere with dip (which might be known as ori haere i raro) for which no Tahitian term was given to me. It is a variant taught by 'B' and 'I'. 'B' uses it for 'Aparima and Kapa and 'I' for 'Ōte'a and 'Aparima. It gives emphasis to a dance by adding a change of level. The feet and pelvis move as they do for each studio described in 6.8. However, at the start of every fifth ori haere, 'B' steps forward with a bent knee on the right foot which then returns to place. She may also use it moving forward,

backward and while making pivot turns. On every third ori haere, 'I' uses it for tāviri only, also moving forward with bent knee on the right foot and returning it to place. The dip appears as a sliding forward of the foot rather than a step.

- 6.10 a. 'Ori 'Ōhure Haere Mua
 b. 'Ori 'Ōhure Horo Mua
 c. 'Ori 'Ōhure Haere Muri
 d. 'Ori 'Ōhure Horo Muri

The four movement variants in this section are perhaps the hardest of the older movements to do well. It takes complete control and relaxation of the body to perform them as a Tahitian would deem maita'i roa ("well done"). Learning the four is reserved for more advanced students no matter what age. All four are generally used for 'Ori Tahiti, Tāmūrē or as a solo performance within a choreography. They can be done as #a, #a plus #c, as #a, plus #c, plus #b or all four, one after the other. It is rather difficult to be sure of a description in comparing and describing the movements because when being performed the observer sees fluid motion, but how it is done is camouflaged by the nature of the movement. Therefore, the variants in this section are literal definitions as given to be my 'B' along with descriptions of the movements as she presented them, matched to those observed in the other studios. Further research and observation is needed to more accurately describe these movements.

'Ori 'ōhure haere mua goes with 'ori 'ōhure haere muri as a pair, as do #b and #d. The major difference between the two pairs is their timing, horo being faster than haere in the speed of the steps taken but not in the pelvic action. Literally 'ori 'ōhure haere mua and muri means "dance forward" or "dance backward walking [while] circling the pelvis."

'B', 'C', 'F', 'G', 'H', 'I' and 'J' were observed teaching #a, following the description in Chart I. All use slow or moderate-speed steps with slow, moderate or fast circling of the pelvis. 'B' teaches that the feet remain flat as each small step is taken forward; the pelvic motion is subtle. One possible pattern is four steps taken forward with two moderate-speed 'ōhure to each step making a total of eight 'ōhure, or the speed can increase to two 'ōhurehure per step forward. The appearance is smooth, round and gliding. 'H' calls the movement "slow 'ami-walk." Similar to 'B', each step forward is taken by lifting the foot slightly off the ground and instantly replacing it (feet remain parallel to the ground) using fast, small steps. There are two or three circles of the pelvis per step and they are small and subtle. Her students practice moving in lines across a space, turning around and returning to the other side. The stress is on tiny 'ōhure in order to increase the number that can be done per step. Sometimes steps are faster while circling is slower. 'F' calls the movement "haere." She and 'J' take individual, small steps of moderate speed forward (with feet

also parallel to the ground). 'F' lets the pelvis "roll" forward in double-time ('ōhurehure) instead of moving side-to-side, as previously discussed for this informant. The "rolls" (circles) are small, round, smooth and subtle, a style very-much like that of 'J' who teaches that the pelvis should circle as many times as it can. The latter says, "there's a rotary motor, ball-bearing in the hips." She feels that "only Tahitians born there [Tahiti] do it right. . .the skirt should fling out at the bottom, not the top." A dancer "should glide around the stage." 'C' calls it the "double-ami walk" and teaches the steps as being slow or moderate in speed, but the pelvic circles are large and fast ('ōhurehure)—usually faster and wider than other informants.

'G' and 'I' use a similar way of moving the feet forward, that is, sliding each one forward with small steps. 'G' calls the movement "ami-walks." Her circles are also smooth and round. 'I' teaches her "ami-forward" in a series of eight steps. The use of sliding feet, as opposed to lifting and replacing them like most of the others, she claims is her "special style." "Feet slide forward, no lift of feet which is haole style." Her pelvis circles two times per step, in moderate speed.

'B', 'H' and 'I' were the only three observed to teach #c, walking backwards (muri). 'B' uses the same pattern of four steps backward with two 'ōhure per step, totalling eight 'ōhure, using either moderate or double-speed. However, in

both #a and #b, no pattern is necessary. The dancer can continue moving mua or muri as long as he or she likes. 'H' also moves identically in time and motion to her #a. 'I' calls the movement "'ami back." Instead of sliding the feet, she adds a slight pause with one foot extended forward before each backward step. All else is the same as her #a.

Because of the possibility of the pelvis circling double fast, both #a and #c could be called 'ori 'ōhurehure haere mua/muri but because it is wordy it is not used much. The single word is sufficient.

All the informants are uniform in their use of moving the feet one of three ways, stepping, pulling or sliding. The pelvic motion is also quite uniform with two or more circles per step. The only other variation is the size of the pelvic circle.

'Ori 'ōhure horo mua/muri means to "dance running forward or backward circling the pelvis." The major difference between #b, #d, and #a, #c is that with horo the pelvis circles only once per step, as described in Chart I. Also, the steps are taken faster, almost at a slow run. They can, however, also be moderate in speed as long as the pelvis circles only one time per step. Although the faster the dancer moves, the more exciting the movement, it must appear to be effortless. This is more difficult than haere because of the coordination between pelvis and foot. There is no stopping of pelvic circling while stepping.

'B', 'C', 'F', 'G', 'H', 'I' and 'J' teach #c. 'B' calls it "run forward with 'ohure." The run is actually a fast walk, stepping and not sliding the feet each time, in small, fast steps which are equated to a slow, flat run. The pelvic circle has a sharp accent each time (see 6.12). 'J' is identical in style to 'B'. 'C' calls the movement "'ami-walks." As in haere, the feet take even steps while the pelvis makes single, large circles. The students practice with water glasses on their heads, moving from one end of an area to the other. Each step is taken to a single beat of music.

In this 'F' and 'I' also use the same foot style, sliding instead of stepping. 'F' calls hers "horo" and teaches that the slides should be small and low, with bent knees rather like a low run. The pelvis moves with either 'ōhurehure or side-to-side. She moves faster than the others. When moving with side-to-side, there is one set per two steps forward. 'I' calls hers "'ami-run forward." As the foot moves forward the weight is taken on the heel resulting in a fast scuffle forward. The pelvis circles once with each step.

'G' has named her movement "'ami-walk [with] jerk." When analyzed the movement is described as "'ami, step jerk . . .you step with your right foot, you 'ami as you step with your right foot, jerk [right]. Then your weight is on your right, you still 'ami toward your left, jerk left." The above resembles the style of 'B' when done in tempo, the difference

being that the accent for 'B' is always on one side whereas 'G' accents on each side alternately.

In the "fast 'ami-walks" of 'H', the feet move as they do in haere. The pelvis also circles once per step but the upper torso turns (slightly in the same direction as the pelvis) with each step.

'B' and 'I' were the only two observed teaching #d, each using the same style as for their own #b. For 'I' the slide of the foot becomes a slight pause and extension of one foot forward before stepping backward. All else is the same.

The preceding four movements are for the advanced dancer only and therefore taught less often than some of the other movements. For the even more advanced students, the action of the pelvis can be fa'arūrū haere mua.

- 6.10.1 a. 'Ori 'Ōhure Raro Fa'atere Mua
 b. 'Ori 'Ōhure Raro Tāviri

The two movement variants #a and #b are the same except that one moves forward and the other traces a circular path or includes a pivot turn. They both mean "dance circling the pelvis down [while] traveling forward [or] turning." I have placed them as a subdivision of 6.10 because of their similarity in traveling while the pelvis circles. However they are fairly insignificant movement variants and do not warrant a special section. They are both related to fa'arūrū haere i raro mua (see 6.2), the main difference being in how fast

the pelvis moves. These circles are slow, with no trembling, circling with either 'ōhure or 'ōhurehure.

Both #a and #b are very difficult to do and therefore are reserved for more advanced students (as all variants with fa'arūrū). They are a fairly recent innovation or introduction in Hawai'i being used in solo dancing, for competitions showing off, and sometimes as a new movement in choreographies. The strain on the knees is great and not recommended for weak ones. Younger girls find them easier to do than older or heavier girls and there seems to be a challenge between students in learning them for competition or solo performances.

Only 'B' and 'C' were observed teaching the variants but 'G' and 'H' spoke of one or both of them during my visits. They called them "duck walks" and "duck walks turning."

'B' and 'C' teach that the pelvis can circle 'ōhure or 'ōhurehure, depending on the speed of the music. However, 'C' continues to teach wider and fuller circles. With both, the movements are smooth and there is no obvious shifting of weight between feet. 'B' also calls #b "'ori raro ne'i tāviri" meaning "dance down pressing [or] pushing [while] turning." Ne'i is an older term said to be used in Tahiti but not heard in Hawai'i. In this sense perhaps it refers to pressing on the balls of the feet while supporting the entire torso.

- 6.11 a. 'Ori Te'i Te'i
 b. 'Ori Te'i Te'i Tihiti
 c. Te'i

The literal meaning of te'i found in Lemaitre is "dragging [or] hopping on one foot," but 'B' has given me the added use and meaning of "step [hard] or stamp." Both #a and #b are individual movements indicating double action of the foot (te'i used twice) but #c must combine with other movements to be viable.

'Ori te'i te'i means "dance with [two] steps, stamps." (It closely resembles the Hawaiian movement known as kāwelu or Kalākaua.) 'B', 'D', 'F', 'H' and 'K' were observed teaching it in one of two styles. All follow the description in Chart I with their own special adaptations. The movement is most often used in 'Aparima but may also be found in some 'Ōte'a.

'B' is the only studio teaching the use of a raised heel of the active foot. The foot steps forward hard onto its ball and then back while the pelvis swings to each side with each weight change. The movement is commonly used stepping forward and back twice. However, in an interesting variation the step that the active foot takes is back then returns to the side of the other foot. It then repeats the same action. At the end of the second time, the full weight is taken on the active foot and the alternate foot becomes the active foot. The movement then repeats two times (on

new side) always with the same swing of the pelvis to each side. The quality of two 'ori te'i te'i to the back is softer than the forward action.

"Vahine Pa'umotu" is an 'Aparima in which this movement is performed using the latter variation with the addition of one small 'ōhure, each time the weight changes from one active foot to the other. "Pakakina" is another 'Aparima in which this movement is danced stepping forward as first described. In it the hands thrust forward and backward accenting each step and swing with the pelvis. To match the hard-stepping forward on raised foot, the hands also thrust with a strong flicking of the fingers open and closed as the arms follow the feet. As in the Hawaiian hula, the eyes must also follow the hands in the direction in which they travel. (This is true of all 'Aparima and Kapa.)

'D' and 'K' teach a style that is closer to the softer kāwelu than that of 'B' (perhaps because of each having spent more time with Hawaiian hula than 'B'). The active foot is flat as 'D' steps forward each time with a slight bend of the knee, returning to place still with a flat foot. It is mainly used as an entrance movement for 'ōte'a. The style 'K' teaches is also flat, with slight bend of the knee but with the pelvis swinging to each side as does 'B'. She also uses a rolling hand-arm gesture not taught by the others. (I am including it here because of its importance to the movement

and its uniqueness). The arms are folded at the elbows with the upper arms down at the sides of the body, and the forearms extended forward, parallel to each other, the hands in fists. The arms alternately roll forward and back (like a train). For example, the right arm goes over and forward as the right foot steps forward pulling back and down as the right foot steps back and left arm rolls forward. The left arm pulls down and back with the lowering of the left heel. Together, one arm is always moving over and the other always pulling back and under in a forward and backward circling action. They move the same distance as the feet.

'F' also resembles the style of 'D' but with no knee bend, only flat-footed steps, keeping a light quality. 'H' is the same as 'F' but uses the side-to-side swing of the pelvis.

The majority of studios use a flat-footed way of stepping, two with a dip forward and two without. All but two use the pelvis in a swinging motion. Only one teaches the movement with a raised heel beginning the action either forward or backward.

'Ori te'i te'i tihiti, "dance dragging the foot sideward," is a showy movement used by all who teach it for 'Ori Tahiti, Tāmūrē, and by 'B' especially for Kapa and 'Aparima. The major stylistic differences are in whether the gesturing foot points all the time or changes from heel to toe alternately, whether it stays front or moves from forward to the side each time and whether the pelvis moves

in a full or half circle. Execution of the movement is tricky but once mastered it is very graceful. There is room for facial and body expression; flirtation, sensuality and sexuality, not found as much in other individual Tahitian movements. The hands and arms are very important but since each studio teaches its own way, they will be discussed in the next chapter. 'A', 'B', 'C', 'D', 'H', 'I', 'J', and 'K' were observed teaching the movement following the description in Chart I but with their own variations.

'B' uses 'ori te'i te'i tihiti more than the others. She teaches both styles of gesturing foot, that is the pointed toe front and side or the pointed toe forward and swinging the leg so heel touches ground at the side. The former is used more often. In either case, the gesturing foot always touches lightly, never pushing. The pelvis circles very smoothly, once per set. She says it is "always done with 'ōhure; 'ōhure makes it sexy." She raises the pelvis to the same side as the gesturing foot, then circles it forward and backward. Performance is four to eight sets per side. Or it can be done four sets to one side interspersed with four pā'oti (see 6.16) moving back to starting position followed by another four sets to the opposite side and another four pā'oti returning to the starting position.

The style 'I' teaches is similar to 'B' with the toes pointed when gesturing forward and sideward. Again the toes

touch lightly. She calls it "grapevine. . .and the left foot would be like a windshield wiper; it would just move towards the right with the right foot; the toe would go to the top and the bottom of the [left] foot." The pelvis makes one complete circle.

'D' calls the movement "the Tahitian Roll," moving very slowly to each side. The pelvis makes shallow circles and the toes of the gesturing foot scrape on the ground. 'K' teaches the same way as Chart I but danced three times to each side. The hands are the same as in #a, one roll forward of both hands per foot set.

'A' and 'J' both teach that the gesturing foot points down but trails or scrapes the ground in a straight line, slightly in front of the supporting foot as they both move sideward. The pelvis makes an oval rather than a complete circle and less energy is used than in the previous styles. 'H' also teaches that the gesturing foot remains trailing in front and as the toes of supporting foot turn toward forward diagonals with each move, so do they although it is less noticeable. The pelvis lifts to start its circle forward and returns to its start after half a circle or oval.

'C' was the only teacher observed to change styles during my period of observation. Before her trip to Tahiti the movement was taught as seen in Chart I, moving four times to each side like 'H'. Since the trip, the gesturing foot can no longer just point and touch but must now raise the heel to high-ball and push from the ball as the foot comes front

and side. The pelvis also lifts and rolls with one rim forward at the start of each circle and returns to place after a complete round circle. To alternate sides, the gesturing foot drops on the last count (eighth count when using four sets to one side and fourth count when using two sets) and everything reverses.

In general, #b can be done in sets of two, four or eight to one side but must always be followed by the same number to the other side. The pelvis has two distinctly different styles: a high-style—an 'ōhure in which the right pelvic rim lifts moderately high as it reaches the forward-right diagonal; and a low-style—an 'ōhure in which the same basic action occurs except the lift is not as high and the circle is smaller or in oval shape, but must always be followed by the same number to the other side. The pelvis has two different styles: lifting to the side and circling, or circling forward and back. The latter low-style accompanies the style of dragging the gesturing foot in front. For the high-style there is more swing to the entire body, more energy and more expression. The lower style has less intensity but still expresses a flirtatious body language.

Finally there is te'i which, as mentioned before, in most instances must combine with other movements. It stands alone only when done in succession of four to six alternate steps. Te'i is strong, never just a foot that makes a

gesturing touch but always a definite and firm action. It gives emphasis to a movement, punctuates a rhythmic phrase or becomes a musical interlude when done in successive steps. 'B' uses it for all genres, 'A' for 'Aparima and 'Ōte'a and 'D' for 'Ōte'a. Although only the above three were observed teaching it, it is possible that other studios do, at times, without considering it a separate entity.

'B' teaches two styles for te'i. The more popular one is with raised heel of the right (or left) foot. The second is a flat-footed stamp as used in marching steps such as the four-to six-step interlude mentioned above. It can also occur at the musical introduction to a dance. Flattened te'i also combines with 'ōhure and 'ōtu'i (see 6.12) or with the foot raised to high-ball, it combines with ori haere mua or muri. Since the style 'B' has for ori haere (6.9) is high-stepping, te'i must follow the same style. Or another combination possibility is a half-turn counter-clockwise combining 'ōhurehure and te'i. There are other combinations, not observed adequately enough to discuss.

'A' uses te'i after making a counter-clockwise quarter turn. The right foot stamps hard, on flat foot. 'ōtu'i movement follows te'i each time it is done.

'D' teaches one style for boys, one for girls and one that may be performed by both. Boys stamp on a flat right foot forward, bending at the knee, while left heel rises, lowers, then right foot returns to place. The pelvis

swings with the steps. (It resembles the Hawaiian movement 'o—half of a kāwelu.) Girls use te'i with right foot, stamping with 'ōhure in a series. Both make a counter-clockwise or clockwise quarter turn while pivoting on non-active foot, stamping hard with active foot at the end of the turn, followed by other movements.

Other te'i combinations may exist, but were not observed.

- 6.12 a. 'ōtu'i
 b. 'ōtu'i i Raro
 c. 'ōtu'i i Ni'a
 d. 'ōtu'i Tāviri

There are two types of 'ōtu'i, one in which the pelvis traces a half circle in the lateral plane and one in which it traces a full circle in the horizontal plane. The former is more popular and will be discussed in the next section. The latter is taught by very few studios, for a reason unknown to me. Only 'B' stresses it, saying that "anyone can do the sideward one," ('ōtu'i tihiti) but she told me the version tracing a circle in the horizontal plane is harder to do and requires greater knowledge of traditional (older) Tahitian styling. To me it seems easier for the pelvis to thrust sideward (making a small arc in the lateral plane) than for the pelvis to circle horizontally and accent, so perhaps this is one reason for the lesser frequency of 'ōtu'i.

There are two types of 'ōtu'i, a half circle occurring

in the lateral plane and a full circle in the horizontal plane. Besides 'B' the movement is taught by 'G', 'H', and 'I'. 'B' also has English terms for it, both "quarter-jerk" and "half-circle." Her style is as described in Chart I, keeping both feet flat, toes even, a comfortable distance apart. It can be done four to eight times in moderate speed or one 'ōtu'i per four counts making it 'ōtu'i tāere, observed being taught only by this studio but seen in performance by several groups. The accent of the circle is always to the forward-left diagonal of a counter-clockwise pelvic circle.

'G' calls it "'ami-jerk." Her feet are placed the same as those of 'B' but the accent of the pelvis is in the left forward diagonal part of each counter-clockwise circle. 'H' also calls it "'ami-jerk" and positions the feet in the same way, three to four inches apart. Her circles are either counter-clockwise or clockwise. 'I' calls the movement "'ami-hit." Her circles are counter-clockwise but the thrust is at the forward-right diagonal the first time followed by another circle and a thrust to the forward-left diagonal. The thrusts alternate but the direction of the circling does not. The movement shape is flatter than a full circle.

'B' is the only studio observed to specifically name and teach #b and #c although some of the others do have terms for them. Her style is the same as that for 'ōhure i raro and 'ōhure i ni'a (see 6.5) except that the pelvis has the

accented thrust of 'ōtu'i and not the round circling of the 'ōhure. The 'ōtu'i is sharp and there is a split second pause before the pelvic circling continues.

'ōtu'i tāviri is similar to 'ōhure tāviri but with an accented pelvic thrust each time, instead of the smooth, fluid circle. The speed can be slow or regular. The description in Chart I is followed by 'B' and 'K', however each has her own variation in style. Both turn counter-clockwise, 'B' with a quarter to a full turn and 'K' always making a half turn. For both the left foot is the pivot and the right foot steps around. For 'B' the step and pelvic thrust are one count each time and the number of 'ōtu'i depends on the dance or the musical speed, as does the degree of the turn. The thrust is still to the left each time. 'K' thrusts to the right side after each circle of the pelvis and there are only two 'ōtu'i per full turn or one per half turn. For both the steps taken are small and feet are close together. 'K' teaches variant #d but not basic #a. Because of only one thrust per half turn, the movement actually become 'ōtu'i tāere tāviri.

'B' also teaches 'ōtu'i i mua and 'ōtu'i i muri. The style is the same as before but the pattern is four walking steps forward with one 'ōtu'i for each step, repeated stepping backwards with four steps.

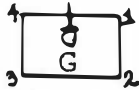
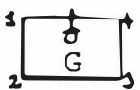
The 'ōtu'i—#a to #d--is used for 'Ori Tahiti, Tāmūrē, 'Aparima and 'Ōte'a. It has a sensual appearance and dancers



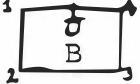
must express this to make the movement look "right." It takes more effort to perform than 'ōtu'i tihiti (see 6.14).

- 6.13 a. 'ōtu'i Maha ('ōtu'i Menemene)
 b. 'ōtu'i Tihiti Va'u
 c. 'ōtu'i Toru

These three 'ōtu'i are unique and very distinguishable from all the others mentioned. They are related to both the horizontal and lateral types of 'otu'i (see 6.12 and 6.14).


'ōtu'i maha, "four strikes," commonly known as "box hits," is taught by 'B', 'G', 'H', 'I', and 'K'. It is used mainly in solo dancing but sometimes in other genres too. The body faces forward with feet parallel and flat. 'H' positions them two to three inches apart. She calls the movement "four-jerk" or "the box." Her pelvis thrusts to the four corners of a square shape. 'G' also calls it "the box" and commands "jerk into a square" to which four thrusts, starting either right or left, are also made to the four

corners,  or . 'K' thrusts forward center first, then side center (right or left), then back center, and to the other side center, actually forming a diamond shape,

, or . Her style, like that of her 'ōhure, is with large motions. 'B' starts the pelvis moving to the front-left corner of a square-shape first, then back-left corner, then back-right corner and forward-right corner, .

She insists this is the only way to do the movement. However, I also observed her

teaching what appeared to me to be the same diamond-shape as 'K' but always starting to the side-left center. When questioned about this she denied teaching it. The diamond-shape strikes are called 'ōtu'i menemene, which Emma Terangi, her aunt from Tahiti, told me is a term used there. Her style is light and the thrusts are never beyond the width of the leg stance on either side.

'I' has three ways of teaching 'ōtu'i maha. With all three the starting point is body center. The pelvic rim runs toward the point it is hitting. First the pelvis thrusts to four corners of a square starting to the right first. After hitting a corner the pelvis returns to center starting each time before thrusting again so that the count is "one, and, two, and, three, and four, and," . The "toes [are] curled up," and there is a slight turn or angle or the pelvis with every thrust.

Second the pelvis thrusts four times at the right side, returning to center each count "and," and four times at the left side the same way. Count "one" is forward-right diagonal, count "two" is forward of right side, count "three" is back of right side and count "four" is back-right diagonal. Counts "five" through "eight" are to the left side,

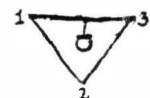


The third variation is also called "'ami-hit." It is similar to the first except that the pelvis does one 'ōhure at left corner or the third strike of the square and then

continues with the same strike on the fourth count. The pelvis returns to its starting position before repeating the sequence. It is counted "one and two," "three and four." The style for all three is subtle and the thrusts are small and no wider than the leg stance. She claims that all three were taught to her by her earlier teacher, Sylvia (whose background she does not know) but they are exercises used to loosen the pelvis, rather than used in dances.

'Ōtu'i tihiti va'u means "strike sideward eight times." The feet are parallel and a comfortable distance apart. The pelvis does four tiny 'Ōtu'i as the weight shifts from left foot to right foot and an additional four as the weight returns to the left foot. This creates a movement in which the body as a whole moves laterally at the same time the pelvis moves horizontally. The 'Ōtu'i are very small. The direction of the pelvic circles does not change on the reversal of the weight shift but remains counter-clockwise. This is not a commonly taught movement. "B," the only one observed teaching it, uses it when dancing 'Ori Tahiti or Tāmūrē. The style is minute and subtle.

Finally, there is 'Ōtu'i toru, "three strikes," which is another movement taught only by 'B.' The pelvis forms the shape of a triangle as it thrusts to the left-forward corner, to center back and to right-forward corner



Both feet and body face front. As with the others, the

emphasis is on subtlety. It is used in Kapa, 'Aparima and solo dancing.

- 6.14 a. 'Ōtu'i Tihiti
 b. 'Ōtu'i Tihiti Mua
 c. 'Ōtu'i Tihiti Muri
 d. 'Ōtu'i Tihiti i Raro
 e. 'Ōtu'i Tihiti i Ni'a
 f. 'Ōtu'i Tihiti Tāviri

The single 'Ōtu'i tihiti is related to the 'Ōtu'i discussed in 6.12 but with the addition of the word tihiti meaning, "to the side, sideward," lateral rather than horizontal. It is one of the most popular Tahitian movements, with many variants and with two styles of foot stepping and of pelvic use. (I shall use the word "thrust" when referring to pelvic action.) Chart I gives a general description of movements #a through #e. All the studios except 'J' were observed teaching one or more variants. The movements are used in Kapa, 'Aparima and 'Ōte'a. A step and a thrust of the pelvis to one side equals one 'Ōtu'i tihiti. Depending on the tempo of the music, 'Ōtu'i tihiti and its variants can be done four through twelve times.

'B' has a unique way of stepping into #a. The body faces obliquely, i.e. to the down stage-left corner. The feet are parallel to each other several inches apart (also facing the corner). Each foot, alternately, steps by "lifting [the] knee." The foot steps from ball to heel each time, breaking

the step. As the new foot takes weight, the other foot releases the weight by raising the heel, lifting the whole foot slightly, and replacing just the toes lightly on the ground. The pelvis thrusts to the same side as the foot that takes weight. When asking for a reason for this style, I was told,

I teach it this way so you can get used to it in walking your dance smooth. I never teach stand[ing] still and bump side-to-side, because [that is] easy, that one comes natural. . . a lotta people say I teach real fast. Yes, I do but I repeat and repeat and it comes natural and eventually you can remember it. It looks right.

Just before the pelvic thrusts sharply to the same side as the foot taking the weight, a slight dip is made bending at the knees so the pelvis swings down and then up to the side. There is no twisting of the pelvis but it may appear so because of the direction the body faces (obliquely towards the audience). From the audience point of view the feet may appear to be stepping toward forward diagonals when the dancer is actually stepping to sides.

'F' is the only other studio to raise the leg and break the step (ball to heel) before lifting it, but unlike 'B' her body faces front as each foot lifts. The pelvis pushes (hard but not sharply) directly to each side, as far as it can go, with each step.

'A', 'C', 'D', 'E', 'G', 'H', 'I' and 'K' all step with the feet flat, parallel to each other and with the knees bent. The distance between the feet varies from 'I' who has

two ways—one with feet apart the width of her pelvis, and one with heels touching—to 'H' with three or four inches between feet. The others take a comfortable stance as in 'ōhure.

There is more variation in the pelvic action than in the feet. 'A', 'G', 'H' and 'I' each know and/or teach two styles. 'A' and 'I' move alike, both teaching the sharp lateral thrusts to each side of alternating forward diagonals involving a slight twist of the pelvis so that pelvic rims point to forward diagonals. 'G' commands, "flip" meaning flip the hips. She says either style is right but prefers to teach only the lateral style. 'H' commands "jerk high" for both lateral and diagonal pelvic styles. She raises the pelvis higher with each side thrust than observed in other studios.

'C' teaches only one way—pushing the pelvis as hard and far as it will move to each side. 'E' also thrusts to the sides but with smooth, low, easy thrusts. 'K' is like 'C' but perhaps a little smoother and not as sharp. 'D' uses a small twist of the pelvis to the forward diagonals. He says, "we were taught to do it side-to-side with a twist. The idea was to make the skirt fly." This may imply a trick for performances rather than traditional movement.

In general, the pelvis moves either abruptly, or smoothly, and deliberately. It can move to its extremes, as

high on the sides as possible, or stay low and narrow such as with 'E'. Based on the individual teacher's style, the depth of the knee bends helps to define the width and height of the pelvic action.

'Ōtu'i tihiti mua and muri are similar to each studio's own style of #a. 'B' is the only informant to lift from the knee when stepping forward each time. However, the body alternates facing forward-right and -left diagonals with each step. For example, when the left foot steps, the body and foot face the forward-right diagonal and the left pelvic rim thrusts to the lefts. This, as mentioned before, alternates with each step forward. It is done four to eight times. To reverse (muri), the right foot steps backward with the body and feet facing forward-right diagonal and the pelvis thrusts to the right, moving laterally as before. The movement continues backward four to eight times. There is also a slight twist of upper torso on each step.

'A', 'C', 'E', 'F' and 'K' step with flat, alternating steps forward. Their pelvic thrusts are laterally to each side. 'A' does it eight times forward and backward. 'C,' 'E' and 'F' move as they did for #a. 'K' says "push hard" to each side as steps are made.

'G', 'H' and 'I' thrust the pelvis to each forward diagonal with each step forward, (moving only the pelvis, not the upper torso). Both 'G' and 'I' also use lateral thrusts. 'I' deliberately places the parallel feet closer

to each other when moving forward or backward. When stepping backward, she and 'H' both maintain the diagonal pelvis. It twists slightly each time because of the nature of moving backwards, but the feet and body maintain a frontal facing. 'G' dances backward, moving as she does forward.

Perhaps there is something in the use of English terms "push," "hard push," "jerk," "bump." They imply different strengths and perhaps each studio hears the word and teaches the strength implied.

'Ōtu'i tihiti i raro and i ni'a, "strike sideward descending" and "rising," are not taught as extensively as the other variants. Most of the work observed was to build strength in the thighs and ankles. When down, the weight is on the balls of the feet with the buttocks off the heels.

'B' was not observed descending with this movement but from a kneeling position with left knee on the ground, was observed to thrust the pelvis to the sides, as if standing. The same facing occurs as in #a.

'C' steps forward with the right foot, descends by bending the knees and raising the heels, thrusts the pelvis laterally (alternating sides) four times until the body is about six inches off the heels in a mid-squat position. Thrusts continue there for 12 times followed by another four while rising; the forward foot returns to place when

standing, and she continues with another 12 hard thrusts with both feet in place.

'K' changes the footwork slightly by stepping back on the right foot, raising the heels, descending like 'C' but with only three thrusts in fast tempo, rises with three thrusts and returns the right foot to place. Another way she teaches is to continue the lateral pelvic thrusts when in a semi-crouched position six to eight times, alternating with weight off the heels (low-squat). She has one 'Ōte'a in which she uses this movement.

'F' and 'G' also teach #d and #e but follow Chart I using the right foot to step forward.

'Ōtu'i tihiti tāviri, "strike sideward while turning," is taught by 'A', 'B', 'G', 'H' and 'K'. It is not a major variant so it is not included in Chart I. This variant follows the same style as #b except that it turns.

'A', 'B' and 'H' turn clockwise or counter-clockwise according to the choreography. 'G' uses only counter-clockwise turns and so does 'K.' Turns are made by stepping with downstage foot first, followed by lateral thrust of pelvis to same side. Next the upstage foot steps and thrusts, etc. 'A' makes quarter turns using from two to eight steps, continuing in quarters until a full turn in place is made. 'E' is similar but with varying numbers of steps per turn. 'G' calls this movement, "jerk turns" and uses two steps and thrusts per quarter turn. 'K' calls it "bump turn" and uses

four steps and thrusts per half runs. 'B' is the only one to step and thrust once to a single quarter turn followed by another movement. It is used to fill in or give accent to a musical phrase.

Younger students especially enjoy the single 'ōtu'i tihiti group because it employs much action and is easier to do than the other movements. In general, except for the number of steps taken or the direction of turns, there is little variation among studios for this movement group. 'B' seems to offer the greatest variety.

- 6.15 a. 'ōtu'i Tihiti Piti
 b. 'ōtu'i Tihiti Piti Mua
 c. 'ōtu'i Tihiti Piti Muri
 d. 'ōtu'i Tihiti i Raro
 e. 'ōtu'i Tihiti Piti i Ni'a

Piti is the Tahitian word for "two." 'ōtu'i tihiti piti means to "strike sideward twice" (or double the single 'ōtu'i tihiti). The variants in this section are basically the same as those in 6.14, the major difference being in how the pelvis moves.

As in single 'ōtu'i these variants are incorporated into 'Aparima, some solo dancing and mainly, 'ōte'a.

Chart I is a standard description for all the informants. All except 'E', 'J' and 'K' were observed teaching #a. 'B' steps with lifted knees, as in single 'ōtu'i. The pelvis thrusts to the right side; with weight

remaining on the right foot, the pelvis swings back to starting place with a quick motion, then it thrusts out to the right side again with weight still on the right leg. The left leg remains with heel slightly raised (toes touching ground) and a very small amount of weight passes back to it as pelvis moves to vertical alignment.

'A' calls the movement "'ori maru." As mentioned in Chart II, maru is a word describing quality rather than motion. I am not sure how or why it came to be used as a dance term. Her footwork, and that of all the other informants observed, remains the same as for single 'ōtu'i. Her pelvis thrusts either laterally or to the forward diagonals, alternately. Like 'B', on her second motion (the release) the pelvis returns to its starting position and then out again to the side. There are four #as done on each side. •

'C', 'D', 'F', 'G', 'H' and 'I' teach that the feet are flat and knees are bent. 'I' keeps her feet under the width of her pelvis or heels touching with feet facing forward. 'F', 'G' and 'I' use the pelvis laterally in the standard style. 'C', 'D' and 'H' thrust the pelvis to the side on count "one" (like the others), thrust to the opposite side passing the starting position on count "and," and return to the right side on count "two." Each action is equally strong. The other informants mentioned have lighter thrusts and their "and" count is quicker, more like an impulse release or musical grace note than a separate action

or count. All the informants alternate sides by pausing after count "two," then thrusting to the opposite side to begin again.

The rhythm may be an equal "one, and, two, pause" count (in quarter or eighth notes) or a quicker syncopated, uneven "slow, quick, slow, pause" (dotted quarter, eighth, quarter, rest). The second is looser and lighter in quality and is used by the studios teaching that the pelvis releases only to the center (not to the opposite side).

The major difference in variations of style of #a is whether the pelvis on its second motion passes through vertical alignment to the other side, or releases only to the center and returns to the same side.

The next variant, #b, is also basically the same as that for single 'ōtu'i, except for doubling the pelvic action. 'B' moves the same way, with lifted knees and change of facings to the alternate forward diagonals but with pelvis moving three times per step as in #a. 'A', 'C', 'F', 'G', 'H' and 'I' all step forward with a flat foot each time starting with the right. 'C' and 'F' maintain the lateral use of the pelvis (side-to-side for 'C'). 'A', 'G', 'H' and 'I' thrust pelvis to forward diagonals alternating with each step forward. Each step still receives three actions of the pelvis. 'A' calls the movement "'ori maru mua." She takes four to eight steps forward at a time. 'I'

allows for either lateral or diagonal thrusts.

'C' was not observed teaching #c, but all the others move with the same style as for single 'ōtu'i' using the double pelvic thrusts. 'A' varies a little by stepping backward first onto toes, then lowering the heel with the completion of the weight transference. She also does it four to eight times.

'C' and 'H' were the only two observed teaching #d and #e. Both step forward with the right foot and descend raising the heels. The pelvis thrusts alternately to the sides four times, using doubles. Once down, 'C' continues with another 12 'ōtu'i tihiti piti'. Weight is on the high-balls of feet and buttocks are about six inches off the heels. The ascent is made with another four doubles followed by a return of right foot to place ending with 12 more 'ōtu'i tihiti piti'. 'H' does the same thing descending with four #a and rising immediately with another four #a, also returning the right foot to place.

The following combinations show how some of the studios have expanded the movements described here into combinations of two or more 'ōtu'i tihiti', making a pattern. 'D' teaches the pattern of 'ōtu'i tihiti piti' to one side, followed by 'ōtu'i tihiti' (single) to the opposite side. This is repeated. The counts are "one and two, three, hold." He calls it a "triple."

'F' steps forward with the right foot and 'ōtu'i tihiti'

right, forward with the left foot and 'ōtu'i tihiti piti left, and finishes the pattern with another right step forward and 'ōtu'i tihiti right. She calls it "single, double, single forward."

'C' and 'H' call theirs "triple jerk." 'C' is 'ōtu'i tihiti piti right, 'ōtu'i tihiti left and 'ōtu'i tihiti right. This is counted "one, and, two, three, four" each time. 'H' is the reverse of 'C' with 'ōtu'i tihiti right, 'ōtu'i tihiti left, and 'ōtu'i tihiti piti right. This is counted "one, two, three and four and."

'B' told me that 'ōtu'i can only be performed in "singles" or "doubles" and that anything else is a multiplication of those two. The other studios use the terms "threes," "fives" and "sevens" (depending upon the number of pelvic thrusts) to identify their 'ōtu'i.

'ōtu'i tihiti and 'ōtu'i tihiti piti and their variants and combinations are widely used in Tahitian dancing giving punctuation to musical phrases and whole sections of dances. However, they are often misused and can make Tahitian dancing look like the bumps and grinds one finds in burlesque instead of the grace and beauty and subtlety needed for good Tahitian dancing.

6.16 Pā'oti Vahine

- a. 'Ori Porōmu
- b. 'Ori Porōmu Mua
- c. 'Ori Porōmu Muri

d. 'Ori Porōmu Tihiti

"Women's 'pā'oti" (pā'oti vahine) is the common name for this movement and its variants but (as stated in 5.1 and 5.2) the Tahitian term, as given to me by Emma Terangi of Tahiti, when she was in Hawaii, is 'ori porōmu. Therefore, I have placed it in its alphabetical place in Charts I and II but according to its popular usage in Hawai'i in this section. 'Ori porōmu as used by Tahitians means "dance a route." I shall refer to it by its more popular term of "women's pā'oti." It is a movement not often seen performed in Hawai'i but is taught in classes as an additional movement, for variety and sometimes to mark "authenticity." It is most often used for Kapa, 'Ori Tahiti and for party Tāmūrē. According to 'B' (Emma Terangi's niece), both male and female pā'oti were once a movement only for females but it gradually changed to the newer ori haere (see 6.8) as women became "lazier." The pā'oti is more energetic and takes more effort to do, so in recent times, especially with the advent of professional shows and easier lifestyles, the more difficult movement has been reduced to the easier ori haere, only a few studios still teaching the older style as a speciality. Both older and newer styles are related in action so it is possible to see how one evolved from the other.

The primary differences between male and female pā'oti are in the width of the knee spread, the distance between the

feet, and the use of pelvic motion by females.

"Women's pā'oti" is taught by 'B', 'D', 'G', 'H' and 'J'. 'B' steps high and wide, with feet about 12 inches apart at the toes. She stays on high-ball throughout the movement. With each set of pā'oti the knees open wider than for men's style, swinging in and out. However she stresses that when the knees swing in they never come farther than the diagonals. The pelvis makes one large and lifted circle (oval not round) per set circling counter-clockwise. In general the style is wide and lifted. 'H' also steps high and springy like 'B' with feet also spread far apart in open second position and with knees wider in action than for men's pā'oti. The pelvis swings from side to side instead of circling with each set. The swing goes to the same side as the foot taking the weight. Heels remain off the ground in mid- or high-ball. 'J' calls it "female step" and it differs slightly from her men's style in that she steps with a lift higher off the heels, to about three inches (mid-ball and moves the knees out and in, wider in action. Her pelvis makes "figure-8"s, closer to the pelvic action of ori haere. The style 'D' uses is low-stepping like that of his male style but with some side-to-side swing of the pelvis. His steps are narrow and the knees do not spread far apart, therefore the pelvic swings are also narrow. 'G' calls the movement "boys' way" but teaches it to girls. She knows there are two styles, but prefers to teach only one. She says,

because I used to do it the boys' way before, because if you dance with partners and you get more action in it, your knees are going. The only thing that's not good is when somebody's snapping your picture. They take it when your knees are out. But to me all the girls should learn the girls' way and the boys' way especially if they're going to be solo dancers.

I asked her if there is an 'ōhure with it and she replied, "no, it's just the basics." When observed teaching the movement she slowly divided its components for her students. They started with the knees bent and heels on the ground, then the steps were taken with heels rising only one inch. The knees spread far apart and pointed to the diagonals when out but pointed forward when returning in with the heels lowering. Each time as the knees came in the heels touched the ground. The knees remained semi-bent throughout. She uses two speeds; fast—counted "one, two, one, two," in which both feet seemed to work as one unit—and slow—counted "and, one, and two," in which the feet and knees worked separately, rising and lowering. So it seems that although she feels girls should learn both ways of dancing pā'oti, what she teaches is a combination of both types, that is, wide use of feet and knees but no pelvic action.

Pā'oti mua ('ori porōmu mua), "scissors moving forward," was observed being taught only by 'B'. She used the same style as for #a but stepped forward with small steps each time. The pelvis circled in the same way. 'Ori porōmu muri, #c, was also taught only by 'B' moving backward with the same style as for #b.

'Ori porōmu tihiti (pā'oti tihiti), "scissors side-ward" was observed being taught by 'B', 'H' and 'J', all using their same styles as for #a but moving four times to one side followed by another movement such as 'ōhure or 'ori te'i te'i tihiti. The pā'oti movement then reversed to the other side and was again followed by one of two movements mentioned above.

It is possible to pivot or move around the area in a circular path--tāviri. The variant moving in this way is actually going mua or tihiti.

There are two styles of stepping--high and wide or low and narrow--with either, the pelvis moves according to the width of the stepping feet and knees.

- 6.16.1 a. Pā'oti Tāne
 b. Pā'oti Tāne Mua
 c. Pā'oti Tāne Muri
 d. Pā'oti Tāne Tihiti

Pā'oti tāne is usually referred to as pā'oti, sometimes with an additional word of direction. The tāne is dropped with the understanding the pā'oti has become the most popularly taught and performed Tahitian male dance movement and its use is redundant. It means "pairs of scissors." Perhaps it became the name of a dance movement because of the way in which the knees move apart and together, resembling the action of a pair of scissors. The way of stepping into the movement and its variants—the "scissors" action of the

movement--is the same for males and females.

There are two distinctly different styles of pā'oti—one high-stepping and one which stays at low-level moving the knees out and in. Within these two, there are also some minor variations. There is a possibility of two rhythms, a slow one counted "and one, and two," and a fast rhythm counted "one, two, three, four."

The movement is used in the Tāmūrē and the 'Ōte'a. In the Tāmūrē, males and females circle around with each other as they flirt. As with pā'oti vahine the movement is danced mua or tihiti in a circular path. The female either faces the male or turns her back to him dancing any other movement she wishes. He can follow after her as she moves away. As mentioned for "women's pā'oti," pā'oti tāviri is actually danced forward or sideward and the movement does not change its style in order to circle.

'B', 'D', 'E', 'F', 'H', and 'J' were observed teaching #a. 'B', 'F', 'H' and 'J' also teach variations of high-stepping style. 'B' teaches that the heels remain off the ground about two to three inches as each foot steps, lowering each time the quite widely spread knees come in but heels never touch the ground. The knees remain bent. The movement starts with raised heels, then one foot lifts slightly off the ground—weight on other leg—as knees move out. Then weight returns to both feet with knees coming in and heels lowering. This is repeated with the other foot. The foot stays off the ground for only a fraction of a second each time. 'B' uses the slower rhythm—needed for high-step-

ping style. 'F' is similar in style but uses the faster rhythm which is a succession of smaller, lower steps using no pauses when lifting the leg up. 'H' points the feet and knees to the diagonals with the heels rising two inches off the ground. The heels lower but as with 'B', do not touch the ground when the knees move in. The rise is to high-ball with knees spread wide and lifted as the feet step. 'J' continues the raising and lowering with each step and her heels are only one to two inches off the ground with less bend of the knees. She teaches the faster rhythm. 'D' teaches the low-style, that is, the level does not change. The weight stays on low-ball of the feet with heels rising one inch. The knees move out and in with no raising or lowering of the feet. It is more like a roll side-to-side with each out and in. He says "you use the sway [pā'oti] at the same time as using your feet. . . stay as flat as possible [keeping the heels down]." 'E' has a style that is in between low and high. The heels rise on to two inches but the legs bend deeper at the knees, almost like partial-squat. The weight is further forward on the balls of the feet and the body is slightly bent forward from lower torso.

pā'oti mua, as observed being taught by 'B', 'E' and 'F' takes the same styles as for their #a but moving with small steps. Each time the knees move out, the body moves slightly forward and the foot coming down fills that space.

'B' was the only studio to teach #c. It is seldom

done and was shown to students but not used in dances. It is the reverse of forward, stepping backward with small steps.

Pā'oti tihiti, "scissors sideward," is the most often seen of the four variants. It was observed being taught by 'B', 'E' and 'H.' All three use their same styles as for #a, following the general description in Chart I. The movement is done first to the right side, usually followed by another movement, and returns to the left side, also followed by the other movement.

Males can dance an entire dance using only pā'oti. It is difficult to master, develops strength in ankles, arches and calves and once learned is never forgotten.

6.17 a. Tu'e [Vahine]

b. Tu'e [Tāne].

The tu'e movement, meaning "kick" (step) is one of the less-often described movements in Tahitian dancing. It might really be considered as part of a movement (like the te'i) because for female dancing, it must be combined with other movements to make it viable. However, for male dancing, it stands alone as a separate movement.

Tu'e for women is taught by 'B', 'G' and 'H'. Both 'B' and 'G' teach two variations of style. One way is to rise to low-ball on one foot and lower the heel again while the gesturing foot kicks forward low and returns to place. The other is for the supporting foot to take a small hop off the ground while the gesturing foot kicks forward low and returns

to place. The other is for the supporting foot to take a small hop off the ground while the gesturing foot kicks. 'B' varies this by taking three alternating small steps in place and then rising or hopping on one foot while the gesturing foot kicks forward or diagonally across the supporting one. This is followed by another three steps in place and a kick. The gesturing foot can alternate or be the same one depending on how the weight is replaced the previous time. Both supporting and gesturing feet move quickly. This pattern repeats two to four times and can be interspersed with 'ōhure or te'i. 'G' varies tu'e by dancing in a measure of eight counts with the rise or hop being on the seventh count and the lowering on the eighth count. The gesturing foot therefore also kicks on the seventh count. Six 'ōhure is the movement most often used between two sets of tu'e. This series is repeated with the alternate foot gesturing forward. The tu'e and rising are done quickly. 'H' teaches to rise and lower with no hop while the gesturing foot kicks forward low. The movement is repeated by stepping onto the opposite supporting foot. The following is an interesting pattern used in an original 'Ōte'a "Imi," created by her brother: a tu'e with the left foot, followed with the right foot, then a small leap onto the right foot and another tu'e with left foot.

From the little information given here, it is obvious that tu'e [vahine] is not used a great deal and does not seem to be of major importance to women's dance movements.

Tu'e [tāne] is also known as "scissors kick forward," "kick step" and "shuffle." In general there seem to be fewer male movements and fewer variants and variations than female. Also, as discussed earlier, fewer males are seen taking Tahitian dance lessons so there is less chance to observe them in Hawai'i. The male movements are mentioned as part of the entire scope of Tahitian dancing in Hawai'i, but in less detail than those for females.

The three most frequently seen male movements are the pā'oti (see 6.16), male 'ōhure (used tāere for Tāmūrē, see 6.4), and tu'e. 'F' teaches tu'e kicking forward in four to eight fast alternating motions—a leap onto one foot with the other extended forward and reversed. 'H' teaches the kick forward as the body faces forward, stage-right or left. When done in place there are eight alternating kicks and leaps. However tu'e is often combined with pā'oti in a phrase of three tu'e and four pā'oti, both repeated. It can be done moving forward which then becomes tu'e mua.

Men's movements are more often seen on the performing stage than in the class setting. Although 'D' and 'E' were not observed teaching tu'e, the movement was observed in their choreographies in performance. Men's style for the kick (gesture and support) is higher and more pronounced than women's.

6.18 a. Horo Mua

b. ['Ori Tāviri]

- c. ['Ōu'a]
- d. Tapi'i Te 'Avae
- e. 'Ori 'Orometua
- f. 'Ori Tu'e Tihiti Raro
- g. ['Ōu'a Tāviri]
- h. ['Ōu'a Tu'e Piti]

The final section consists of miscellaneous Tahitian dance movements, those that are less-often used and incompletely observed but deserve mention to complete the entire scope of what is seen in Hawai'i. Some were seen taught and performed and some only seen in performance.

The terms are listed according to who uses the movements: males and females, females only, and then males only. The unbracketed terms were used by informants; the bracketed terms are my idea of how to translate the English terms into Tahitian.

Horo mua has been seen before in this study but here it is used literally to mean, "run forward." 'C', 'D' and 'F' use small running steps to enter a performing area. There is no special use of pelvis. It usually occurs as the entrance of an 'Ōte'a. In a previous section (see 6.7), 'ori mua was also described as being used for entrance but the two are different in that horo mua is not considered traditionally Tahitian: 'ori mua has a dual role.

['Ori tāviri], "dance turning," was primarily observed with 'D' and 'K', danced by males and females. Three small

steps are taken while turning in a straight path to one side and back to the other. It is used for 'Ōte'a and 'Aparima. 'K' follows each set of three steps with 'Ōhure. The head looks in the direction of the turn. 'D' also intersperses a set of two turns (right and left) with a different movement, depending on the dance being performed. Both 'D' and 'K' have specific hand positions that vary with choreography. 'A' turns in place, to move the more away from the body giving it a fuller look so the dancer can then sit or kneel without sitting on the skirt. She uses it for either 'Aparima or kneeling 'Ōte'a.

['Ou'a] means "hop." Since I did not hear a Tahitian command or name for a movement using the hop, I have taken the liberty of calling the movement by a word for "hop" as given to me by native speaker, Mrs. Jeanne M. Larsen now of O'ahu. Taught by 'B', 'D' and 'G' it is used to change lines or places with a partner in the 'Ōte'a. 'D' uses it for males primarily and the other two (#g, #h) for females. The style for all three is the same, hopping on one foot four times to a forward or sideward direction with the other leg loosely hanging in back, bent at the knee. After four hops a leap is made onto the gesturing foot and the hop is repeated four times to another direction.

Tapi'i te 'āvae was not observed as being taught in classes but was observed many times on stage, in 'Ōte'a. The term was given to me by 'B Tapi'i means "grip" and

te 'āvae "the foot," so together "the foot grip," "leg grip," or commonly called "foothook." It is done by males and females as partners. The right leg is extended with the toes gripping the partner's leg. The partners hop around each other in a clockwise direction with their two legs joined. Then the movement is reversed with the change of joined legs, progressing in a counter-clockwise turn.

'Ori 'orometua or "dance [of the] missionary," referred to as the "missionary step," was observed being taught only by 'B' to females and only used in the 'Aparima. As mentioned in Chart I (see 5.1), the rhythm is waltz-time of 3/4, instead of the usual 4/4 of most Tahitian music, but the tempo is faster than the waltz. (It closely resembles the Hawaiian movement, kāholo in the way that it moves but the latter is 4/4.) It is definitely a movement from post-missionary times because of the 3/4 rhythm which was introduced from Europe. The style is with a loose side-to-side swing of the pelvis done by quickly transferring weight from foot to foot with each step sideward. Steps are fast and the pelvic swing is small. The first of the three steps has a slight dip in it but the second two return to normal position.

'Ori tu'e tihiti raro, meaning "dance down kicking sideward," is a male movement involving jumping and hopping into and out of full-squats. It is not recommended for female legs, nor is it feminine in appearance. (It resembles movement for males in Russian, Polish and

Norwegian dancing.) The Tahitian command (as used by 'B') to start the action is "haere raro." Its common name as used by most informants is "Russian step." I only observed it being taught by 'F' (although others may also teach it). She has several ways of doing it: one is to lean back with weight on right hand and ball of right foot in a full-squat while the left leg and arm kick forward or diagonally across the supporting foot. To change, a leap is made onto the left hand and foot while the new gesturing foot and hand kick. This happens in fast, alternating succession. The leaps are from side to side but under the width of the pelvis (the legs do not spread apart). A second way is also in a full-squat position with the weight on both hands to one side of the body, the feet kick to the opposite side with toes touching the ground. Then the legs and body swing around to the opposite side and the feet kick to the new side with weight on hands. A third way can be with weight on both hands at side of body and legs extended sideward (side of feet on ground), a jump is made to center (full-squat), followed by a kick of both legs to the opposite side, then a jump back to center. The movement repeats changing hands and extending legs to each side.

Another type of "Russian step" is taught by 'F' and demonstrated for me by 'G' but not taught. It is seldom used and belongs to the 'Ōte'a'. A jump into full-squat position is made followed by a leap high into open-second position with legs spread far apart. The hands touch the tops of the feet,

right to right and left to left, and a return to the full-squat is made by drawing the legs back in and under. It is usually performed only once at a time, in Tahitian dancing.

['Ōu'a tāvirī] is another term of my own translation, "hopping turn." Also a male movement, I only observed it being taught by 'F' for her show. The dancer hops four times on one foot while turning in place and leaning slightly to one side away from the gesturing leg which is extended side-low and which kicks lightly. The sequence is then reversed. (The action is said to resemble the motions of the frigate bird popular in Tahitian folklore.) It is used in 'Ōte'a.

Finally there is ['Ōu'a tu'e piti] or "hop and kick twice" or perhaps it should be called ['Ōu'a tu'e tihiti piti], because I observed two hops with two kicks—forward and sideward--when being taught to males by 'H.' In a phrase combined with other movements I observed: tu'e, then pā'oti in place, then 'Ōu'a tu'e piti and lastly, pā'oti tihiti right and left. The kicks were most often sideward.

Some of the movements whose terms I took the liberty of creating, could be used interchangeably depending on whether one regards the movement from the point of view of the supporting or gesturing foot. For example, a tu'e is for the gesturing foot while the supporting foot does the 'Ōu'a. In this case I am not certain how it would be regarded by a Tahitian who dances.

NOTES TO CHAPTER VI

- ¹In place; place -- the spot in the performing area where a movement begins. (This is not "place" as used in Labanotation.) Moving away from place is locomoting.

- ²Hand(s) on pelvis -- one (or both) hand(s) rests on the top(s) of bottom(s) of pelvic girdle (right hand on right side and left hand on left side).

- ³High-kneel -- one (or both) knee(s) on ground, pelvis directly above knee(s) on ground.

- ⁴Arm(s) side -- one (or both) arm extended sideward, (right arm to right side and left arm to left side) at shoulder level.

- ⁵Close (foot) -- return of one foot that has been forward, sideward or backward, to the foot carrying the weight; place the feet next to each other.

- ⁶Mid-kneel -- $\frac{1}{2}$ way between high- and low-kneel.

- ⁷Toes even -- the feet are parallel to each other with the toes in one line across the front of the body; they are aligned.

- ⁸Mid-squat -- $\frac{1}{2}$ way between full- and partial-bent squat (about $\frac{2}{3}$ way from a standing position to a full-squat), heels off the ground.

- ⁹Torso -- the body segment from the shoulders to the base of the pelvis inclusive. Upper torso = waist to shoulders; lower torso = waist to base of pelvis.

- ¹⁰Full-squat -- knees completely bent, buttocks just off raised heels.

- ¹¹High-ball -- weight on balls of the feet; heels raised as far as possible (but not on tips of toes as in ballet).
(Note: Tahitian dance teachers view the feet from the point of raised heels and not the position of the balls

of the feet. Descriptions in this study use the word "ball" but are based on observing raised heels).

- 12 Pivoting; pivot turn -- turning around one's own vertical axis.
- 13 Turning on a circular path -- turning around an external vertical axis.
- 14 Leading foot -- the foot that steps on the downbeat on counts "one," "two," etc. of the music.
- 15 Trailing foot -- the foot that steps on the off or upbeat on counts "and" (between) downbeat counts of the music.
- 16 Pelvic circles -- complicated combinations of shifting and tilting of the pelvis known as 'Ōhure in Tahitian and 'ami in Hawaiian, and "circle of pelvis" or "pelvic circling" in English.
- 17 Mid-ball -- $\frac{1}{2}$ way between low- and high-ball (heel about 3 or 4 inches off the ground).
- 18 Low-ball -- heels just off the ground (less than 2 inches).
- 19 Stage-left -- from the dancer's viewpoint, the left side of the stage.

Stage-right -- from the dancer's viewpoint, the right side of the stage.
- 20 Turnout -- assuming parallel alignment as the normal position, each foot moves 45° away from this position thus creating an angle of 90° between the two feet.
- 21 Lower pelvis -- the bottom or base of the pelvic girdle. (The pelvis is viewed as suspended from the waist; directions are based on the relationship of the base of the pelvic girdle to the waist.)
- 22 Partial-squat -- about $\frac{1}{3}$ way from a standing position to a full-squat, heels off the ground.

²³Low-kneel -- one (or both) knee(s) on ground, buttocks on heel(s).

CHAPTER VII

ARMS AND HANDS

This chapter is divided into five sections: holding the i'i, basic arm and hand positions with and without i'i, gestures with i'i, gestures without i'i, and some additional gestures observed being taught by only one informant.

Discussion of arm and hand components separately from body and foot components (Chapter VI) enables each of them to be classified systematically. However, certain body-foot movements are referred to in this chapter to show their intrinsic associations with arm-hand gestures.

Only those gestures and arm positions sufficiently observed to allow accurate description are included in this study. Additional research is needed to describe the complete repertoire of Tahitian arm and hand gestures used in Hawai'i. Most of those not included in this study are narrative gestures used in 'Aparima and Kapa—genres characterized by a large number of gestures specifically miming words of the song text to which the dance is performed. In this the situation in Hawai'i is presumably — different from Tahiti, because the majority of informants in Hawai'i do not understand the Tahitian language. With few exceptions, informants in Hawai'i feel incapable of creating 'Aparima—whether for old songs or for new ones that are continuously entering Hawai'i on phonograph and

cassette recordings. Not knowing the literal meaning of the words of the song texts, they do not know what movements to employ to illustrate them. Instead, contributing informants apply previously-learned gestures and sequences.

Within the limitations noted above, stylistic variations were readily observable for the most frequently performed gestures.

7.1 Holding I'i

The i'i is a type of pom-pom made of the bark of the pūrau (*Hibiscus tiliaceus*), the same fiber as the Tahitian skirt (more). Most i'i have a rope through which the dancer slips her hand so as not to drop it. I'i are used in pairs, one held in each hand. In 'Ōte'a i'i are used to accent the hand and/or arm gestures describing the story. The holding of the i'i is important to the execution of arm-hand gestures. Within my experience there are four ways of holding them and a variant of one of the ways.

Studios 'A', 'D', 'H', 'J' and 'K' teach the student to use a "tennis-racket hold," that is, each hand loosely holds the base of an i'i between the four fingers¹ and thumb with the fingers close together and the thumb resting on the side of the index finger—thumb remains on side of index finger no matter which way palm faces—with i'i extended from hand parallel with an imaginary line connecting the knuckles.

In studio 'I' the grasp was observed to be similar to that of the first group but with the fingers spread slightly

apart along the i'i and its base placed at the middle of the hands. The instructor says,

but I hold them extended out; I don't put them fully into my hands so probably to the third finger is as far down as I'll hold them 'cause I feel my wrists are lighter and looser this way. But I was taught--Tavana teaches with the index finger straight out all the time. . .but I find for my own gracefulness that this [fists with the index finger tucked in] is comfortable.

Studios 'C', 'F' and 'G' grasp the i'i at its base as above but with the thumb extended parallel to the length of the i'i.

Studio 'E' teaches students to extend the index finger along the i'i (parallel with it), with the middle, fourth and fifth fingers loosely wrapped around its base and the thumb resting on the side of the middle finger. (In trying this I found it to be a stiff hold not allowing for flexibility of the wrist.) With the i'i held this way, gestures give the appearance of moving the entire arm rather than just the i'i (e.g. shaking, see 7.3.2).

Studio 'B' has a unique hold in which the thumb is placed between the index and middle fingers. Claim was made that this gives better control. The forearms² do not shake, rather only the hands from wrists to the fingertips.

It is interesting the 'C' visited Tahiti between my observations of her classes and on her return had changed her hold of the i'i. She now teaches it with the thumb on the side of the index finger—"the tennis-racket hold."

Students of 'G' did not use i'i in class for fear of losing them, keeping them at home except for performances.

The holding of the i'i was described during our interview.

In all the studios observed, whether i'i were held pointing straight up, downward, or straight ahead, the hand grasp remained the same throughout a dance.

7.2 Basic Arm and Hand Positions With and Without I'i

7.2.1 For Start and Finish:

In the 'Ōte'a and 'Aparima-Kapa genres, the positions for the start and finish of a dance are almost always the same. However, there are two distinctly different variations for a start. In both the hands are in fists and placed on the pelvic sides, but differ in how they are placed and whether the wrists are bent (folded) or not. (It is important to note that when the wrists fold forward the elbows are slightly forward of the side of the body but in line with the folded wrists.) When performing an 'Aparima or 'Kapa the hands usually take the same or nearly the same positions in order to emphasize pelvic motion.

The most common starting (and finishing) position is taught by informants 'A', 'C', 'D', 'F' and 'K'. The hands in fists with palms facing own back diagonals³ (right to right-back and left to left-back) loosely rest the thumb and index finger on the pelvic sides with elbows side.⁴ The wrists are folded forward.⁵ When holding i'i the latter point to forward diagonals⁶ of opposite sides, waist level⁷. A slightly different position is with palms up⁸ and wrists folded each to its own side (elbows remain side), the i'i

pointing directly forward, waist level. The style of both position and holding the i'i is loose and relaxed with no tension in hands.

'I' teaches two variations: the first for start (and finish) with i'i is with palms side⁹ while the knuckles of all four fingers rest on the upper pelvic rim with i'i pointing back or back-low.¹⁰ Wrists are folded forward. Fists are not tight as they hold i'i. Without i'i the position is the same but with fingers pointing back as palms remain facing sides. In the second variation the palms are up as the knuckles rest on the break between the pelvis and the top of the leg with i'i pointing towards forward diagonals of opposite sides, low level, and with wrists folded toward own forward diagonals. Elbows remain side.

Studio 'B' teaches a starting position which is distinctly different from the other informants. Between 'Ōte'a and 'Aparima-Kapa there is also a slight variation. In the latter the hands in fists with palms down¹¹ are placed against the middle of the pelvic sides. The wrists do not fold but remain in one straight line from elbows to knuckles (with elbows side).

For 'Ōte'a the palms are back¹² with all else the same while i'i point forward at waist level.

To finish 'B' ends either in the same position as starting but with i'i pointing back, or with the left hand the same as starting but the right arm forward-high with palm forward. It then turns palm back and lowers to right side like 'H'. To reach this finishing position 'B'

teaches a specific gestures which I include because it is only used in this way before an ending. Both hands at waist level flip forward in one quick up-and-down action and return to the pelvis to end as they start. This is done with or without i'i. The palms face: back, forward, back, when flipping with i'i; the fingers lead straight and touching, up and down when the gesture is done without i'i.

Although 'H' has the same starting position as the first group mentioned, her position for finishing is different. Both arms end forward-high¹³ with palms forward and arms in a V-shape. Then while the left arm remains there the right palm turns back and the right arm lowers to the right side.

While there may be other ending positions, these are the only ones observed during this study.

7.2.2 For 'Ōhure: With I'i

There are three basic arm positions for the 'Ōhure movement. All studios observed teach that the most common position is with both arms side¹⁴ with elbows straight but slightly relaxed. The inner arms face forward. In this position the i'i are held either pointing straight up, or tilted at side-high angle. 'D' says he uses this position "to keep shoulders from shaking." 'C' commands "be straight . . .do not be lazy or weak" referring to the arms side.

A second basic arm position is with both arms forward,¹⁵ the i'i held straight up, pointing forward-middle or tilted forward-high. It is taught by 'B' and 'D'.

'D' was also observed teaching a third position in

which both arms form an arc overhead, slightly forward of straight up, with i'i touching as they point to opposite sides high. This was seen in other studios (e.g. 'K') but not observed in detail.

'B' teaches a unique position. One arm is to the side and the other is folded at the elbow with hand at chest center¹⁶. The i'i are held pointing side-middle level and the palm of the folded arm faces back while the palm of the extended arm is forward. The position is reversed after gesturing to a musical or rhythmic passage. The shaking gesture that accompanies this position is described in 7.3.2.

When arms are extended at shoulder level the style in all studios is for the shoulders to be down, steady and as stationary as possible while the pelvis and feet move.

7.2.3 For

- a. Fa'atere Mua
- b. Fa'atere Tihiti
- c. Fa'atere Tāviri

Few variations were observed in the arm and hand positions of the fa'atere group of movements. Fa'atere mua was seen least often; fa'atere tihiti was the most popular direction.

'A' teaches the same position for #a, #b and #c with both arms side. They remain there while the body and feet move. The shoulders are steady and relaxed.

'B', 'F', 'G', 'H' and 'K' teach the same basic position for tihiti, with variations in position of trailing¹⁷

hand. It varies as to whether the hand rests on the pelvis in a closed or open fist and which way the palm faces. The leading¹⁸ arm is the same as the leading foot. It is bent at the elbow with forearm in straight line across the chest. The fingers stop at chest center (with or without i'i) with the palm down and elbow pointing side in one plane with hand. 'B' teaches the trailing arm with hand in a fist, palm facing side-low, elbow-side, the wrist straight and knuckles resting on pelvic bone, as in section 7.2.1. Leading hand may also be in a fist, especially with i'i. 'F' is similar except that she allows the hand on the pelvic bone to bend at wrist. 'G' and 'H' teach a similar style, with the leading hand as described above. The trailing hand is on the pelvic bone, fingers open pointing down with palm facing left side and the wrist bent. 'K' uses the trailing hand folded forward at the wrist with fingers pointing back, palm side and knuckles resting against pelvic bone. Arms reverse when feet do. Some studios observed teach that along with arm-hand positions it is important for the dancer to look past the leading elbow giving style, line and elegance to the head and torso.

Fa'atere tāviri, #c, positions are taught by 'A', 'B', 'G' and 'I.' Turning counter-clockwise 'B' and 'I' teach that the right arm is just forward of side-high and the left is side-low. 'A' teaches the same way but turning clockwise using the opposite high and low arms. All three reverse arms when changing direction of the turns. 'G' uses the same position as when moving sideward with leading arm at the chest

for clockwise and vice versa. 'B' has a couple of other variations for tāviri, that of both arms out sides, or right arm side-high and left bent at elbow with hand just back of the ear, palm forward and upper arm middle-level.

For fa'atere the i'i may be used in any and all of the positions mentioned, but when moving tihiti the only gesture that I observed was a shaking up and down from the wrists.

7.2.4. For Ori Haere:

- a. With I'i
- b. Without I'i

Basic positions for ori haere are few. As observed, the basic positions are used dancing in place or moving forward and backward. However, when moving sideward, the hands do not seem to have a set position because they are gesturing most of the time. The latter will be discussed below.

'A', 'C', 'E' and 'K' were observed teaching nearly the same style for #a. Both hands with palms resting on the pelvic bones hold i'i pointing forward or forward-low. Elbows are side and wrists are folded back.¹⁹ 'B' and 'G' are alike in their style which is the same as the one 'B' teaches for basic start position. The i'i point forward or slightly to diagonals of opposite sides.

'B' and 'G' also have a special position for moving mua and muri. When dancing forward, the right arm is forward-high grasping the i'i and the left is in the same basic position resting on the pelvis as in (7.2.1). Positions are

reversed when moving backward. This position is also used without i'i with the palm of the forward-high arm forward and the other hand on the pelvis with its palm facing same side-low.

'A', 'C', 'E', 'H' and 'K' were observed teaching nearly the same style for #b. The position is similar to #a except that the hands hang loosely at the sides instead of resting on the pelvic bones. The elbows remain bent pointing to own back diagonals. Both wrists are folded forward with palms of the hands facing back. The fingers are slightly curled but with no tension. The thumbs and index fingers can either rest on the sides of the break between legs and pelvis or slightly away from them leaving a small space between the hands and the body. It almost seems as if the arms were an afterthought to the movement because of their totally relaxed, loose appearance. 'B' and 'G' teach a definite placement of the hands on the pelvic bones. Hands in fists, with knuckles resting against the bones, the palms and inner arms face own side-low. The arms are in one straight line from elbows to knuckles. 'B' insists on this style of unbent wrists in all of the movements that start or end with both hands resting on pelvis.

It is interesting that although most of the studios teach ori haere, there is little variation in basic positions.

7.2.5 For 'Ori Te'i Te'i Tihiti

Only two studios were observed teaching a basic position for this movement. Although i'i can be held in each hand while performing the movement in an 'Ōte'a, the movement is usually taught for 'Ori Tahiti, Tāmūrē or 'Aparima-Kapa and therefore done without i'i.

'C' teaches that when traveling to the right side, the left arm is folded at the elbow with upper arm side middle-level, the hand at left ear with palm forward. The right arm is side. Both hands are in relaxed fists. 'I' calls the position the "telephone movement" and uses it with the body-foot movement she calls "grapevine." While traveling to the right side the right arm is side with palm down while the left arm is folded (like 'C' does it) but the hand with palm forward touches the back of the neck with thumb and fingers pointing side right. The arms reverse when the feet change to travel to the left side.

No further explanation for this position was observed or given.

7.2.6 For

- a. 'Ōtu'i
- b. 'Ōtu'i Tihiti

The most important basic position for #a is taught by 'A', 'B' and 'G' when making quarter turns clockwise or counter-clockwise. For example, when the turn is counter-clockwise, the right arm folds at the elbow, with the hand at chest center, palm down (as in fa'atere); the left hand rests on the pelvic bone in a tight or loose fist while the

elbow is side. The right or leading arm provides emphasis to the turn, performed with or without i'i. For clockwise turns the arms are reversed.

Another position taught by 'B' but rarely performed by other studios, is with both arms forward or straight up in an arc overhead with palms forward and finger tips touching. This accompanies 'ōtu'i when performed facing forward. 'B' also teaches another rarely used variation. The upper arms are straight down, forearms forward middle with palms up and both hands in fists. The forearms touch the waist sides. This position is used mostly for 'ōtu'i and 'ōtu'i mua and muri.

All the studios except 'J' were observed teaching the same position as that for 'ōhure, with the arms side. If i'i are being used, they point up. To this 'B' adds a quick circling of both hands, first towards and then away from each other as each foot takes a step. There is a turn-"out"²⁰ of the i'i as the hands complete each circle. When i'i are not being used, the palms face forward.

Another position for #b is the same as for #a when making quarter turns. It is taught by 'A' and 'G'.

'B', 'C', 'G' and 'H' teach a position with both arms forward-high, palms forward. With i'i, the i'i point towards each other. 'K' varies this so that both hands are crossed at the wrists holding i'i to sides-high (left to right side-high and right to left side-high).

Lastly, there is the basic starting position taught by 'E' and 'I' with both hands in loose fists resting on each pelvic bone while elbows are side with palms side, wrists folded forward and i'i pointing back.

7.3 Gestures with I'i

7.3.1 For Fa'arūrū

Only studio 'B' was observed teaching gestures with i'i for fa'arūrū. No names for the gestures were given. There are three variations. One is a raising of both arms from sides-low to overhead while shaking i'i from the wrists. At the top a roll of both i'i over each other is added with both ending pointing up, followed by a return of the arms to sides-low while continuing the fast shaking, (trembling from the wrists). Another variation is used in the dance "'Otamu," a popular 'Ōte'a' that includes several sets of fa'arūrū also referred to as "Ōtu'i" hand motion by 'B.' The left arm is folded at the elbow with fingers at chest center trembling an i'i while the right hand rests on the pelvic bone in basic position. Or, from the folded-arm position, the left arm arcs upward toward the left side and down to the left pelvic bone while the right stays in same position on the pelvic bone. Fa'arūrū can be done either facing forward or making a quarter-turn to either side.

Fa'arūrū is used most often for 'Ori Tahiti, Tāmūrē or 'Aparima.

7.3.2 For 'Ōhure, Ori Haere, Pā'oti

Gestures:

- a. Shaking
- b. Te Anuanua

All the studios agree that shaking the i'i up and down or forward and back is a standard gesture. However, how the shake is begun and the way it is performed varies.

The gesture is most often used with the 'ōhure movement and less often with ori haere and pā'oti. It can be used as a pointing gesture, to a person or an object, or generally describing something away from the body such as in the welcoming 'Ōte'a called "Salud." However, as far as I could determine, it is generally used as an abstract gesture to emphasize the body movement or during a musical interlude marking time.

'A', 'F', 'G' and 'I' teach shaking in a similar style, that is up and down from the wrists and arms. The i'i are held in one of the basic positions described in section I. Only 'I' holds the arms and i'i forward and shakes one, two or three times from the wrists, much slower than the others who shake multiple times. Hers is close to a marching rhythm. She finishes a set of shakes with an outward flip of i'i. 'H' varies this by dropping the hands down at the wrists to start, and then bringing them up and down as they shake. 'G' does not let her students practice with i'i for fear of losing them in class, so I had to imagine i'i in their hands as she directed their use. The emphasis is on

very relaxed wrists. The other studios mainly hold the arms and i'i side.

'B' shakes forward and back when the arms are side with the palms forward (but for 'Ōhurehure', the palms are down and the shaking is a very fast up and down). She consistently reminds students to shake only from the wrists. She feels that stiff shaking done from the forearm or the entire arm, gives a clumsy, rigid effect instead of the graceful flexibility preferred. The i'i hold is important to good shaking style in that if the thumbs or fingers are incorrectly placed, it is not possible to have the flexibility needed in the wrists. The preferred way is with the palms wrapped around the i'i and fingers and thumbs tucked in.

Te anuanua which means "the rainbow" is another shaking gesture that only 'B' and 'G' teach. The arms and i'i are held parallel to each other. Starting from one side-low, the hands, with i'i pointing forward, alternately shake up and down while the arms rise to an overhead arc and descend to the opposite side. The shaking motion returns on the same path to the original side. The palms face in²¹ during the entire gesture. The shakes are done multiple times. The entire action of the shakes is fast. The arms travel in a path resembling the arc of a rainbow from which the gesture takes its name.

7.3.3 For 'Ōhure

Gesture:

- a. Tāviri Te Rima
- b. Tāviri Te Rima Tihiti

Rolling, spinning, twisting and twirling are the commonly-used terms for turning the i'i. This gesture is used with the 'Ōhure movement and its variants. Tāviri literally means to "spin" or "twirl." Te rima means "the hand," so "spin" or "twirl" the hand(s).

The gesture is used to refer to tying knots in fibre lines for hauling boats, fishing and other work connected with the ocean. Or it can refer to the tearing of leaves apart (to make house roofs).

The basic position taught by all is both arms folded from elbows with the hands at chest center (slightly forward of it), palms down fingers almost touching and pointing towards each other. The i'i alternately roll over and under each other. There is variation in style of how the rolls occur. How the i'i are grasped is important because flexible wrists allow smooth refined rolls, rather than jerky, agitated ones. Some studios allow the rolls to begin in the forearms, taking the i'i along with them. Others teach that the spins are from the wrists only and the rest of the arm remains as still as possible.

Tāviri are either in towards the body or out, away from it. To understand what is meant, one must focus on one hand and its action. For example the right hand, rolls out when it rolls over the left hand (i'i) in a forward circle away from the body returning as it completes the circle moving under the left and back up to chest level, hand closest to the body. The reverse happens when rolling in. The action

is continuous as both hands with i'i circle in or out (over and under each other).

'A', 'C', 'G', 'I' and 'K' teach that the rolls are away from the body. 'A' and 'C' roll three to four times per set or musical phrase. 'C' keeps the rolls soft. 'G' twirls out in fast succession multiple times. 'I' insists on smooth rolls, rolling from the wrists in a phrase of one, two or three rolls out and ending each phrase with a "flip-out" (see 7.3.4) of i'i with arms side. The phrase is then repeated. 'K' says to keep the rolls "sharp," each roll making one full, large punctuated circle.

'F' and 'H' teach that smooth rolls are in and out. 'B' teaches that all rolls are in (although at times I also observed some outward rolls). One of her phrases is three rolls and a flip-out on count four using the wrists in a strong circling action. The rolls are smooth but have an accent—a minute stop each time—as the i'i arrive at the up position, to give each roll separation and punctuation. The flips are either with arms side, forward high, or forward middle level.

The rolling can be done at any direction around the body—at the diagonals, at the sides, forward—and at all levels—high, middle, low, and down. The arms can travel across, up, and down while the hands roll the i'i so that there are two actions happening at the same time, one in the arms and one in the hands. One example, taught by 'B,'

is the hands roll i'i as the arms move in a "rainbow" arc, from side-low rising to forward-high and down to the opposite side-low.

Although #a is more often seen, #b, "twirling the hand at the side," was observed being taught by 'A', 'B', 'C' and 'K'. The execution is the same as for #a but takes place at one and then the other side of the body in low, middle or high levels. 'A' spins three to four times at each side; 'K' rolls three times per side; 'B' and 'G' turn the torso diagonally forward each time to face the same side as their rolls. 'A' and 'K' face front while the hands work at the side.

The style of rolling is important. Some teach usage of many smooth, fast, large rolls while others, such as 'B' and 'K,' believe that they must be smooth but with the accented pause so that each roll shows up individually but is still part of a phrase. The rolls are either shallow or deep circles depending on how near the hands are to each other when rolling (spinning). No specific instruction was heard as to placement, only to size of the rolls. Not all possibilities for tāviri are given here because observation in each studio was limited, however, generalizations are possible because of data gathered in my interviews with instructors and my observations.

7.3.4 For 'Ōhure, 'Ōtu'i, 'Ōtui Tihiti

Gesture: Twist-and-Flip

"Twist-and-flip," "throw," "twist," "throw-out" and "flip-out" are the different names my informants give this

gesture. It seems to be used in two ways. In one way it accents the end of another gesture such as tāviri te rima; in the other it is performed in a series by itself one or more times, with no special meaning but rather punctuating a music and dance phrase.

All the above terms are used interchangeably by some informants to mean the same thing. The gesture involves two separate actions but appears as one. If the dancer begins with the arms forward the action progresses as follows: flex at the wrists so that palms face back (and i'i up); turn hands and unflex the wrist so palms face forward. The same action occurs no matter where the arms are positioned. On the release ("out") the punctuated action causes the i'i to fly upward or apart at their tips. The wrists are greatly involved as the hands circle appearing to twist and then release. The several names seem to relate to how it feels when performing the gesture.

'A', 'B', 'C', 'D', 'G', 'I', and 'K' all teach this gesture with only slight variations. 'A', 'B', 'C', 'G' and 'K' do not drop the hands as they turn, but turn to the back ("in")²² and "out" again on one plane in a continuous motion, the hands not changing level as they gesture. 'D' (and also 'H') teaches students to change levels as the hands turn "in" dropping from the wrists making a full circle each time with the release upward the same as the others with palms "out" and with i'i pointing up. The circles the hands make are

deep. 'A' and 'B' add a sharper accent on the release "out" action than the others as they hold the arms forward or side. 'C' also uses a sharp accent on the "flip-out" so the i'i will spread farther apart. It is a matter of degrees in action "out" as to how far the i'i can spread.

For 'Ōtu'i tihiti (see 6.14) the arms are side and the gesture is done once with both hands simultaneously with each step. 'K' gestures on count one and holds for three counts in a four-count phrase. The arms and palms are side during the held counts. She also teaches another style with no "twist" but with the arms forward and the hands down. The i'i are parallel, then thrown upward with the hands and released so that the hands and i'i fall back down from the wrists.

'I' calls the gesture "flip-throw." It consists of a hard pushing action on the "out" instead of the smooth circling of the other informants. She "twists" from the wrists one or multiple times as do the others but her "twists" are strong stopping each time before "pushing" the i'i outward—as if placing them in a position.

The arms-side position is most commonly used for this gesture but forward-middle or forward-high are also used.

7.3.5 For 'Ōhure; Ori Haere

Gestures: "Cross-open"

The "cross-open" is a gesture not widely taught for 'Ōhure but is considered a basic gesture by 'B', 'C' and 'G'

who do teach it. It also appears as a gesture for ori haere (see 7.3.7). The only meaning given for it is the "tearing of leaves."

'C' calls this gesture "basic" while 'B' and 'G' call it "cross-open."

Both arms start low, each to its own side, palms down with i'i. Then both forearms smoothly sweep across each other near the wrists at waist level and pull apart (open) to the width of the pelvic rims or further. The top hand alternates each time. The gesture is done two to four times per phrase. The quality is soft and the sweeps are smooth, not jerky.

'B' uses it (e.g. in the dance called "Pahae" where it accompanies both 'ōhure and ori haere) more often than the others.

7.3.6 For 'ōhure

Gesture: "Touch"

The "touch" is a single gesture, usually combined with others, most often the "twist-and-flip" or throw-out.²³ The touch most often means "me," "I," or "mine" but other meanings are also possible. It is the i'i, not the hands, that touch parts of the body. Although it is a single gesture, the touch can be done in a series of two or three, depending on what dance is being taught. Each touch receives one count. It can be done in a phrase of touches, and repeated in a pattern. The touch is gentle and without force.

'B' touches the shoulder(s), chest, arm(s) or wrist(s) with one or both i'i followed by a gentle "throw-out" forward or side, as if "sweeping away." 'C' holds the right arm forward while the left i'i touches the right forearm and does a "throw-out" forward or side. 'K' holds one arm forward while the i'i touches it in three places—wrist, forearm, and upper arm (one count each)—then a "throw-out" forward or side on the fourth count. This series is repeated to the opposite side. 'I' has two ways for performing "touch," which she calls "hit." The first consists of holding one arm (e.g. the right) forward while the other i'i touches the forearm; the arms alternate followed by both i'i touching the chest and "throwing-out" forward. Two more "touches" to the chest follow with yet another "throw-out" forward; again the forearms are alternately touched twice, finishing with both arms rising to an arc overhead with i'i meeting forward high. The second way is called "touch-and-throw." In it both i'i touch the chest center followed by both arms side while hands "throw-out." She instructs students, "touch-and-throw. . .use your wrists [to throw] realign them out, don't stop at touch." She repositions the shoulders when the arms are side, pulling them up and back. This second way is usually repeated followed by another gesture.

7.3.7 For: Ori Haere

Gesture:

- a. "Cross-open"
- b. Tāviri Te Rima
- c. "Figure-8"-sweep

The gestures #a and #b have been described in 7.3.5 and 7.3.3 as gestures for 'ōhure. They are also used with ori haere but with some slight variations in their styling.

As taught by 'B', 'C' and 'G,' the "cross-open" moves the same as described in 7.3.5 done four times per set at waist level in front of the body.

'C' teaches tāviri te rima described in 7.3.3. 'F' teaches that both hands roll out or in with no indication of preference. For ori haere 'B' teaches rolling at the sides of the waist three times at one side followed by a "twist-and-flip," repeated at the other side of the waist. She also teaches the i'i rolling in at waist-level in front of the body, rising as they roll to forward high overhead and ending with a "flip-out" in an arc overhead, repeated three times, always starting from waist level and rising upward.

"Figure-8"-sweep is a gesture taught by 'B', 'H' and 'K'. 'B' holds her arms parallel to each other at waist-level moving from the forearms in front of the body. The i'i move freely in a figure-8 as they sweep across the body front from left to right and back to left. The "8"-shape is made as if lying on its side so the i'i sweep upwards at each extremity—right and left sides. 'H' teaches a similar way except that the "8"-shape is smaller and the i'i point

forward all the time in a very controlled "8"-shape. She also uses more wrist action than 'B'. 'K' calls the gesture "swish," teaching that arms are parallel to each other as they swing from side to side in front of the body at waist level, in an inverted arc rather than a "figure-8." They move downward and upward from side to side, omitting the over-motion as done in "8"-shape.

7.3.8 For 'Ōhure and Side Turns (Tāviri Tihiti)

Gesture:

"Three Basic"

This particular gesture pattern with i'i was observed being taught only by 'C' and later it was explained during the interview. It is a combination of positions and gestures previously described (no names given), plus one additional gesture known as "paddling" (i.e. a canoe). They may be performed together in a dance but not necessarily in this order.

She starts with both arms side, palms in, i'i up: both arms cross-and-open in front of the body either high or low level; the right arm is forward as it is touched by the left i'i at forearm; both arms fold so hands are at chest center with palms down to begin "paddling" gesture (see 7.4.7); the top i'i changes on each side i.e. the left one is on top when "paddling" to the right side and vice versa. Sometimes the i'i are dropped from the hands (hanging by their loops from the wrists) and the hands alone

perform the gesture(s). This may happen if an 'Aparima is performed in a medley with 'Ōte'a.

'C' calls the above gesture-phrase the "three basic" group. She says she is confused as to why there are so few gestures for 'Ōte'a.

The thing that is a mystery to me is that why do they [Tahitians] use normally just three gestures and that's all? And you repeat that thing over and over, and that's the whole dance! And the only way to make it look interesting is by turning one way and by turning another way. 'Ōte'a don't have more than. . .four gestures.

The description she provided above matches the cross-open with 'Ōhure; touch and "paddling" to tāviri tihiti (three-step turn), either right or left. The phrase is repeated becoming a pattern.

The gestures for i'i described in this section are those most frequently seen and used but there are others, less often seen or taught. Because 'Ōte'a are danced to a general story outline rather than to a verbal text, many abstract gestures are used to mean more than one thing or nothing at all (just as rhythmic ornamentation for movements). There are a few gestures that are used for more than one movement. Gestures with i'i need further study.

7.4 Gestures Without I'i

7.4.1 For Fa'arūrū

The fa'arūrū performed without i'i is a movement and gesture used in 'Ori Tahiti, Tāmūrē and sometimes in 'Aparima.

The hands ornament the body movement, accompanying it (rather than guiding it), providing a narration of special meaning.

Only four studios were observed teaching this gesture although more were observed teaching the body-foot movement. 'A' starts with both arms side-low, rising to side-high, and returning to side-low. The arms form a curved shape as they rise and lower. 'B' starts the same way but brings them to an overhead arc where the hands briefly pause with fingers touching, palms forward-low, and then return to side-low. Both studios use soft hands, with fingers together and thumbs slightly apart and the hands slightly cupped. There is some natural, non-deliberate near-waving from knuckles to finger tips as the hands move. It is a flowing, graceful quality. 'F' is similar but her arms pause at sides as they rise and then continue upward to side-high before returning to side-low. The hands have the same flowing, near-wave as 'A' and 'B'.

'D' does not teach a gesture but uses the basic arm position of arms-side as in the 'ōhure movement, while performing fa'arūrū.

The common elements 'A', 'B' and 'F' teach are the rounded softness of the arms and hands as they rise and lower plus the closed position of the fingers. Also the palms change facing as they rise moving naturally with the arms, from facing in to own forward diagonals to forward-low

and lowering the same way.

7.4.2 For 'Ori Te'i Te'i Tihiti

The gesture described here accompanies the movement as an abstract ornament; it has no special narrative meaning. A basic arm and hand position for this movement for two studios ('C' and 'I') has been described in 7.2.5. The gesture 'K' uses was described in 6.11. All the other studios except 'B', ('A', 'D', 'H' and 'J') who teach a gesture for 'ori te'i te'i tihiti have only one style.

The arms roll forward and backward (alternately) in small circles resembling the action of a train. For example, as the movement travels to the right side the right hand starts forward first. It rolls (circles) forward, down, back, and up, as the left arm starts its forward circle. Both forearms stay close to the sides of the waist, parallel to each other, middle-level, with hands (palms in) in fists. The right foot and right arm are the leading limbs. Together with the feet, the right arm rolls forward as the right foot makes its first gesture; the left arm rolls forward as the right foot makes its second gesture. The gestures are continuous, circling over and under (pulling down and back), never pausing. When the side direction reverses, so does the leading arm and foot.

Only 'B' teaches a variation danced depending on the performer's mood, e.g. the left arm rolls out (circles) higher—level with the ear—while the right arm rolls out

(circles) lower, toward forward diagonal-low, as both arms make deeper, longer circles. The body (torso) faces the forward diagonal of the direction being traveled. Another variation done by several studios is with the same arm action but with the hands loosely curled (unfisted) and with no tension. 'B' calls the fisted way, "sassy," using a strong, flirtatious and provocative expression to accompany the movement.

7.4.3 For 'Aparima and Kapa

Gesture: Flutter

The majority of the gestures described next are taught for 'Aparima and Kapa, miming various imagery, following song texts but not matching any specific body-foot movements. I have included the most popular ones observed being taught by more than one studio. Some of those included are abstract and used for marking time with the music or between movements. A few are both abstract and specific (narrative).

'D' and 'J' were not observed teaching any 'Aparima or Kapa and are therefore omitted from this section.

The flutter, called "pat motion" by 'B' and "pat" by 'C' is a gesture that is both abstract and specific. With the hands flat and no arch in the palm, the straight fingers tremble or quiver in quick succession three to six times while wrists remain inactive. The dominant fingers are the index and middle, with the fourth and fifth barely moving involuntarily. 'B' keeps her thumbs apart—about 40 degrees to the side of the fingers—but the other three, 'A', 'C' and

'F', make no issue of the thumb's position. Palms can face either down or forward and arms can be in any of several positions, e.g. forward, up, or folded in at elbows so hands are chest-center. The fingers flutter either forward and back or up and down, depending on the position of the arm and hand. The action can be in one hand or both. When used as an abstract gesture it can accompany fa'arūrū, 'ori 'orometua, or others.

The styles and positions for all four informants teaching the flutter are the same or similar except that 'B' flutters stronger and faster. She says it can be used to mean "you" when done by one hand, and "desire" when done by both.

'F' calls it a "rain" gesture, using it to describe anything to do with water falling from a higher level such as rain, waterfall, dew and mist. Her style is the same as the others.

Both 'A' and 'C' learned their gesture style from 'B.' 'F', who is also a native-born teacher, had her own source of learning (see 1.3.F). She also dances Hawaiian hula and perhaps uses the word "rain" because of its relationship to a similar gesture in hula that is called "rain" in English.

7.4.4 For 'Aparima and Kapa

Gesture: Wave

The wave was observed in all studios except 'B' and 'G.' It is a popular, abstract gesture with no specific meaning

that I could determine. The styles taught vary from very undulating, rippling hands using much wrist action—such as taught by 'A'—to moving only the fingers from the knuckles to the tips. Some of the studios separate the thumb from the rest of the hand and some keep all as one unit.

'E' and 'I' teach a similar style. 'E' commands, "don't wave like in Hawaiian." His hands move softly from the knuckles to the finger tips with no use of thumb or wrist, keeping the arm as one unit from elbow to knuckles. If the dancer begins with one arm forward-high level the action progresses as follows: starting with the forearm it moves forward to diagonal, then side, as it moves back and forward while the fingers contract (fold) lightly towards the palm and release in a straight line with the rest of the hand. 'I' says the fingers are "always together in all Tahitian." ('E' was one of her teachers so it is no surprise that 'I' also teaches the use of the arm as one unit from elbow to finger tips.) With palm always out the result is a floating feeling of the forearm and hand. 'A' uses a cupped palm facing down and a flexed-unflexed hand in her styling. The fingers stay close together as they fold or undulate successively forward, down towards the palm, pull up again through the fingers' second joints and release forward. The outside of the wrist leads the hand as the fingers fold in slightly. As they pull in and release upward the wrist lowers so that the fingers are once again straight and the

process begins again. A minor variation she teaches is that after cupping the palm it is held in mid-air (or mid-wave) for a pause and then releases to start again. The waves are shallower than the first way, with less folding of the fingers and less cupping of the palm.

'C' is similar to 'E' and 'I' also keeping fingers close together and thumb alongside, using a small wave from knuckles to finger tips in which they contract and release. The quality is also soft. The action is done as a single gesture rather than multiple times. The contraction consists of pulling down the fingers working from the knuckles, folding the fingers towards the palm and then releasing them forward again. The main difference between 'A', 'C', 'E' and 'I' is that the first three do not use the wrist in a separate move(s) as 'A' does.

'H' and 'K' teach a style similar to each other. The fingers drop down, pull towards the palm and release until hand is again straight. As the fingers pull down and back they brush against the thumb. Little wrist action is used, with most action in the fingers and knuckles as is that of 'A'. As 'K' releases the fingers forward, they spread open in a wide-reaching hand, fingers and thumb apart. She arches at the wrist just slightly.

'F' is different than the others in that her wave is really a shake as if done with an i'i (see 7.3.2). The fingers remain close together as the hand shakes up and down

from the wrist with palm down.

7.4.5 For: 'Aparima and Kapa

Gesture: "Beckon"

The beckon is a specific gesture used by most to mean calling in, inviting someone or something to approach the dancer. It is done by one arm at a time, usually in alternating sequence.

The main difference in styling seems to be whether the palm of the hand is held up or down and whether there is action involving the wrist or not. 'A' uses the forearm to the forward diagonal or forward-diagonal high. The hand, palm forward, turns toward the body with the fingers curling toward the palm and releases so palm is forward again. There is no bend in the wrist but there is a half rotation. The gesture is done slowly, twice with each arm.

'B' and 'G' have the same style with the arm forward, palm up. Then the fingers curl down toward the palm and release forward again. The wrist remains inactive and the gesture repeats with opposite arm. The fingers curl together, not separated. 'I' is similar except that her arm is held diagonally forward as each rises while the fingers curl down and release forward. As one hand beckons, the other rests on the pelvic bone; then they alternate.

'H' curls the fingers down with palms up, in one rolling motion with the fifth finger leading as if playing Spanish castanets. The arm is held forward.

All of the studios described except 'H' use closed fingers on the curl down and the timing for all is the same: the downbeat is on the curl down of the fingers and the release of the fingers on the offbeat. Only 'A' uses a rotation in the arm which changes the palm facing. The others maintain the same position for the entire gesture.

7.4.6 For: 'Aparima and Kapa

Gesture: Finger-folds

There are two distinctly different types of finger-fold gestures: one uses the fingers in a fold of one moving unit, almost like a wave, and the other separates the fingers individually as they successively fold down to the palm. There are slight further variations of these two. The hand either rotates as one unit with the forearm or it circles down and then up bending from the wrist as it rotates. The gesture has several names, one of which is "finger-roll." The meaning may be abstract or specific, depending on the song text.

When reaching the finger-fold, most of the studios observed perform it as one gesture but divide the teaching into two actions, back and front with stress on the back action.

'A' uses the gesture to mean "alas," a cry of sorrow or woe. As in "beckon," it starts with the right forearm forward or forward-right diagonal high, palm forward. The hand rotates until the palm faces back while the fingers

spread apart, some remain vertical and some curl (the fourth and fifth) just slightly on the downbeat. The release forward is on the offbeat as the hand softly turns forward and the fingers unfold coming together, straight up--count and. There is a slight pause on the rotation back creating an emphasis. To compare, the timing for "beckon" is evenly divided back and front whereas the finger-fold gesture has stress to the back. It is usually done twice with each hand.

'H' calls the gesture "flipping," emphasizing an unfolding action. The motion is like reverse castanet playing in which the fingers unfold successively with the fifth finger starting the action. The inner arm and palm are back with fingers straight up (thumb lying alongside index finger). The fingers fold down, and as the forearm rotates forward the fingers unfold successively until they are straight up, palm forward. The stress is on the forward rotation, the unfolding. The gesture repeats one or several times.

Although 'G' divides her gesture into two parts like 'B', 'C' and 'F', her motion is different. She calls the first part, "twist-in." The arm can be positioned any way since it is the hand that is the concern. A circling action, the gesture starts with the hand up, palm away from the body moving clockwise the finger tips turn down as the hand circles bending at the wrist. Halfway around, the fingers point straight down, palms back; the unit continues its circle

upward still turning clockwise until fingers are straight up with palms back. To release the hand turns so palm is again away from body with fingers up; the gesture starts again. The entire action is one circle of the hand in half rotations, bending from the wrist around, down and up. The fingers do not separate as they begin each circle with a fold forward. The stress is to the back as fingers come up on count one.

"Twist-out" is what she calls the reverse gesture. Everything happens to the reverse as the hand makes a counter-clockwise circle (circle from the wrist); beginning with palm back the finger tips lead down and circle until hand is up again. Stress is on the "out" at the end of the circle when palm is away and fingers up, on count "one." The gesture feels like the flip of the hand up or away but stronger than the gesture "throw-out." The hand rotates and circles. 'B' calls her gesture, "throw-in." It can mean "decorating a Tahitian hat," or "head garland" (hei upo'o), "give me," "I take" (hōro'a mai), or "this" (teie). Like 'A' the stress is on the back or in action (count one). The arm starts high (forward or diagonally), palm forward and fingers up. The hand rotates at the wrist while the fingers fold down to the palm successively (one after the other), starting with the fifth finger (as in castanet playing). The hand releases turning palm forward again. There is stress as the hand and fingers whip around to the back while the fingers fold down. This is done from one to

eight times per arm. The gesture stays in one arm position or travels in front of the body from side to side. 'C' teaches her finger-folds in a similar way but with the fingers close together and the thumb against the palm. As with the others, the stress is on the "in" or back as the arm and wrist as one unit rotate back and forward. The fingers on one plane with each other, roll softly with the rotation, not sharp and separated like 'B.' Hers are moderately dynamic. 'F' is almost identical to 'C' with the one-unit arm-hand, all fingers and thumb touching but they fold slightly down as they turn back and unfold on the release. She calls it a "basic gesture," referring to the action back.

The gesture when performed with stress forward or "out" is often called "throw-out." 'B' says it means "the breezes [are] blowing" or "blowing away." Count one is when the hand rotates forward. The gesture is performed a multiple number of times with both hands and arms moving simultaneously across the front of the body. The unfolding of the fingers happens when the arm rotates forward. For both 'B' and 'C' the fifth finger starts the unfolding as in reverse castanet playing. 'F' uses one term for both back and forward stress using the fingers and hand in the same way as described for back stress hand, with the fingers working as one unit with the rest of the hand.

7.4.7 For 'Aparima and Kapa

Gesture: Paddling

Paddling is a gesture common to all dances about moving a canoe or any type of Polynesian water craft. It may be used in any genre where the hands and arms describe a story, as mentioned in regard to the 'Ōte'a. A similar gesture is used in the dances of Hawai'i and other Polynesian cultures as well as Tahitian. Although not all the studios were observed teaching it during my visits, it is so common a gesture that one can assume that all of them know at least one dance that includes it.

There are two main styles of holding the hands while performing "paddling." One is a loose-fisted position, tightening with each downward stroke of the "paddle;" the other is holding the fists tight during the entire gesture.

'A' and 'B' place one tight fist above the other (hands do not touch). Their gesture moves down with a strong pull of both hands and arms, diagonally across the body. For example, if "paddling" on the right side, the hands move obliquely down from left-high diagonal (or left side-high) to lower right back diagonal of the body—moving from shoulder level past waist to thigh. The left hand is above the right. To recover, both hands come up to the same place as they started, the left one still above the right, and again start the downward pull. The gesture is performed once, twice, or three times on the same side, depending on the speed of the music—for three "paddles" the music is fast and the gesture is done with three short, fast strokes.

Slower music decreases the number of strokes to two or just one.

'I' starts with loose fists, one above the other, pulling down twice at each side of the body. The fists tighten with every downward pull as they release to their starting point or before the next downward pull.

The pull can be oblique, as described, or from forward high to back low on the same side of the body.

7.4.8 For 'Aparima and Kapa

Gesture: "Picking the Tiare" (flower); "Placing the Tiare"

"Picking the flower" is another popular gesture frequently seen on stage and taught in the studios. Tiare is the Tahitian word for any kind of flower but the gestures must often refer to the Tahitian gardenia (tiare taina). This flower is an important part of Tahitian culture, depicted in many songs and dances. Both men and women wear a flower just on top or slightly behind the ear.

There is not a great variety of styles taught for "picking" but the manner in which it is placed at the ear varies. 'B' and 'G' perform the movement the same way with three separate actions. To start, the arm moves forward with palm down, index finger and thumb touching and middle, fourth, and fifth fingers spread open; when using the right arm, it moves to the right side arm side; lastly the arm bends at the elbow and thumb and index finger place the flower behind the ear, palm forward. 'F' "picks" the same way but omits the sideward arm movement, leaving the upper

arm pointing forward as the forearm moves back high, palm forward, to place the tiare at the ear. This is performed in two actions only. 'H' also "picks the tiare" in two (or three) actions. The arm moves forward with index finger and thumb touching but with the other three fingers close to each other, relaxed and curled. The elbow then drops to the side of the chest (upper arm straight down) and the hand makes one counter-clockwise rotation away and places the flower near the ear with palm forward. Fingers do not touch the ear but are slightly to its side. 'E' and 'I' also teach the same style. The index finger and thumb touch, the middle and fourth are slightly apart, and the fifth finger is maximally stretched. The tiare is placed at the ear without special positioning of the arm.

All of the studios teach that the tiare is placed first at one ear and then, with opposite hand, at the other ear. This gesture requires a facial expression of pleasure and sensuality, perhaps more than others: the eyes follow the hand and the mouth softly smiles as the eyes look at the "flower." In all cases, "picking" is one action and "placing" is another, but the gesture is referred to as one action with the popular term being "tiare." (It is interesting to note that this is one of the few Tahitian words that has made its way into the studios of Hawai'i.)

7.4.9 For 'Aparima and Kapa

Gesture: Sleep (moemoeā = to dream): a position

The word meomeoā means "dream," "to dream" but when used as a gesture in dancing it also means "sleep." The Tahitian word for sleep or sleeping is "ta'oto." The gesture interprets both words. (It is similar to a gesture used in Hawaiian hula called "moe.")

In Tahitian dance, variation appears in the level at which the hands touch each other.

'B' and 'G' teach that both palms face each other as both hands are placed at the right side of the face, the back of the left hand touching the right cheek with its fingers. The hands touch each other with the left finger tips at the second joint of the right fingers (the left hand is lower than the right). ('B' is adamant about placement.) Both elbows are lifted. 'C' teaches that the hands touch at the left side of the face with palms in and both hands parallel to each other. The elbows are down. 'I' teaches the same style as 'C' but allows the gesture to be done at either side of the face.

It is possible that 'B' and 'G' place the hands on the right side as a habit rather than a requirement. (Which side of the face does not seem to be really important except to them.) 'C' does not stress any significance to placement on the left side. What is important is the relationship of the hands to each other.

7.5 Additional 'Aparima and Kapa Gestures

The following section lists: by studio, all individual

gestures that I did not observe as being taught by more than one informant. Those studios not included were not observed teaching any additional gestures.

7.5.1 Studio 'B'

Ms. Terangi seems to know more gestures than any other informant observed, probably because she is a native of French Polynesia. Also, she has many more gestures in her repertory than I was able to observe or learn. I selected those most frequently used to describe here.

Her style is consistent for every gesture taught.

When asked if the same gesture is used each time a word is repeated she said, "not all, 'cause sometimes the bird is over here," meaning that if the subject being sung about changes places in the song, the gesture also moves. Each gesture depends on what is being said at the time, even if the word(s) is the same.

Gesture: "You;" "Who"

This is used to mean one of two things. It is impolite in Tahitian culture to point with the palm down and the index finger forward so this gesture is stressed as a cultural difference from the Western way of pointing. In Tahitian dancing the gesture is the same as done in American culture except the hand is turned so the fifth finger side of the hand points straight down and thumb touches only middle finger.

Gesture: "Female Bird"

The female bird moves more gracefully and lightly than the male bird. It is featured in the dance "Te Manu

Pukarua," an 'Aparima said to be from the Cook Islands.

Both hands touch the shoulders with palms down. The elbows are sides low. Then the forearms and hands rise, open and extend to the sides with palms down, with a floating quality. Both arms drop to sides-low, then travel to sides-high meeting overhead. Hands circle "out" ("twist-and-flip") from the wrists, four times as they rise; or, after touching shoulders and extending to the sides, arms drop to sides-low and rise with wrists guiding fingers until they touch overhead, palms up. The rising is relaxed, with shoulders down and with a light quality.

Gesture: "Male Bird"

The male bird has a stronger quality. He does not float or drift lightly but is steady. It appears in the Kapa, "Kikiriri." It tells the story of a man turning into a beautiful bird and travelling to Tahiti.

Both arms are side with palms down. The straight arms alternately rise slightly up and down from the shoulders.

Gesture: "Male Bird Picking Food"

This gesture too is in "Kikiriri." The bird takes the food he picks with him to Tahiti. With both hands in fists, the right is above the left at waist level in front of the body center. The left remains inactive while the right makes a downward pounding motion four times.

Gesture: "Eating"

"Eating" is a gesture that appears in both "Te Manu

Pukarua" and in "Kikiriri." Each arm is bent, in front of chest center, elbows to own side-low, and palms facing back, fingers up. The hands alternately caress the area in front of the mouth moving down to the throat. The gesture can refer to a bird, a man or a woman.

Gesture: "Shiver From Cold"

The man who has turned into a bird shivers from the cold when he flies to Tahiti; his wings become chilled just before he lands. The back of each hand, with palms up and elbows down, hovers just over its own shoulder. Each shoulder rolls back, down, forward and up, alternately.

Gesture: "Cold" [is the night]

The gesture for "cold" is often used in 'Aparima. Both forearms are crossed at their centers starting with palms side and fingers pointing to opposite sides-high. Starting with the right arm closest to the body, a rotation takes place in the forearms, rotating hands "in" with a sharp twist causing fingers to spread and curl. The hands release softly so that palms are side (as in starting position) and the action repeats. The gesture takes place at chest level. The arm closest to body alternates with each of the four repetitions of the gesture.

Gesture: "Boat"

The gesture takes the shape of the prow of a boat or canoe pointed. It is a gesture also seen in hula.

The hands, with closed fingers and thumbs, point to

each other, finger tips touching. The palms of each hand face opposite back diagonals. The arms are held forward at chest or waist level with inner arms also facing opposite back diagonals. The "boat" prow holds its shape as the arms are carried from right to left side and back to right, swaying, dipping and lifting each time. They work as one unit.

Gesture: "Day" (Mahana)

This gesture is also used in the hula but with more variations than I could discern in Tahitian dance. It can be found in the 'Aparima "Nehenehe Māua" ("We Two Are Pretty").

Both arms begin forward-high with palms forward. They sway from side to side while both hands softly rotate "in" and release again one time per side. The palms face forward on each release and each sway side. The "day is closing" is represented by the arms lowering from forward-high to forward with the hands turning "in" two times.

Gesture: "Plucking a Tiare Taina"

Tiare Taina is the generic name for the Tahitian gardenia. This is different than the previously mentioned picking a flower in that this is done with two hands working together. Also, "plucking" represents the opening and closing of a blossom.

The blossom opens and closes with each gesture of "plucking." Both arms remain forward with one above the other; the bottom hand's palm is up; the top's palm is down. The fingers and tucked-in-thumbs of both hands are

closed touching, and pointing up (bottom hand) and down (top hand). The top hand pulls the blossom up from the bottom hand turning over as the fingers spread apart and close again as the top hand replaces the bottom hand, and vice versa. The hands work alternating position each time. Opening the blossom is done with a slight accent. The action is done in reverse by the bottom hand as it opens and then closes taking the new position of top hand. "Plucking" is done alternately four times.

7.5.2 Studio 'F'

The Mapuhi studio at Lā'ie, O'ahu, also teaches a few gestures not seen in the other studios. Her work during my period of observation concentrated mostly on 'Ote'a, so I did not have a chance to fully observe the extent of her knowledge. Since she too is from the Tuamotu Islands and Tahiti, I assume that she knows more gestures than cited here.

Gesture: "Bird"

A strong, male bird is flying at sea. Both arms are shoulder level, palms down with one pointing towards its forward diagonal and the other towards its back diagonal. Clockwise rotation occurs in each hand simultaneously. Fingers are close and hands circle (rotate) from the wrists. After each rotation the forward palm faces forward and the back palm faces back. There is no tension in the hands or closed, straight fingers but instead, a relaxed effect. The fingers do not fold but move as one unit with the hands. Rotations are performed once or several times.

Gesture: "Ocean; "Sea" (moana)

This is another gesture common to many in conversation and description but only observed being taught in this studio. Te moana, "the sea," "the ocean" is an important idea to island people and is used in many dances depicting tales of sea adventures. Because of this it was surprising to me that I did not see it used more often in the studios.

Both arms start side with palms up, then fold in at elbows so that both hands reach chest center with palms down; then hands and forearms push forward and out to sides again, turning palms over as they move, ending with palms up as started.

7.5.3 Studio 'I'

Ms. Stevens teaches two gestures not described thus far. Although she does not speak Tahitian, she feels she has an instinctive feeling for the meanings to words being sung. She says of the hands, there are "more sensual motions like 'ami-ing when the hands are near the heart. Most of the hand movements I know seem to point to and deal with the heart, bringing love in and out and spreading it around."

Gesture: "Flicks"

No meaning was given me for this gesture but it resembles the subtle actions of Samoan dances. Perhaps it refers to something leaving or going away. The closed, curled fingers of each hand touch the thumb and open with a sharp flick upward and return to the closed position. No wrist action is used and the flicks are done multiple times as the arms move around or across the body. "Flicks" are

done with one or both hands.

Gesture: "House"

This is another frequently used gesture for both hula and Tahitian dance. The closed fingers and thumb of one hand touch the finger tips of the opposite hand forming a house roof. Both arms are held forward high, elbows curved with palms facing opposite sides-low and inner arms, each other. Hands are similar to boat-shape but are held vertical instead of horizontal.

7.5.4 Studio 'K'

Two gestures were taught by 'K' not seen in other studios.

Gesture: "Crying"

"Crying" occurs in the dance "Tangi Tika." Both hands are in front of the eyes with palms back and elbows lifted side. The fingers and thumbs are closed as the hands ripple from the knuckles to the finger tips successively undulating and releasing three times.

Gesture: "Mama;" "Papa"

This gesture is also used in "Tangi Tika" accompanying the movement ori haere tāere. The slow "figure-8" of the pelvis allows sufficient time for the shoulders to provide expression by also lifting up and forward, creating a style in which the upper-body is allowed to move. The gesture starts with both arms side-low, palms forward; the arms move forward with wrists folded back as they circle upward and

inward until the hands touch, finger tips at center chest, palms having turned to up and elbows side. To reverse, the hands move forward, unfolding the arms as the latter open toward the sides returning to sides-low and palms forward. On the return the arms are carried naturally to the sides as they lower.

NOTES TO CHAPTER VII

- ¹Fingers -- thumb, index, middle, fourth, fifth.
- ²Forearm-- that portion of the arm from the elbow to the wrist; inner arm = the inner part of the forearm.
- ³Palm(s) diagonal -- one (or both) palm faces a forward or backward diagonal direction, either to own side or opposite side.
- ⁴Elbow(s) side -- with upper arm(s) pointing to side, low-level, elbow(s) points directly to own side when arm(s) is folded.
- ⁵Wrist forward/sideward -- refers to one (or both) wrist as it faces a direction when the hand is held so that the fingers reach toward the inner arm and the outside of the wrist faces away from the body.
- ⁶Diagonals -- one of four corners from the body in any direction it faces, two in front and two in back.
- ⁷Middle/Waist(level) -- on the same plane with the center of the body, not high or low, either forward, diagonal, side or back directions, preceded by direction and hyphen in this study.
- ⁸Palm(s) up -- one (or both) palms faces straight up whether fingers are curled, folded or not.
- ⁹Palm(s) side -- one (or both) palm face directly side, palm of right hand to the right side, palm of left hand to the left side.
- ¹⁰Low-(level) -- a level between middle-level and straight down; can be forward, diagonal, side or back, preceded by direction and hyphen in this study.
- ¹¹Palm(s) down -- one (or both) palm faces straight down whether fingers are curled, folded or not.

- 12 Palm(s) back -- one (or both) palm faces directly back (towards the body) whether fingers are curled, folded or not.
- 13 High-(level) -- a level between middle-level and straight up; can be forward, diagonal, side or back, preceded by direction and hyphen in this study.
- 14 Arms side -- one or both arms are extended sideward at shoulder level, right arm to right side and left arm to left side.
- 15 Arms forward -- one or both arms are extended straight forward at shoulder level.
- 16 Chest center -- vertical line through body center (between the breasts).
- 17 Trailing arm (hand) -- the inactive, non-gesturing arm (hand); the arm farthest from the direction being travelled; same side as the trailing foot.
- 18 Leading arm (hand) -- the active, gesturing arm (hand); the arm nearest to the direction being travelled; same side as the leading foot.
- 19 Wrist back -- one (or both) wrist faces a direction when the hand is held so that the fingers reach toward the external part of the forearm and the hand is flexed to its own back; the opposite of wrist forward; the inside of the wrist faces away from the body.
- 20 "Out" -- one or both hands rotate from forearms starting with palms and inner arms facing body, then making half turn to face away; performed with strong accent on turn away. Hands seem to twist at wrists, the opposite of "in."
- 21 Palms in -- one or both palms face opposite side of body; when arms are parallel to each other, palms face each other.
- 22 "In" -- one or both hands rotate from forearms starting with palms and inner arms facing away from body, then making half

turns to face towards it; performed with strong accent on turn towards body. Hands seem to twist at wrists; the opposite of "out."

- 23 "Throw-out" -- similar to twist-and-flip and "out" but lighter in quality on the outward action; done as one unit of gesture although two are involved; may or may not involve circling down and up from the wrists. Gesture is gentle, like sweeping or brushing away.

(Note: "in," "out," "throw-out," flip, flip-out, and twist-and-flip are all terms that are similar in action. The differences lie in the dynamics of movement, how much turn or rotation of arm and wrist is involved, how much bend or folding from wrist occurs, and whether fingers move separately or together with hands; folding, undulating or straight.)

CHAPTER VIII

SUMMARY AND CONCLUSIONS

8.1 Summary

The preceding chapters tell a kind of story. In Chapter I information is presented about each of the 11 informants whose dancing and teaching provide the data for this study. In Chapter II, after brief comments on the content of early writings on dance in Tahiti, the introduction and development of Tahitian dance in Hawai'i is surveyed and in Chapter III its social context is examined. In Chapters IV and V Tahitian terms relating to movements and gestures are defined, their usage by the informants delineated and the genres described. In Chapter VI—the most important part of the study—the styles of the body-foot movements of the 11 informants are compared in detail, and in Chapter VII their arm-hand gestures.

8.2 The principal conclusions of this study are:

- a. The majority of teachers of Tahitian dance in Hawai'i are non-Tahitians who have learned the dance in Hawai'i. Of my informants, only three are from French Polynesia—two having been born in Tahiti, the other in the Tuamotus. Another informant lived in Tahiti for some time and while there studied Tahitian dance.
- b. The principal purposes for teaching Tahitian dance are commercial profit (professional and semi-professional

entertainment) through employment in the tourist-oriented entertainment industry, physical fitness, a sharing of the joy of Tahitian music and dance, for competition, and only a very few for cultural enrichment.

c. The majority of students studying Tahitian dance are teen-age females although females of all ages (and races) take lessons. Very few males take lessons in Tahitian dance, most of these are young boys who learn dance in addition to the playing of Tahitian musical instruments.

d. The largest audience for Tahitian dance is tourists (including military on short-term assignment in Hawai'i) followed by families of performers.

e. The majority of locations for performance of Tahitian dance are nightclubs and hotels, followed by private parties and lū'aus. However large numbers of tourists since the 1950s have seen a small amount of Tahitian dance in the Kodak Hula Show (free admission), and since 1960s in the canoe pageants and evening Polynesian shows at Polynesian Cultural Center (admission charged).

f. The styles of Tahitian dance in Hawai'i have derived largely from two dancers who arrived early in the period of introduction of this tradition to Hawai'i although some features of Cook Island dance, introduced in 1960 have been absorbed by many of the studios.

g. The stylistic differences of dance from Tahiti, Tuamotu Islands and the Cook Islands are virtually unrecognized in Hawai'i. All are considered Tahitian.

h. The history of styles can be traced back only one

generation to the sources of today's teachers.

i. Tahitian dancing in Hawai'i may be classified into a "high-stepping" style and a "low-stepping" style. Among those more interested in stylistic features, the "high-stepping" style is ascribed to Nani Terangi and her family and the Frisbie sisters, and the "low-stepping" style to Erena Mapuhi, Tavana, and others. Still others consider the "low-stepping" style as due to laziness.

There are two styles of 'Ōhure, the side-to-side motion of the pelvis and the circular motion. The width of pelvic movement seems to be associated with the closeness of ties of the informant to Tahiti--those with closer ties using the smaller pelvic movement, the others the wider movement.

j. The 'Ōte'a is the most popular and most extensively performed genre of Tahitian dance in Hawai'i, followed by 'Aparima (together with Kapa), 'Ori Tahiti and Tāmūrē. Other genres known to be performed in Tahiti are known to only a very few teachers and dancers of Tahitian dance in Hawai'i and almost never performed.

k. Very few teachers or dancers differentiate between 'Aparima and Kapa; most consider both to be 'Aparima.

l. The most obvious influences of Hawaiian hula on Tahitian dance as performed in Hawai'i are the addition of a kāhea (a call before each verse), adoption of some hand gestures and styles of Hawaiian dance in 'Aparima, a strong similarity

between the 'ami and 'ohure styles, and the use of Hawaiian (and English) language terms for movements and gestures.

It is hoped that this study will be a base for future observations of the contemporary change and development of Tahitian dance in Hawai'i and for a comparative study with contemporary Tahitian dance in Tahiti.

APPENDIX AMY WEEK AS A TAHITIAN DANCER: A Personal Experience

The week of January 21 through January 29, 1977 was spent rehearsing and performing a program of Tahitian dances. There were nine other "vahine" dancers and two "tāne." The performance, in Honolulu on January 29, was part of a wedding reception. The mother of the bride was a personal friend of Nani Terangi, my teacher and one of my informants for this study. She volunteered the entire program as part of her friendship for the mother. The couple being married were of part-Hawaiian ancestry; the invited guests were also part-Hawaiian, Oriental and Caucasian. The reception was held at the Jikoen (Okinawan) Temple hall on School Street in the Kalihi district of Honolulu.

Friday January 21:

Ms. Terangi, Tahitian dance instructor, had invited a group of young women to meet at the home of her friend and co-director, Mrs. Leilani Lee. No prior explanation had been given as to why we were meeting. That evening we were told (not asked) we were to perform the following week at a wedding reception. No other details were supplied about the event itself.

That evening the group consisted of four of Ms. Terangi's students, Mrs. Lee's two daughters, their two

friends, Terangi's niece, her two sons, a Tahitian woman-friend, three musicians from Hawai'i and two from French Polynesia.

We began to rehearse by practicing the 'Aparima "Te Ani Nei Iā'u" and two Kapa, "Na Vai Te Moa E Poro" and "Ua Ravehia Mai Te Kamera." Each person was given a position in the dance line (myself in the center of the front row) plus instruction as to dance phrasing, patterns and whom to partner when working with another dancer. The musicians did not know all of the words to the songs and had to be taught or shown what was wanted. The rehearsal was well-organized, lasting two and one-half hours (as did all rehearsals that week).

Sunday, January 23:

Our second rehearsal was again held at the home of Mrs. Lee. Very few of the dancers showed up so those of us who were there had to "learn" for the others, in order to help the absentees at our next meeting. I was asked to write down, in Tahitian language, the words to the Pāta'uta'u, a chant we were all to recite to begin the performance. The chant was created while I listened and written phonetically as I heard it. Nobody checked what I wrote, either assuming that I did it correctly (even though my knowledge of the language is limited) or not really caring, as long as the words, when repeated back to them, sounded right. At this time a tentative program of dances was set. There was much

bickering in both Tahitian and French languages between Ms. Terangi and the Tahitian musicians. She knew what she wanted in the program but had trouble communicating to the musicians. They were irritated and perhaps frustrated with her demands.

Dance practice began with the boys performing an 'Ōte'a tāne, "Tiare Tāporo," and the girls dancing an 'Ōte'a vahine, "Pahae." Although several of us had learned this dance previously, two new phrases were added so it seemed like an entirely new dance. There was some changing of positions in the lines of dancers based on experience, skin color and size. At first the experienced dancers were placed in the front row; then this was changed so that the shorter and darker vahine were in front; lastly partners consisted of one experienced and one inexperienced dancer, (inexperienced meaning that one had not received formal dance lessons from Ms. Terangi prior to this time). This grouping was necessitated by the uniqueness of her style and choreography.

Tuesday, January 25:

Two vahine from the group came to my regular class lesson that morning, held at Ms. Terangi's home. We spent two and one-half hours learning the complete 'Aparima "Vahine Pa'umotu" and polishing the two Kapa we already knew, plus entrances and exits onto a performing area, dancing while sitting, how to stand up to continue dancing, and what words

to call out for the dances. Although I had studied with her for some time, this was the best lesson I had experienced with Ms. Terangi, in which everything was made clear, including the words to the song-texts. That night at our third rehearsal, again at Mrs. Lee's home, everyone involved was present as we practiced "Vahine Pau'umotu" with a change of entrance and dancer's positions. We also practiced "Pahae." After practice, Ms. Terangi asked me to show the new vahine what we had been learning, that is, what I had learned in her classes. It was an honor to be so valued, being that I am neither Polynesian nor a young vahine under 30--as were my sister dancers.

Wednesday, January 26:

The fourth rehearsal was held at Queen's Surf Beach Park from 6:00 PM until 8:30 PM. Although two vahine were absent, generally speaking it was a good rehearsal. We learned the calls for the Pāta'uta'u chant, our welcoming 'Ōte'a "Salud" and our finale (encore). The body of the program was rehearsed in the order of: "Vahine Pa'umotu," "Na Vai Te Moa E Poro," "Ua Ravehia Mai Te Kamera" and "Pahae," including entrances and exits. The tāne practiced their 'Ōte'a and a Samoan slap dance which was to be part of the program along with two hula to be performed by three vahine, adding Hawaiian and Samoan dances to the program. Mrs. Lee, M.C. for the show, read the script she and Terangi had written, for the first time.

My positions in the dances were again changed from back to front row.

Thursday, January 27:

The fifth rehearsal was again held at the park but since it was a cool, rainy evening, we moved around much of the time to keep out of the rain. In general rehearsal was disorganized and chaotic. We practiced just two dances, "Te Ani Nei Iā'u" and "Pahae." Once more I was positioned in the back row center for "Pahae" but was to lead the lines of 'Aparima onto the performing area. The lead musician thought that the order of the dances was bad because we had too few tāne to make a spectacular show opening and that the 'Ōte'a vahine should come first to make an impact.

Rehearsal continued with this in mind until Ms. Terangi realized that with this new programming there would not be enough time for costume changes; therefore, in the very last few minutes of the evening's practice, the decision was made to return to the original order, with boys dancing first. This resulted in further confusion as to dancers' positions.

We danced with the heavy helmets used for the 'Ōte'a on our heads for the first time. They made quite a big difference in controlling the body and weight changes and were difficult to balance because they were top-heavy and kept slipping off.

While practicing "Te Ani Nei Iā'u" there was more confusion due to a change in verses by the musicians--they

had forgotten the verses as practiced the previous night.

Three vahine were absent so their places were filled by the tāne.

Much of the time was spent starting and stopping the dances. For a while, no music could be played because another group was also using the park's pavilion a few feet from us. One phrase of "Pahae" was dropped and another added in its place, to make the dance easier for less experienced people. Both dancers and musicians felt very frustrated with the wasted time and the constant changing of program and positions. Also, because the drummers had recently worked professionally, they had their own ideas as to how the program should run--ideas that conflicted with Ms. Terangi's.

Friday, January 28:

This was a night of "family" sewing which Mrs. Lee held at her home. She called the dancers and musicians a "family" to help inspire in us a feeling of doing and working together. Although a few dancers did not show up, those of us who were there plus Ms. Terangi and Mrs. Lee's husband all sewed costume parts. We made hip hei and hei upo'o.

The hip hei were made of green burlap, folded and sewn in three-inch wide strips. On top laua'e¹ leaves were sewn from end to end, each one overlapping the other leaving about two inches at each end for hooks and eyes.

Once the leaves were secure we placed plumeria (frangipangi) flowers in a single or double horizontal row at the center of the hei.

The hei upo'o were backed by coconut fronds (niu). Fronds were opened up and sewn together overlapping each other using as many as needed to fit the crown of each head. Once formed into a round shape, laua'e leaf was added in the same way as for the hip hei. To that was added a single row of plumeria all the way around. Normally there would be three rows of flowers, but due to seasonal shortage we only used a single row.

Each person worked as efficiently as possible, but a negative atmosphere prevailed. Ms. Terangi was upset at having to sew for people who did not come that evening. She had to make their head and hip hei plus show those of us who did not know how to make our own adornments. She was very critical of how the flowers were laid out, how we chose our laua'e leaves, and in general picked at many other small things with irritation. Tempers were short but no one answered back to her. Everyone was tired from the rehearsals (there was none that night) and we felt Ms. Terangi was under a lot of pressure herself because of its being her program for her friend's wedding.

Mrs. Lee handed out printed programs of the show, telling us where to meet and what time we were to be there, and the order of dances.

Saturday, January 29:

Everyone met at the Okinawan Church at 5:00 PM. Because the dressing area was on the left side of the stage and we had practiced entering from the right side, all entrances and exits were changed on the spot to meet the new situation. Last minute changes made the dancers and Ms. Terangi very nervous and there was much confusion. New positions in the dances gave rise to insecurity. Added to that was the fact that one of the dancers dropped out the last minute and was replaced by Ms. Terangi's five-year old daughter. She and the Tahitian niece were positioned at center stage in front of the others causing another change of positions in each row. Also, one Tahitian musician did not show up so Ms. Terangi had to fill in and help play drums for 'Ōte'a and guitar for 'Aparima and Kapa. Just before the program began there was a great deal of impatience on the part of the girls--not understanding exactly how things were to be--and by Ms. Terangi, who snapped at almost everyone for not understanding what she wanted.

However, aside from the confusion and misunderstandings, the program went very well. The first 'Aparima and two Kapa were performed in short pāreu, bra tops of cotton cloth, hip hei and hei upo'o and shell hei around the neck. The second 'Aparima was performed in long pāreu with the balance of the costume being the same as for the short one. The "Salud" and "Pahae" 'Ōte'a were performed in more, the same bra top

and our tall helmets made out of cardboard, burlap, tapa cloth, shells and feathers. We held i'i in our hands. The boys wore shorter more and crowns of tapa cloth. The musicians wore male pāreu, short garments wrapped around the pelvis and tucked in at the waist. They wore hei upo'o on their heads. (The male pāreu has the old name of maro in Tahiti and malo in Hawaiian.)

During the performance a few mistakes were made, such as two girls turning the wrong direction, a mixup of positions for "Pahae," and my helmet fell off near the end of the dance, but in general the dancing and music went quite well in spite of the many changes. One vahine "saved the dance" by quick thinking as she took a new position on stage when she saw someone had forgotten theirs.

We had practiced an encore saluting all the participants, taking a bow and then leaving the stage. Instead, we were surprised by the Tāmūrē that took place between Ms. Terangi's cousin and son. The rest of the ensemble left the stage and returned wearing our hei upo'o instead of the helmets. We went into the audience to choose a partner for the finale, group Tāmūrē. The original plan had been for everyone to dance in the auditorium, but since there was not enough room partners were brought back to the stage. The wedding couple danced first, then each took a different partner and they danced, followed by all of us in the program dancing with our chosen partners. This was a first time for me and I felt awkward because I had not done much improvisa-

tional Tahitian dancing. This was the end of the show.

The performers included the Tahitian niece, a Chinese-Tahitian friend of Ms. Terangi, her two sons and one daughter (all half-Tahitian and half-Caucasian), four part-Hawaiian females, one Chinese-American female, one Japanese-American female, one Tahitian drummer (the other drummer did not arrive) and his Maori (New Zealand) wife, who sang, three part-Hawaiian tāne musicians and myself--Jewish, Caucasian and older. The youngest dancer was 17; the oldest was 29 (except for myself and the daughter). All had performed before as amateurs. The cousin, Ms. Terangi and the drummer were the only professionals among us.

In conclusion, the amazing thing was putting together an entire show in less than one week (including Samoan and Hawaiian dances which I have not described). There was no dress rehearsal (a valuable Western custom). In spite of poor communication and lack of understanding between director, musicians and dancers, and many frustrations, the evening was a success. Several of the dancers were new to the Terangi style of movement and to the choreographies presented, but they learned well even though most of us had not danced together before. The most important thing that I learned was how necessary it is to be flexible and constantly alert to changes in a Tahitian-style performance. It was an education in teaching methods, attitudes toward performing, costume-making, some language use and ability to adapt new

dance material, change it, rearrange it and polish it in a given, short period of time. The end goal was the same as for any show—interesting, well-performed dances and music. The manner of reaching this goal was different than in my previous experience.

Not mentioned above was the fact that much aloha (love) was generated by the two directors during the week. Ms. Terangi provided Tahitian food after each rehearsal, including Tahitian raw fish for the Tahitian musicians, a delicacy to them. She felt it her duty to feed us, and considered it a sort of payment to the musicians.

A prayer was given just before the performance started (a custom before most Hawaiian shows) to insure our health and that of the program, and I believe it was answered affirmatively.

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NOTES TO APPENDIX A

¹laua'e — is a popular Hawaiian fern leaf (microsorium scolopendria) often used in making head lei garlands and other hula decorations.

APPENDIX BSIMILAR MOVEMENTS IN TAHITIAN AND HAWAIIAN DANCE

	<u>Tahitian</u>	<u>Hawaiian</u>
1.	<u>'Ōhure</u>	<u>'Ami</u>
2.	<u>Ori Haere</u>	<u>'Ōniu</u>
3.	<u>'Ori Te'i Te'i Tihiti</u>	<u>Kāwelu</u>
4.	<u>'Ori Te'i</u>	<u>'Ō</u>
5.	<u>Pā'oti</u>	<u>'Uwehe; 'uehe</u>
6.	<u>I raro</u>	<u>I lalo</u>
7.	<u>I ni'a</u>	<u>I luna</u>
8.	<u>'Ori 'Orometua</u>	<u>Kāholo</u>

APPENDIX CFILM LOG

BUTTERWORTH 3/9/75 Kapi'olani Park Bandstand, Honolulu

1. Two feet - example of 'ori te'i te'i tihiti
2. Twenty feet - 'Aparima - "Te Ani Nei Iā'u"
3. Seventeen feet - example of ori haere in 'Aparima,
"Turamarama," a theme dance - in slow motion.
4. Tāmūrē - solos in slow motion
5. Ms. Butterworth and orchestra
6. Fifteen feet - 'Ōte'a steps, turns - slow motion
7. Fifteen feet - 'Ori Tahiti
8. Two feet - more Tāmūrē
9. Eighteen feet - 'Ōte'a - "Dominos"

TERANGI 4/17/75 Terangi home in Kailua, O'ahu
during a class performance rehears-
al with costumes

ROLL I

1. 'Ōte'a - "Pahae"
2. _____ - "'Otamu"

ROLL II

3. 'Ōte'a - "Bora Bora"
4. _____ - Duet

ROLL III

5. 'Ōte'a - duets of "Pahae" (tāne and vahine)
6. Solo - Natalie Terangi, daughter

ROLL IV

7. Solo dance - old style (with belly rolls--said to be done for ari'i or chiefs) - by Ehulani
8. 'Ōte'a - "Pa'ea"

RICHARDS 2/15/75 Richards' studio in Kailua, O'ahu

ROLL I

1. 'Ōte'a - some "Pahae"
2. 'Aparima - "Tuku Atu Koe Ia"
3. 'Ōte'a - "Bora Bora"
4. _____ - "Mo'orea"
5. _____ - "Pa'ea" small amount to end film

ROLL II

6. 'Ōte'a - "Pahae" - younger and older children practicing
7. _____ - "Tiare Tāporo" - entrance runs and two girls with entire dance
8. _____ - "Tiare Tāporo" - entire class, new dance for the day

ROLL III

9. Warm-ups - 'ōhure, 'ōhure i raro and return to standing - five feet
10. 'Ōte'a - combined "Kikiraina," "Tāviri," "Ue'ue" - ten feet

11. 'Ōte'a - "Ue'ue" - slow motion - ten feet
12. 'Ori Tahiti - "Pahae" rhythm
13. 'Ōte'a - "Te Au Po'o" - new dance for the day

MAPUHI 12/22/75 At home of a friend in Kāhala
district of Honolulu

ROLL I - Body-foot Movements

1. ori haere, 'ōhure, 'ōhurehure
2. 'ōtu'i - singles and doubles
3. haere - 'ōhurehure mua
4. tokariga - fa'arūrū mua
5. pā'oti - men's style
6. fa'atere - travel step

- Arm-hand Gestures

1. wave
2. flower
3. sea
4. bird
5. wind
6. moon

- Differences between abstract arm-hand gestures of
five Polynesian groups:

1. Tahitian
2. Hawaiian
3. Maori
4. Tongan

sports field during rehearsal
for recital in October; 68 girls
participated at one time.

ROLL I

1. 'Ōte'a - "Pahae" - junior and senior girls
2. _____ - "Toto Pepe" - including older girl to lead
 younger girls - includes movements:
'ōhure - ('ami)
'ōtu'i - single and double
fa'atere - (travel step)
ori haere - (sway)
3. 'Ōte'a - "Ka Lei" - advanced girls
 "Fifiti"
 "Bora Bora"
 "Mua"
 - includes movements:
'ōhure - ('ami)
'ōtu'i - (jerks)
fa'atere - (travel step)
ori haere - ("figure-8")
'otu'i piti, toru, maha (jerks, double,
 box)
 hands taviri (rolling) with i'i

ROLL II

1. 50 feet - warm-ups of 12:30 intermediate class

'ami

jerks

travel step

'ami forward, backward, down and up

"figure-8"

pā'oti

ROLL III

1. 1:30 advanced class

'Ōte'a: 10 feet - "Mo'iki"

15 feet - "Kamera"

"Pa'ea"

"'Otamu"

3. Warm-ups: faster because of advanced status of class

'ami

jerks: double and single

travel step

'ami down and up

jerks box

more 'ami

4. Last few feet: "Pahae" rhythm for 'ōhure

STEVENS

5/76

YWCA at Richard Street, Honolulu

ROLL I (poor roll) 5 PM class - second semester

1. 'ami right and left
2. 'ōtu'i: singles and doubles
3. circle hits and double hits - eight times
4. box hits

6/9/76

6 PM class with 10 weeks of experience

1. 'ami
2. 'ami-hits right
3. 'ami forward
4. Stevens dancing all basic steps
 - a. circle-hits
 - b. "figure-8"
 - c. double hits, single hits
 - d. diagonal hits with 'ami
 - e. diagonal hits
 - f. box hits
 - g. hands: tāviri (rolling)

ROLL II

1. 10 feet - 'ōte'a - "Pate Mata'i:"
 - a. circle-hits
 - b. double hits
 - c. 'ami-walk-hits forward (scuffle)
- 5 feet
 - d. shake-roll 3 times (hands)
 - e. 'ami around

- f. circle-hits
 - g. double hits
 - h. "figure-8"
 - i. ending - forward and back
 - j. paddle step (fa'atere)
2. 5 feet - "Pātē Mata'i:" entire dance
 3. 'Ori Tahiti - with 'ori te'i te'i tihiti (grapevine step)

New Class with 7th Lesson

OLD ROLL I (broke first time)

4. 20 feet basics: one student with ori haere
5. Stevens demonstrating: box hits ('ōtu'i maha)
"figure-8" (ori haere)

NEW ROLL II

6. 10 feet - 'ōte'a - 'ami hits, double hits forward and
backward
7. 5 feet - _____ - hands
"figure-8" turns with hand gestures
8. 10 feet - _____ - turning with 'ami (paddle turns)
double hits forward
bucks ('ōtu'i four times)
'ami - tāviri of hands
9. 15 feet - _____ - Entire dance "Pātē Mata'i"
10. 10 feet - 'ami shuffles forward - using heels in a shuffling or scooting motion ("make a lot of noise with heels")

ROLL III - Advance class 6 PM

1. 10 feet - warmups: a. 'ami (notice how close her feet are) in place and over each foot, twisting body
2. 10 feet b. side-to-side and third-position
'ami
3. 2 feet c. 'ami forward
4. 8 feet d. "figure-8" with quarter turns
5. 5 feet e. "figure-8" with dip forward on every fifth turning in quarters
6. 6 feet f. travel steps forward and diagonal
7. 3 feet g. 'ami i lalo with right foot forward
8. ending h. 'Ori Tahiti - Stevens demonstrating 'ori te'i te'i tihiti

ROLL IV

1. Himene - "Toke Rau E" - film partly burned
2. Kapa - "Utere'Utere" and "Na Vai Te Moa E Poro"
3. 'Aparima - "Ua Hiti Te Marama"

APPENDIX DTAPE LOG

BUTTERWORTH 12/8/75 Kapi'olani Park Bandstand
Honolulu, from mid-audience

1. 'Aparima - "Hoe Ana"
2. _____ - "Te 'Ani Nei Iā'u"
3. _____ - "Te Manu Pukarua"
4. 'Ori Tahiti - for children in circle
5. 'Ōte'a - "'Otamu"
6. 'Aparima - "Pakakina"
7. _____ - "Turamarama"
8. 'Ōte'a - "Te Vahine Tahiti"
9. _____ greeting - "Iāorana"
10. _____ - "Dominos"

TERANGI 1975, 1976 Terangi home in Kailua, O'ahu,
taped over several periods of
time

1. 'Aparima - "Kikiriri" - on small drum, changed in class
by Terangi, then on guitar
2. _____ - "Tāmūrē Tāmūrē" - on small drum and chanted by
Terangi and class
3. Story of Tuamotuans and Tahitians and shark-killing
4. 'Aparima - "Fatau'a" - Tuamotuan missionary arrival
dance - recording using bamboo stamping

tubes

5. 'Aparima - repeat "Kikiriri"
6. _____ - "Tuku Atu Koe Ia" - recording
7. 'Ōte'a - "Pahae" - unfinished - played on to'ere by
Terangi's son; small drum by Terangi
8. 'Aparima - "Te 'Ani Nei Iā'u"
9. 'Ōte'a - "Pahae" -played on two to'ere by Tunui and
Bruce, son and student of Terangi

RICHARDS2/8/15Richards home in Kailua, O'ahu

1. Warm-ups to live orchestra with four to'ere, two pahu,
one tin can. To'ere are: tenor, alto, bass (eight
counts per measure equals basic beat)
2. Practice walking forward to "Pahae" rhythm with addition
of second large to'ere.
3. 'Aparima - "Tuku Atu Koe Ia" - ukulele, electric bass
guitar, guitar and drums
4. _____ - "Tu Pa'i Pa'i"
5. 'Ōte'a - "Pahae"
6. _____ - "Te Au Po'o"
7. _____ - "Bora Bora"
8. _____ - "Ue'ue"
9. _____ - "Mo'orea"

Advanced class

10. Warm-ups to "Pahae"

11. Shimmy-walks increasing in speed

RICHARDS 2/15/75 Richards home

1. 'Ōte'a - "Tiare Tāporo" - recording by Richard's
orchestra

WATKINS 4/5/75 Watkins studio in Waipahu, O'ahu

1. 'Ōte'a - "Pahae" -played on one to'ere and pahu
"Pa'ea"
"Utere'Utere"

4/14/75

1. _____ - "Utere'Utere"
"Salud" - greeting dance, kneeling
"Pa'ea"
"Utere'Utere - all used for medley of 'Ōte'a
dances

MAPUHI 9/11/75 Gymnasium, Brigham Young Uni-
versity-Hawai'i Campus, Lā'ie

1. 'Ōte'a - drumming on one to'ere and pahu:
"'Ōtamu" - entrance dance
"Salud" - greeting dance - "Tātou pouroa Iāo-
ana"
"I ni'a, i raro
Iāorana:
"I mua"

"Mo'orea" - dance and rhythm

2. 'Ori Tahiti - basic movements and demonstrations by
Mapuhi
3. 'Ōhure tāere - slow drumming
4. Himene - "Mauruuru a Vau"

CHUNG

1/76

Chung studio on Beretania
Street, Honolulu

1. 'Ōte'a rhythms - "Mati" -played on two to'ere, one metal
drum, pahu
"Pa'ea"
"Arata'i"
"Utere'Utere"
"Tu'e"
"Mati"
"Vahine Tahiti"
"'Otamu"
"Pahae" - all for dance practice of
'Ōte'a dances
2. 'Aparima - "Te Manu Pukarua" with entrance and exit.

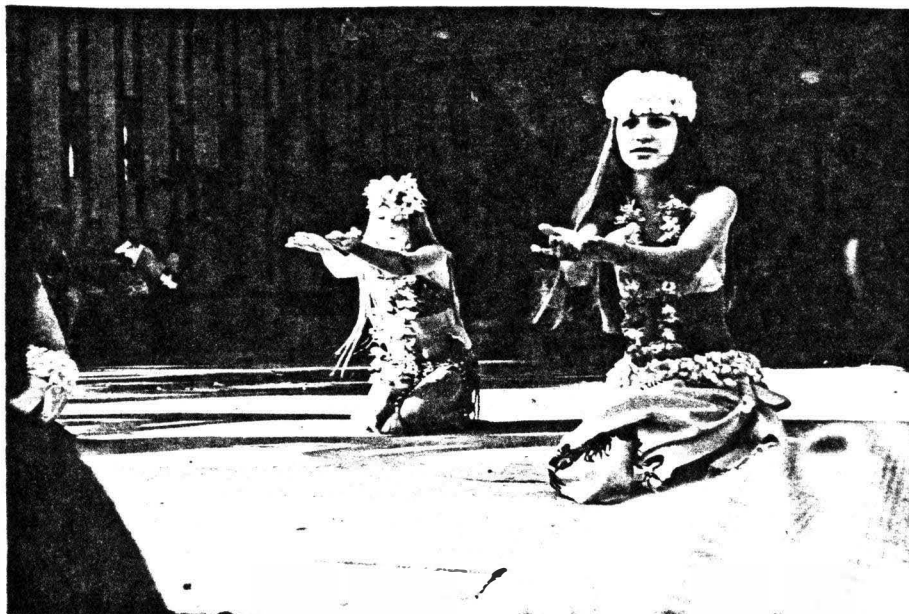
RAMENTO

1/17/76

Ramento home/studio, Waipahu,
O'ahu

1. Drumming - "Pahae" rhythm - 'Ōhure practice
2. Voice of Ramento teaching - 'ori 'Ōhure horo mua
'ami i lalo

3. Drumming - "'Otamu" rhythm - 'ohure
4. Voice of Ramento teaching - jerks
endings
5. Drumming of "Pa'ea" rhythm - more basics
6. Drumming of "Fifiti" rhythm - more basics
7. Drumming of "Pahae" rhythm - fa'atere
'ami
jerks
8. 'Aparima - girls singing - "To Tere Moana"
"E Miri Ite E"
"Tu Pa'i Pai"

APPENDIX E

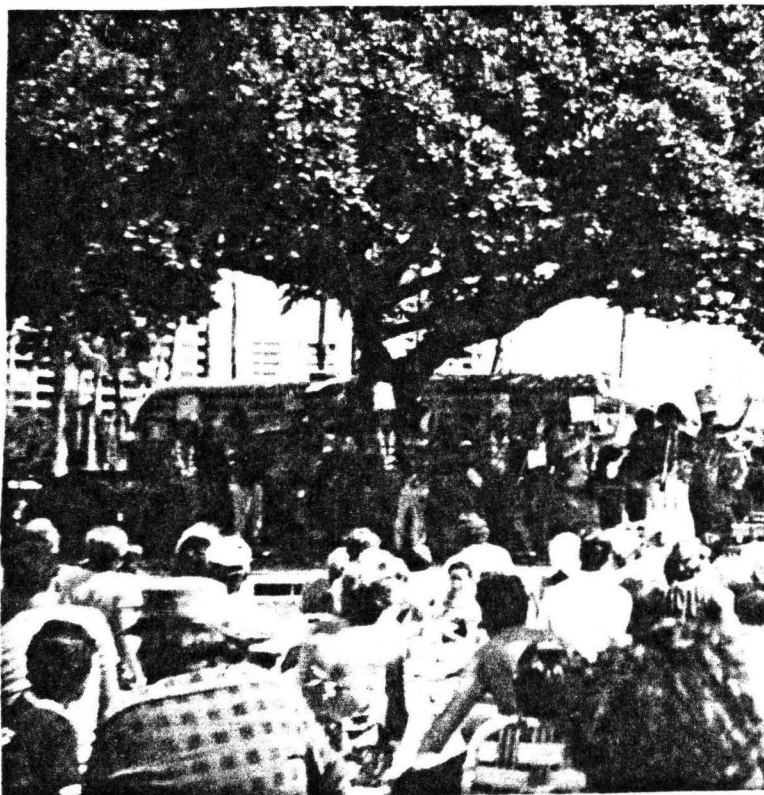
Example of sitting 'Aparima in pāreu, taken at Kapi'olani Park Bandstand, Honolulu, 3/1975.



Example of 'Aparima, Kapa costume--long pāreu, matching bra, hei upo'o, and hip hei--with Tahitian drum orchestras in background. Photo taken at Kaua'i-Tahiti Fête, October 1977 at Princeville Kaua'i, Hawaiian Islands.

Richards Studio
(Informant 'C')
performing at the
send-off party of
the Hokule'a,
Hawaiian Sailing
Canoe, 2/76.

Girls dancing
an 'Aparima in
long pāreu.

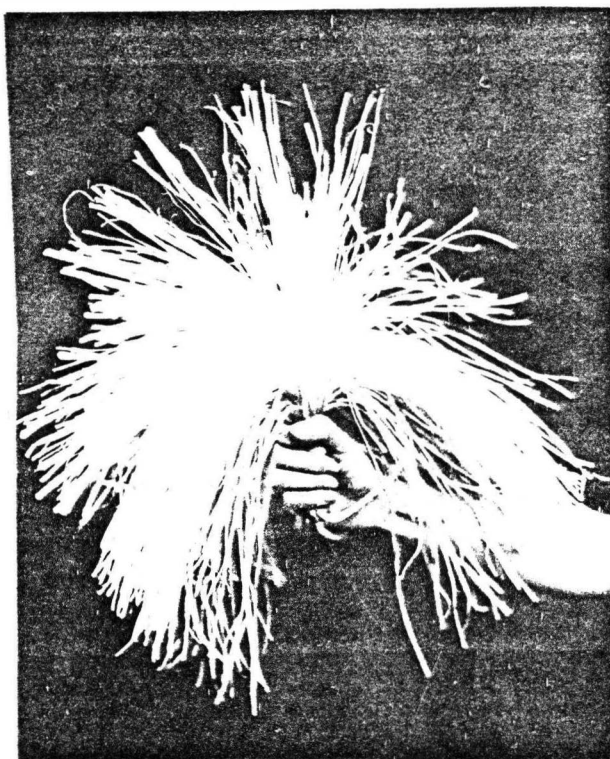


Example of
'Ōte'a costume
--more--taken
at Kaua'i-
Tahiti Fête,
October 1977 at
Princeville,
Kaua'i,
Hawaiian Islands.



Example of
holding I'i with thumb
tucked under index
finger.

Example of
holding I'i with thumb on
top of index finger.



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