

AN HISTORICAL STUDY OF SIX SELECTED ETHNOLOGICAL
DANCES FROM THE PACIFIC ISLANDS
OF SAMOA AND HAWAII

A THESIS
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TABLE OF CONTENTS

Chapter		Page
	ACKNOWLEDGMENTS	iii
I	ORIENTATION TO THE STUDY.	1
	Historical Background of Polynesia	3
	Samoa.	9
	Hawaii	14
	Statement of the Problem	17
	Definitions and/or Explanations of Terms	18
	Purposes of the Study.	20
	Limitations.	21
	Survey of Related Literature	21
	Sources of Data.	29
	Summary.	30
II	PROCEDURES FOLLOWED IN THE DEVELOPMENT OF THE STUDY	34
	Preliminary Procedures	35
	Collection of Data from Documentary Sources	36
	Collection of Data from Human Sources.	37
	Organization of the Data	39
	Procedures Followed in the Preparation of the Final Report of the Study as a Whole	39
	Summary.	40
III	MUSIC AND DANCE IN SAMOA AND IN HAWAII.	43
	Samoan Music	47
	Samoan Dance	50
	Samoan Dance Styles	52
	Costumes.	54
	Hawaiian Music	56
	Hawaiian Dance	61
	Style of Movement	68
	Costumes.	71
	Summary.	72

TABLE OF CONTENTS (Continued)

Chapter		Page
IV	DESCRIPTION OF SIX SELECTED ETHNOLOGICAL DANCES	80
	The Samoan Sword Dance	81
	Lapalapa	84
	Basic Hawaiian Steps	89
	Pupu Hinuhinu	90
	Ka Pi A Pa	94
	Ula No Weo	97
	Beyond the Reef	100
	Summary	105
V	SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDIES	106
	Summary	106
	Recommendations for Further Studies	118
	BIBLIOGRAPHY	120
	APPENDIXES	125
	Appendix A: A Glossary of Polynesian Terms	126
	Appendix B: Illustrative Questions Used as Guidelines in Conducting Personal Interviews with Authorities on Samoan and Hawaiian Music and Dance	133
	Appendix C: Authorities Interviewed	136

CHAPTER I

ORIENTATION TO THE STUDY

Scholars of all academic disciplines agree upon the primordial position of dance as the mother of all of the arts. Ellis denotes dance as the source of all of the arts which are expressed through the human body such as music, drama, and poetry. Architecture is defined as the beginning of all arts which are expressed outside of the body, such as the graphic arts.¹ He asserts that "There is no primary art outside these two arts, for their origin is far earlier than man himself; and dancing came first."² Not only does dance antedate those arts expressed outside of the human body but the majority of aestheticians concur in the opinion that it predates those arts expressed through the human body as well. Bowra expresses this prevailing viewpoint in the following manner:

The songs of primitive peoples are purposeful attempts to put into coherent words thoughts and feelings which may in their raw state be far from coherent, and this alone indicates that songs belong to a later stage of development than the dances and rites which they so often accompany.³

¹ Havelock Ellis, The Dance of Life (New York: The Modern Library, 1929), p. 34.

² Ibid.

³ C. M. Bowra, Primitive Song (New York: The New American Library, Mentor Books, 1962), p. 241.

In addition to being the first art form, dance remains in primitive societies so much a part of all aspects of life that it "rules the life of primitive men to such a degree that all other forms of art are subordinate to it."¹ This antecedence of dance with respect to the other art forms results from the fact that it was primitive man's first and only means of communication prior to his development of any sort of verbal language.² Its precedence and its universality also explain the socializing and moralizing influence it has exerted over the peoples of all times and places.³ Ellis has noted that, apart from war, "dance is the chief factor making social solidarity in primitive life."⁴

Another reason for the dominant position of dance in non-literate societies is the fact that the purposes and themes of their dances cover the full gamut of the lives of the participants rather than being confined to recreational or aesthetic purposes as is the role of the dance of many literate societies.⁵ According to Montagu, the dancing of

¹ Ellis, The Dance of Life, p. 37.

² Curt Sachs, World History of the Dance, translated by Bessie Schonberg (New York: Bonanza Books), C.R. 1937, p. 3.

³ Ellis, The Dance of Life, p. 60.

⁴ Ibid.

⁵ Ashley Montagu, Man: His First Million Years (New York: The New American Library, Mentor Books, 1960), p. 175.

non-literate societies serves such basic purposes as those concerned with recreation, religion, ceremonial, and aesthetic aims.¹

Not only is dance a reflection of all elements of any culture but also a particular dance belonging to a specific society may be utilized for more than one purpose. For example, Japanese Bon Dances, or traditional dances performed to honor the ancestors during the summer Bon Festival, retain the religious significance of greeting the ancestor spirits of the people while fulfilling the equally important purpose of providing a communal relationship for the dancers who participate in them.² Thus, dance can be considered the first art not only historically, by its use of the body as the instrument, but socially, by its pervasiveness in societies which have not been fragmented by industrialization and urbanization.

Historical Background of Polynesia

The most generally accepted theory with respect to the settlement of Polynesia is that the early Polynesians' original home was in Southeast Asia and that they were forced by the pressure of an increasing population into the Indonesian Archipelago and, ultimately, into the Pacific Islands. These migrational waves of the original Polynesians probably began

¹Ibid.

²Personal experience of the investigator.

their movements into the Pacific about 1700 B. C.¹ The magnitude of the Polynesian migrations is indicated by Montagu when he states that:

This combination of qualities [skill in boat-building and navigation] made them [the Polynesians] the most successful sailors the world has ever known, for they planned and achieved voyages by sea of two thousand miles and more.²

These intrepid voyagers settled a region extending from New Zealand in the southwest, to Easter Island in the east, and to Hawaii in the north. The islands within this triangular segment of the Pacific Ocean are scattered sparsely in a total area of seven million square miles--an expanse slightly smaller than the Union of Soviet Socialist Republics.³ All of the Polynesian islands, with the exception of New Zealand, are situated in the tropical zone. The climate is warm although evenings, especially at the higher elevations, can be cool, and the winters rainy. Polynesia is differentiated from Melanesia and Micronesia, the other two island groups of Oceania, by elements of culture which all of the Polynesian islands share.⁴

¹Robert C. Suggs, The Island Civilizations of Polynesia (New York: The New American Library, 1960), p. 65.

²Montagu, Man: His First Million Years, p. 110.

³"Polynesia," Encyclopaedia Americana, 1965, XXII, 334.

⁴Suggs, The Island Civilizations, pp. 9-12.

One of the most important of these elements is a common language familiar to all. Buck supports this statement by saying:

One basic language prevails throughout Polynesia. The vowels are consistently the same--a, e, i, o, and u, pronounced as in French or German--and the consonants are always followed by a vowel. Dialects have developed in various island groups by changes in consonant sounds.¹

The various islands are formed by volcanic action and by the growth of coral. Those referred to as the "high islands" were formed by recurrent eruptions coming from the sea and gradually evolving into a progressively higher and wider island.² Such mountainous islands have rich flora divided into successive zones of altitude.³ Coral atolls, or the "low islands", were formed by the growth of a coral reef around a gradually submerging volcanic island.⁴ In contrast to the fertile high islands, atolls are comparatively barren and will support, therefore, fewer residents than the high islands.⁵

Although Polynesian myths concerning the creation of the world differ from island to island, they generally

¹Peter H. Buck, Vikings of the Sunrise (Chicago: University of Chicago Press, 1959), p. 66.

²Ibid.

³Ibid., p. 17.

⁴Ibid., p. 18.

⁵"Polynesia," Encyclopedia Americana, 1965, XXII, 334.

reflect the belief implicit in the Hawaiian Kumulipo which, as Emory states,

. . . sensed the evolutionary development of the universe and in attributing it to designing power rather than blind power sensed a further truth to which the mind of man seems to be coming.¹

Another area of similarity among the Polynesian groups of islands is evident in art forms developed from the similar flora. Women throughout Polynesia have beaten the bark of the paper mulberry tree into sheets and designed and executed the designs they printed on these sheets called tapa in Hawaii and siapo in Samoa.² In ancient Hawaii, pandanus palm strips were woven into mats used for floor coverings, for place mats, and for bed mats.³ The weaving of strips from the pandanus palm reached its highest peak in the weaving of the Samoan "fine mat"--a mat made of strands one sixteenth of an inch thick and as flexible as linen. The weaving skill of a Samoan girl is still an important factor in her desirability as a marriage partner.⁴

¹ Kenneth Emory, "Religion in Ancient Hawaii," Kamehameha Schools 75th Anniversary Lectures (Honolulu: Kamehameha Schools Press), p. 92.

² Tour of the Hawaiian Village, Polynesian Cultural Center, Laie, Oahu, Hawaii, August, 1968.

³ Ibid.

⁴ Margaret Mead, Coming of Age in Samoa: A Psychological Study of Primitive Youth for Western Civilization (New York: William Morrow and Company, C.R. 1928, printed 1967), p. 340.

Arts performed by Polynesian men are also similar in different societies. Polynesian men have always excelled in the building of boats. Other forms of carving are still practiced in the manufacture of calabashes, or household bowls, and in the fashioning of idols.¹

The ancient Hawaiians devised a method of feather weaving in which red and yellow feathers, the royal colors, were inserted into a netting or wickerwork.² Capes and helmets of feather work were woven for the aristocracy. Images of gods such as the war god, Ku, were woven; these images were carried into battle by the priests of Ku.³ This intricate art died out when it was no longer bolstered by religion and was actively discouraged by the missionaries.⁴

Although the material art products are similar throughout Polynesia, the attitude toward the making of them varies greatly. In ancient Hawaii, craftsmanship was closely connected with religion; in addition to mastering the correct techniques of the craft, the craftsman had to learn the prayers and prohibitions associated with the patron deity of his profession.⁵ The restrictions imposed by these

¹Tour, Bishop Museum, Honolulu, Hawaii, August, 1968.

²Jean Guiart, Oceanie (Paris: Gallimard, 1963), p. 380.

³Ibid.

⁴Ibid.

⁵Joseph S. Emerson, "Kahunas and Kahunism," The Mid-Pacific, XXXI, No. 6, 503.

prohibitions apparently made the art forms of the ancient Hawaiians less open to improvisation and change than the art forms of the Samoans. According to Mead, there is a great emphasis placed upon innovation in Samoan art forms such as the graphic siapo designs and the art of dance.¹ This social pressure toward innovation is so strong that the innovation, instead of influencing the art in general, is associated with the innovator only and thus inspires each artist to try to be unique in his interpretation of a specific art form.²

A striking difference between the indigenous art forms of Hawaii and those of Samoa is that virtually all of the art forms practiced by the ancient Hawaiians have been lost, with the single exception of the dancing of the ancient Hula.³ The Samoan arts, with the exception of the manufacture of stone tools, continue to evolve.⁴ A partial reason for the viability of the Samoan arts may be attributed to the fact that the social orientation of those arts, in contrast to the religious orientation of Hawaiian arts, make their continuance possible in a Christianized society.⁵ The focus of the ancient art forms of the Hawaiians was centered around

¹Margaret Mead, "The Role of the Individual in Samoan Culture," The Journal of the Royal Anthropological Institute of Great Britain and Ireland, 58, 489-490.

²Philippa Pollenz, "Changes in the Form and Function of Hawaiian Hulas," American Anthropologist, 52, No. 1 (January-March, 1959), 231.

³Mead, Coming of Age, p. 236.

⁴Ibid., p. 116.

⁵Opinion of the Investigator.

their pagan beliefs; these beliefs, in turn, were superseded by Christian doctrines. The early Christian missionaries not only frowned upon the ancient art forms but actively prohibited them.¹

Samoa

The colonization of Samoa probably took place around 750 to 800 B. C.² Population flourished at an early date because the Samoan islands are large "high islands" with surrounding reefs and large areas of flat coastal land rich with fertile soil.³ As Samoan culture evolved, great emphasis was placed upon a highly systematized structure of social decorum or propriety. As Mead explains,

The fine art of social relations, crystallized in formal phrases, made explicit in seating plans and Kava ceremonies is to them [the Samoans] sign and symbol of all that is most desirable in the conduct of human life, a continuing ceremonious statement of a gracious social order.⁴

Nowhere, does it seem, in Samoan life is this overwhelming emphasis upon the social aspect of living more readily

¹James Jarves, Confessions of an Inquirer. Quoted in Hawaii from 1778 to 1920 From the Viewpoint of a Bishop: Being the Story of English and American Churchmen in Hawaii with Historical Sidelights by Rt. Rev. Henry Bond Restarick, p. 98.

²Suggs, The Island Civilizations, p. 88.

³Ibid.

⁴Mead, "The Role of the Individual in Samoan Culture," The Journal of the Royal Anthropological Institute of Great Britain and Ireland, LVIII, 212.

observable than in the two institutions of the Kava Ceremony and the village hostess, or taupou.¹

Briefly stated, the Kava Ceremony is a ritual performed by the chief, his orators, and the village taupou. The ceremony is attended by the matais, or prominent, titled men of the village, as well as by any visiting persons of distinction.² The serving of the kava, a mildly intoxicating drink, is attended with ceremonial ritual and formality which varies from island to island and district to district.³

A major participant in the Kava Ceremony of many villages is the young girl who acts as the official hostess for her village, the taupou. As a major village official, the taupou learns the rites and ceremonial language of the Kava Ceremony and of other commemorations of significance. She is expected to be a good dancer, to take charge graciously of the entertainment of visitors, and to be the center of many village activities. Keesing comments upon her duties in the following manner:

Attended by her aualuma train [association of girls and unattached women], she was the principal figure in the long-drawn ritualized dramatics that are so essential: the mixing of the kava

¹Personal opinion of the Investigator.

²American Samoa: Samoan Culture and Customs. Samoa: Its Customs and Traditions (San Francisco: Fearon Publishing Company, 1962), pp. 4-5.

³Ibid., p. 36.

drink, the ta' alolo or reception to noble visitors, the siva dancing of which she was the most expert performer. . . .¹

In spite of her deeply entrenched position in the ceremonial life of many Samoan villages, the tradition of retaining a taupou is fading from some locales although many of the activities formerly executed by the taupou continue to be practiced. Keesing comments upon the extinction of the taupou when he states that "today relatively few Samoan communities have a taupou."²

A position of primary importance throughout Samoa is that of the chief. Leadership in Samoa follows a system of ranking of these dignitaries.³ The chiefs holding the highest rank are heads of their respective districts; those in the second rank are the high chiefs of their respective villages; and those of the lowest rank are chiefs of the lowest rank in the villages.⁴ Each chief has a talking chief, or orator, who aids and extols his particular guiding chief.⁵ Youths study the structure and administration of their society, the genealogies, and the ceremonial language, because they hope

¹Felix M. Keesing, "The Taupou System of Samoa: A Study of Institutional Change," Oceania, VIII, No. 1, 1-2.

²Ibid., p. 1.

³Mead, Coming of Age, pp. 17-18.

⁴Ibid.

⁵Samoa: Its Customs and Traditions, p. 18.

to achieve the status of a matai, or noble, by earning one of the noble names which each family must give to its worthy young men.¹

On the other hand, Samoan social structure has no rigid social classes.² There are the "major" families which contribute the chiefs and talking chiefs to the social structure, and the "minor" families. The eldest son of the high chief is usually chosen to be the successor of his father; he must, however, prove himself worthy of the responsibilities of the position prior to succeeding his father as the new chief.³

Because Samoan culture has never been dominated by its religious institutions and was not victimized by a megalithic system of kapus, or prohibitions, religion has never been separated from the secular aspects of the society. By contrast, ancient Hawaiian culture was a virtual theocracy which was doomed to perish under the impact of the Christian missionaries. Priests in old Samoa derived their rank from being matais, or leaders in the society; the transference into their becoming elders of the churches later established by the London Missionary Society was readily achieved.⁴

¹Mead, Coming of Age, pp. 34-35.

²Opinion of the Investigator.

³Samoa: Its Customs and Traditions, pp. 34-35.

⁴F. J. H. Grattan, An Introduction to Samoan Custom (Apia, Western Samoa: Samoa Printing and Publishing Company Ltd., 1948), p. 127.

The supremacy of the one god, Tagaloa, over all of the other gods in Samoa probably facilitated the readiness with which the Samoans accepted Christianity in contrast to those who inhabited some of the other islands of Polynesia.¹ In the latter, the many native gods were regarded as equal in importance rather than one god considered supreme.² At the same time, Samoans manipulated ideas and people in a schematic fashion; for example the belief that Tagaloa, the major god, gave medicine before the Christian God arrived, still permits the continuance of old customs and beliefs.³

The Samoan Way, faa Samoa, is valued by the Samoans to the extent that if new mores clashed with the old, either an easy compromise was effected or the old custom prevailed.⁴ Buck offers the following explanation of the viability of faa Samoa:

The pleasure derived from the exercise of native institutions is perhaps the most important factor that has led to the persistence of Samoan customs and helped to resist the disintegration that has taken place in other parts of Polynesia.⁵

¹R. F. Watters, "The Transition to Christianity in Samoa," Historical Studies: Australia and New Zealand, VIII, No. 8 (May, 1959), 398.

²Ibid.

³Margaret Mead, "Social Organization of Manua," Bernice P. Bishop Museum Bulletin 76, p. 147.

⁴Keesing, "A Study of Change," p. 9.

⁵Peter H. Buck, "Samoan Material Culture," Bernice P. Bishop Museum Bulletin 76, p. 147.

Hawaii

The settlement of Hawaii, a part of Western Polynesia, may have begun as early as 200 A. D. with the first colonizers coming from Tahiti.¹ When the first Polynesians sailed to Hawaii, they brought with them the prevailing class structure of Central Polynesia. This structure evolved in Hawaii into four classes: the alii, or royalty; the kahunas, or professional class; the makaaainana, or peasants; and the kauwa, or slaves.² All four classes of the ancient Hawaiians were controlled by an intricate system of kapus, or prohibitions, which regulated every aspect of life.³ Every apprentice craftsman had to learn the kapus belonging to the god of his profession and the correct prayers he must use in order to become successful in his endeavors.⁴ Each profession had its own patron deity who was worshipped by its adherents in addition to the four major gods of Polynesia: Ku, Kane, Lono, and Kanaloa, who set the world in order for human habitation.⁵ Hula dancers, for example, revered the goddess Laka as their patron deity.⁶

¹ Suggs, Island Civilizations, p. 154.

² Gerrit P. Judd IV, Hawaii: An Informal History (New York: Collier Books, 1961), pp. 24-25.

³ Ibid., p. 25.

⁴ Emerson, "Kahunas and Kahunism," p. 503.

⁵ Peter H. Buck, Arts and Crafts of Hawaii, Bernice P. Bishop Museum Special Publication 45, p. 465.

⁶ David Malo, Hawaiian Antiquities, Translated by Nathaniel B. Emerson, Honolulu: Bishop Museum Special Publication 2, 1951, Chapter XXIII, sec. 14.

Religion, as reflected in the class of kahunas, or priests, was a dominant influence in ancient, feudal Hawaii.¹ In addition to the religious concept of kapu was the idea of mana. This is, according to Malinowski, "a certain mystic, impersonal power which is believed in by most primitive peoples. . . [mana is] a well nigh universal idea found wherever magic flourishes."² Alii possessed the greatest mana: the greatest possible amount of mana emanated from the offspring of an alii marriage between a sister and a brother. Such a child was called akua, or divine, and could walk outside his residence only at night because the people had to fall to the ground in attitudes of worship whenever he appeared.³ Bolstered by religion, the chiefs had complete control of the other classes into which the society was divided.⁴ Malo comments upon the relationship between the chiefs and the commoners in the following manner:

If the people were slack in doing the chiefs' work, they were expelled from their lands, or even put to death. For such reasons as this and because of the oppressive exactions made upon them, the people held the chiefs in great dread and looked upon them as gods.⁵

¹Guiart, Oceanie, p. 380.

²Bronislaw Malinowski, Magic, Science, and Religion and Other Essays (Boston: Beacon Press, 1948), p. 3.

³Malo, Hawaiian Antiquities, Chapter XVIII, sec. 12.

⁴Judd, Hawaii, pp. 38-39.

⁵Malo, Hawaiian Antiquities, Chapter XVIII, sec. 64.

The traditional rigid social system was disintegrating by the time the first Christian missionaries arrived in Hawaii in 1820.¹ The kapu system had been abolished during the previous year. Judd analyzes the situation which developed in the following manner.

The abolition of the kapus, involved as they were with the old native nature-religion, struck a crushing blow at the entire Hawaiian system of values. In the confusion which followed, the natives lived in a condition of more or less aimless drift.²

The Hawaiians had watched visiting seamen gaily ignore kapus since Captain Cook's first visit to Hawaii in 1778.³ This loss of religious faith, coupled with the inability of Hawaiians to cope with the evils of alcohol, venereal diseases, measles, and whooping cough which were introduced by the seamen, led to a progressive demoralization of the Hawaiian people.⁴ Hawaiian society was ready for the implantation of a new religion with the avowed purpose of improving temporal life for the converts to Christianity.⁵

The early years of the Congregationalist Mission encountered a people drifting into oblivion as a result of the

¹ Judd, Hawaii, pp. 38-39.

² Ibid., p. 38.

³ Ibid., p. 39

⁴ Ibid., p. 37.

⁵ Ibid., p. 39.

shock to its indigenous culture; the demoralized alii were grateful for the help and support of the missionaries in coping with the baffling western society which had been thrust upon them.¹ With the cooperation of the Hawaiian alii, the puritanical missionaries exercised great power in banning whatever displeased them. Prohibitions inherent in the new religion were accepted by a populace inured to being governed by kapus. Laws were passed against gambling, sexual immorality, breaking the Sabbath, dancing, and drinking alcohol.² An editorial in The Friend fifty years later reflects the early attitude of the missionaries toward dancing as they observed it in Hawaii.

Education, culture, religion, social and temperance reform are hard at work to save this noble and interesting people. But the saloon has been set open to craze them. The Hula has corroded them with its leprosy.³

Fortunately for the Hula the attempts to suppress it failed and it was restored to official favor when it was performed during the coronation celebration of King Kalakaua in 1874.⁴

Statement of the Problem

The investigator was prompted to undertake the study of Polynesian dance as a result of her interest in ethnic

¹Ibid., p. 49.

²Ibid., p. 53.

³The Friend, 1891, Vol. 49, No. 4, no page.

⁴Philippa Pollenz, "Changes in the Form and Function of Hawaiian Hulas," American Anthropologist, 52, No. 1 (January-March, 1950), 228-229.

dance. The investigation entailed an historical and descriptive study of six selected ethnological dances from the islands of Samoa and Hawaii. The study included a description of each culture with respect to topography, climatic conditions, history, social mores, arts and crafts, and the indigenous dances of the islands studied by the investigator. The study included, also, references to outstanding individuals associated with the selected dances, the means of accompaniment for each of the six dances, the description of the movement, formations, traditional costumes associated with the selected dances, and the occasions for performance of the dance.

Definitions and/or Explanations of Terms

For purposes of clarification, the following definitions and/or explanations of terms were established for use in the proposed study:

- A. History: For purposes of this study the investigator accepts the following explanation of history:

A branch of knowledge that records and explains past events as steps in the sequence of human activities: the study of the character and significance of events.¹

- B. Hawaii: For purposes of this study the investigator accepts the explanation of Hawaii as including the islands of Kauai, Oahu, Maui,

¹Websters Third New International Dictionary of the English Language Unabridged (Springfield, Massachusetts: G. and C. Merriam Company, 1961), p. 1074.

Hawaii, Lanai, Niihau, and Kahoolawe. These islands comprise the State of Hawaii, the fiftieth state in the United States of America.¹

- C. Samoa: For purposes of this study the investigator accepts the explanation of Samoa as comprising the islands formerly called the Navigators' Islands which are now divided into American Samoa, a Protectorate of the United States of America, and Western Samoa which is an independent country.²

- D. Ethnic Dance: For purposes of this study, the investigator accepts the following definition of ethnic dance as stated by Walter Terry:

. . . ethnic dance arts are the work of thousands of creative spirits over hundreds and thousands of years, and in these dances one sees, in capsule form, the history, the customs, the faiths, the ideals, even the temperament of a given nation.³

- E. Ethnological Dance: For purposes of this study the investigator accepts the explanation of ethnological dance as dances based upon the indigenous music and dance of racial groups choreographed for theatrical or recreational purposes.⁴

¹Encyclopedia Britannica, 1968, "Hawaii," Vol. XI, p. 172.

²Ibid., Vol. XIX, "Samoa Islands," p. 984.

³Walter Terry, The Dance in America (New York: Harper and Brothers Publishing Company, 1956), p. 215.

⁴Anne Schley Duggan, Class Notes HPER 531W, Texas Woman's University, 1968.

- F. Gregg M. Sinclair Library: For purposes of this study the investigator accepts the explanation of the Gregg M. Sinclair Library as being the library operated by the University of Hawaii, Manoa Campus.
- G. Bishop Museum: For purposes of this study the investigator accepts the explanation of the Bishop Museum as being the Bernice Pauahi Bishop Museum of Polynesian Ethnology in Honolulu, Hawaii.

Purposes of the Study

The general purpose of the study was to report information regarding six selected ethnological dances from the Pacific islands of Samoa and Hawaii. The specific purposes of the study were:

- A. To collect and record data pertaining to dance in Samoa and Hawaii.
- B. To describe two selected ethnological dances from Samoa and four dances from Hawaii--a total of six selected dances.
- C. To describe the cultures of the two selected islands with respect to climate, topography, history, social mores, and arts and crafts.
- D. To describe six ethnological dances with reference to:
 - 1. The number of dancers in each dance.

2. The structure of each dance.
3. The formations of each dance.
4. The accompaniment of each dance.
5. The basic movement motifs of each dance.
6. The costumes used in each dance.

Limitations

The present study was subject to the following limitations:

- A. The availability of documentary and human sources of data pertinent to all aspects of the study.
- B. The description of two ethnological dances selected from the island of Samoa and four ethnological dances from Hawaii.
- C. The possible influence of European and/or American cultures upon the development of ethnological dances in the cultures described.

Survey of Related Literature

A thorough examination of available research studies disclosed that the present thesis does not duplicate any previous investigation. A review of literature related to the present study which was of assistance to the investigator in the development of her research design follows.

Marti and Kurath, in 1967,¹ completed a study describing the dance in Pre-Cortesian Mexico. The purpose of their investigation was to ascertain the importance of dance in Mexico before its conquest by Spain. Data were collected through a study of archaeological artifacts, the disciplined observation of contemporary Indian dance steps, and a documentary analysis of available primary sources of data. Archaeological sources included codices, chronicles, ceramics, paintings, and sculptures. Documentary sources of data included observations recorded by the early Spanish Conquistadores.

Upon completion of the study, Marti and Kurath drew the following conclusions: (1) dancing played an important part in both the sacred and secular lives of the peoples representing the eight indigenous cultures described by the authors; (2) eroticism inspired many of the dances described as those representative of Pre-Cortesian Mexico; (3) professional classes of musicians, poets, singers, and dancers who specialized in certain formal techniques and disciplines characterized dance in Mexico prior to its conquest by Spain; (4) religious ceremonies increased in complexity as the solar year advanced; (5) symbolic gestures of the hands became very important in ritual and in dance; and (6)

¹ Samuel Marti and Gertrude Prokosch Kurath, Dances of Anahuac: The Choreography and Music of Pre-Cortesian Dances (Chicago: Aldine Publishing Company, 1964).

concepts and styles of dance varied among the various cultures and locales studied.

The present study and that conducted by Marti and Kurath are similar in that both are concerned with a description of ethnic dance in its cultural context. The two investigations are different with respect to the particular cultures studied, the number of dances described, the methods of collecting data, and the era in which the dances were and/or are now performed.

Edmondson, in 1955,¹ completed an historical and descriptive study of dance in Virginia during the eighteenth century. The purposes of her investigation were to trace the development of dance in Virginia from its European heritage to its status during the eighteenth century, and to develop a composite source of information to be used in planning celebrations similar to the 350th anniversary of the founding of Jamestown, Virginia. Edmondson used both documentary and human sources in the collection of her data. Her documentary sources included diaries, correspondence, music, newspaper articles, books, and periodicals. Her human sources of data were comprised of selected authorities in the history of dance, curators of libraries, and historians specializing in the history of Virginia.

¹Catherine Edmondson, "An Historical and Descriptive Study of Dance in Virginia During the Eighteenth Century" (unpublished Master's thesis, Texas Woman's University, 1955).

Edmondson's study included a description of the geographical, historical, and social implications pertinent to the development of dance in Virginia. Other aspects of dance discussed were attitudes toward dancing, dancing masters and their respective classes, festivities during which dance was included, sites of dances, accompaniment, customs associated with dancing, and types of dance during the eighteenth century. Ten selected dances of the period were described.

The present study and that conducted by Edmondson are similar in that both are concerned with a description of dance in a particular cultural context. The two investigations are different with respect to the cultures studied, the number of dances described, the methods of collecting data, and the period of history studied.

Fortenberry, in 1955,¹ completed an historical study of the types of European dances from 476 A. D. through 1500 A. D. The purposes of her study were to determine the folk dances which provided the bases for the later court dances, and to relate the folk dances of various cultures to their derivative court dances of the Renaissance Period in various European countries.

Fortenberry drew the following conclusions: (1) choral dance was the first dance form; (2) the Allemande,

¹ Helen Fortenberry, "An Investigation of the Types and Forms of Dance Existing from 476 A. D. to 1500 A. D." (unpublished Master's thesis, Women's College of the University of North Carolina, 1955).

the Basse Danse, the Estampie, the Branle, the Galliard, and the Courante were the earliest court dances; (3) the Pavane, the Chaconne, the Canaries, and the Sarabande were the court dances influenced by the Spanish folk dances. The written report of the study included a chart in which Fortenberry listed the meter, tempo, types of movement, and formations or designs of the dances described in her study.

The present study and that conducted by Fortenberry are similar in that both investigations are concerned with historical research related to dance. The two studies differ with respect to the eras considered, the national origin of the dances studied, the extent of the description of the cultures from which the dances stemmed, and the total number of dances included for consideration.

Kurath, in 1960,¹ completed a philosophical study of the conjunction of dance and music with work. Her purpose was to describe the multi-lateral aspects of dance in societies in which dance is still integral to the functioning of society and not merely for entertainment or recreation.

She drew the following conclusions: the functions of dance are (1) utilitarian, to keep the group activity rhythmically together, such as songs used while paddling boats; (2) ritualistic, to persuade a deity for help in the hunt or to propitiate the sacred spirit of the slain animal and beg forgiveness; (3) social, to enhance the comradeship

¹Gertrude Prokosch Kurath, "Dance, Music, and Daily Bread," Ethnomusicology, IV (January, 1960), 1-7.

inherent in thanksgiving and festivals. The styles of movements associated with work and dance and music are mimetic with varying degrees of stylization. The specific work activity determines the participants in that some dances and work activities are limited to certain sexes or classes, thereby reflecting the cultural pattern of that particular society. The participants, in turn, affect the composition of the event--the length, the complexity, and the number of ceremonies involved; thus, the event is conditioned by the importance of the activity in the cultural milieu.

Kurath concluded that new work patterns either increase the repertory of mime or they discourage dance gatherings entirely. According to Kurath, only in simple rather than complex societies can the arts, religion, and the economy interact, despite the fact that modern dance appears periodically in church services.

The present study and that conducted by Kurath are similar in that both are concerned with dance. The two studies are different with respect to the cultures considered, the description of specific dances, the utilization of human sources of data, and the period of time under consideration.

Feder concluded, in 1964,¹ a descriptive study of the contemporary Oklahoma "forty-nine dance." His purposes were to present the diverse stories told of the origin of this

¹Norman Feder, "Origin of the Oklahoma Forty-Nine Dance," Ethnomusicology, VIII (September, 1964), 290-295.

contemporary Indian dance and to authenticate the data in order to determine the genuine origin of the dance. He used documentary as well as human sources of data in his research. Feder concluded that the version most likely to be correct was based upon the theory that the Kiowa, or Comanche, Indians in Oklahoma originated the dance as a response to being excluded from the "dime a dance" halls managed in conjunction with traveling carnivals. As supportive evidence of his theory in this regard, he states that variants of this "dime a dance" hall version appear most commonly among the stories cited by the investigator; that Kiowa war expedition songs are used as accompaniment for the dances; and that the dances enjoy great popularity in the Kiowa tribes of the southern part of Oklahoma.

The present study and that conducted by Feder are similar in that both investigations are concerned with dance. They differ with respect to the national origin of the dances, the description of specific dances, the depth of the two studies, and the cultural background of the dances discussed.

Williams, in 1968,¹ completed an ethnic study of the "Dance of the Bedu Moon of the Nafana People of West Africa." The purpose of her study was to describe from human sources of data the masked dance of the fifth lunar month, a winter solstice festival celebrated by the Nafana. The investigator

¹Drid Williams, "The Dance of the Bedu Moon," African Arts/Arts D'Afrique, II, No. 1 (Autumn, 1968), 18-72 passem.

drew the following conclusions: (1) the masked dance is in effect a purifying rite for both the dwellings and their residents; (2) hatreds and resentments harbored by individuals are dissipated as the villagers direct their negative feelings against the masks; (3) drumming and dancing styles reflect Nafana ideas of masculine and feminine ideals; and (4) the masked dance occurs in the village "common" with either the person in the mask costume dancing alone or members of the village participating.

The present study and that conducted by Williams are similar in that both investigations are concerned with dance. They differ in the selected societies described, the extent of the description of the cultures from which the dances stem, the number of dances studied, and the use of documentary as well as human sources of data in the present study.

Garcia, in 1958,¹ completed a creative study which involved research with respect to the cultures of Latin America as well as the choreography, direction, and presentation of a suite of twelve ethnological dances entitled, Rondo Sureno. The investigator used both documentary and human sources of data. She described the twelve dances both verbally and in Labanotation. The dances were also described with respect to their total aspects of production: costumes, music, formation, and floor patterns. The study also

¹Josefina Garcia, "Rondo Sureno: A Suite of Original Ethnologic Dances" (unpublished Ph. D. dissertation, Texas Woman's University, 1958).

included discussions of the predominant influences of the indigenous Indian, Spanish, and Negro cultures upon the dances of Latin America and, specifically, upon the dances choreographed by the investigator.

The present study and that conducted by Garcia are similar in that both investigations are concerned with historical research related to dance. The two studies differ with respect to the periods considered, the national origins of the dances studied, the extent of the description of the cultures from which the dances stem, the total number of dances described, and the creative aspect involved in the Garcia study.

Sources of Data

The investigator used both documentary and human sources of data in the development of her study. All available books, newspaper articles, periodicals, programs, and phonograph records relating to the study were reviewed carefully. In addition, manuscripts, theses, dissertations, and other unpublished reports of research studies related to all aspects of the study were read. Human sources of data included selected choreographers, teachers, and dancers, and other members of the Samoan and Hawaiian cultures living in Hawaii; selected authorities on the cultures of the islands; and the personal observation and participation of the investigator in the various dances described.

The investigator relied heavily upon a documentary analysis of published materials and other sources of information available through the following well known institutions: The Gregg M. Sinclair Library, and the Bernice Pauahi Bishop Museum of Polynesian Ethnology.

Summary

The investigator presented as an introduction to the present study a resume of anthropological findings concerning the highly important place of dance in the life of primitive man. Scholars have found dance to be not only the first art but the generative art for the eventual expression of all other arts. Dance in primitive life ranges through all aspects of the culture: the economic, in work songs and dances; the religious and magical, in chants and dances honoring the gods; the social, in providing solidarity for the group in communal dances; the militaristic, in war dances to condition warriors and gain courage for the battle; and the aesthetic, in expressing the artistic approach of the culture.

Because both the Samoan and Hawaiian cultures belong to the main category of Polynesia, a brief resume of those elements which the two cultures hold in common was presented. Polynesia is a triangular area of seven million square miles of Pacific Ocean with islands scattered throughout; the points of the triangle are at Hawaii, New Zealand, and Easter

Island. Polynesia was apparently settled by migrational waves of people flowing from the Indonesian Archipelago into the Pacific Islands. One basic language prevails, although dialects have developed in the various cultures. The topography of Polynesia comprises the volcanic "high islands" and the low coral atolls. Material art forms of Polynesian societies are similar but the attitude and approach to craftsmanship vary greatly from culture to culture.

The settlement of Samoa apparently took place around 750 to 500 B. C. As the culture evolved, a great emphasis was placed upon an intricate structure of social correctness and little concern given to the supernatural, or religious, aspect of life. The Samoan Kava Ceremony illustrates the ritualized intricacy of the social order. The village hostess, or taupou, is a major participant in the Kava Ceremony and a center around whom much village activity takes place. Although leadership in Samoa follows, in general, a system of primogeniture in which the eldest son of a chief becomes the next chief, the youth must still show himself worthy of the office. Because rank in Samoa has traditionally been dependent upon social status rather than status as a member of a religious community, the adoption of Christianity was accomplished more easily than in cultures having an established religious hierarchy. Although Samoan culture has changed and continues to change, it still remains the Samoan Way, faa Samoa.

Hawaii was apparently settled initially about 200 B. C. The Hawaiian social system was tightly structured and dominated by religion. The two concepts of mana--great spiritual power--and kapu--prohibition--bolstered the position of the chiefs who were looked upon as divine in many cases and had absolute authority over life and death of the subjects. The authoritarian rule of the chiefs was supplanted by a similar authoritarian system of new prohibitions under the influence of the Congregationalist missionaries from New England. Luckily for many elements of Hawaiian culture, a reaction occurred during the second half of the nineteenth century against the negativity of the missionaries.

The purpose of this study was to report information regarding six selected ethnological dances of the recreational type from the cultures of Samoa and Hawaii.

The study was limited by (1) the availability of pertinent documentary sources; (2) the influence of European and/or American cultures upon the dances; (3) observations of the investigator which may include assumptions not validated by later research; and (4) the cooperation of selected human sources.

The investigator found no previous studies which duplicated the present one. Studies conducted by Marti and Kurath, Edmondson, Fortenberry, Kurath, Feder, Williams, and Garcia were reviewed; similarities and differences between these studies and the present investigation were noted.

Available theses, dissertations, manuscripts, books, periodicals, newspaper articles, and phonograph records pertinent to all phases of the study were used as documentary sources. The faculty members of the College of Health, Physical Education, and Recreation of Texas Woman's University, selected dancers, choreographers, and teachers, and selected members of the Samoan and Hawaiian communities residing in Hawaii served as human sources for the study.

Chapter II presents a description of the procedures followed by the investigator in the development of this thesis.

CHAPTER II

PROCEDURES FOLLOWED IN THE DEVELOPMENT OF THE STUDY

The investigator wished to pursue the present study because of her long-standing interest in the dances of the Pacific and of the Orient which stemmed, in part, from her residence in Hawaii where she studied both the native Hula and selected Phillipine dances, and, in part, from her completion of an undergraduate minor sequence in Anthropology. The original purpose of the study was to investigate and describe one recreational and one religious dance from each of the cultures of the islands of Samoa, Tahiti, and Hawaii. Because of the reticence of the Hawaiian authorities concerning religious dances, and the comparative scarcity of documentary data concerning Tahiti which was available to the investigator, the original problem was changed to the present one entitled "An Historical Study of Six Selected Ethnological Dances from the Pacific Islands of Samoa and Hawaii."

The procedures followed in the development of the study are presented in this chapter in the following order: (1) Preliminary Procedures, (2) Collection of Data from Documentary Sources, (3) Collection of Data from Human Sources,

(4) Organization of the Data, and (5) Procedures Followed in the Preparation of the Final Report of the Study as a Whole.

Preliminary Procedures

Prior to undertaking the present study, the investigator conferred with Doctor Anne Schley Duggan, Dean of the College of Health, Physical Education, and Recreation at the Texas Woman's University, with respect to its feasibility. Doctor Duggan replied that such a study should result in an important contribution to the literature in dance and would be in keeping with the investigator's background and particular interests.

To become acquainted with the techniques employed in conducting and in reporting historical research, the investigator surveyed, studied, and assimilated data pertaining to the writing of historical and ethnological studies. She then prepared a bibliography of documentary sources of data which were available in the libraries of Denton, Texas. From these documentary sources and from those available in Honolulu, Hawaii, the investigator surveyed, studied, and recorded information to be utilized throughout the development of the study.

The investigator prepared a Tentative Outline of the study and submitted it to the members of her Thesis Committee. The Outline was revised in accordance with their suggestions and presented in a Graduate Seminar held in the College of Health, Physical Education, and Recreation of the Texas

Woman's University, Denton, Texas, on July 9, 1968. The Tentative Outline was revised in accordance with suggestions made during the Graduate Seminar and approved by the members of the Thesis Committee. The approved outline was then filed in the form of a Prospectus in the Office of the Dean of Graduate Studies at the Texas Woman's University.

In order to facilitate the collection and organization of data and the preparation of the written report of the study as a whole, a Topical Outline was prepared by the investigator and approved by the members of the Thesis Committee. A copy of the Topical Outline was submitted, along with a copy of the Prospectus of the study, to each member of the Thesis Committee to acquaint them with the proposed plan of procedure for the conduct of the study.

Collection of Data from Documentary Sources

In addition to the data acquired from surveying literature pertaining to the methods and techniques of research most feasible for historical and ethnological studies, the investigator conducted documentary research at the Gregg M. Sinclair Library and the Bernice Pauahi Bishop Museum of Polynesian Ethnology.

The Bishop Museum, a world famous center for Polynesian research, contains many valuable manuscripts and ancient books pertaining to all aspects of the various island cultures that are known collectively as Polynesia. The Sinclair Library of the University of Hawaii contains books written

by early explorers from the United States and from various countries in Europe concerning their respective voyages in the Pacific Ocean and to the groups of islands with which the investigator was concerned.

Collection of Data from Human Sources

After the prospectus was filed, the investigator prepared a series of questions for the collection of data from selected individuals who are generally recognized as authorities with respect to the specific dance cultures which they represent. These authorities included Vatau Beck, Samoan choreographer; Sima Manumaneuna, Samoan dancer; Moani Keala Wood, Hawaiian choreographer; and Virginia Logan, Hawaiian guide. During the period of August 1 to September 21, 1968, the investigator conducted interviews with these selected human sources of data concerning the place of dance in the cultures of Samoa and Hawaii. These authorities were reluctant to have their interviews recorded upon tape, so the investigator was forced to rely upon the notes which she made during the series of personal interviews which she conducted. The investigator selected her human sources of data from the staff of the Polynesian Cultural Center situated in Laie, Hawaii.

In preparation for the conduct of her interviews the investigator constructed flexible forms or oral questionnaires to be used in obtaining the data which she sought from her respective human sources. Copies of the interview forms may

be found in Appendix B, page 133 of this study. The investigator's attempt to conduct interviews in the late summer was hampered by the fact that several members of the academic community included in her original list of human sources of data were on vacation away from Hawaii, and, therefore, were unavailable for personal interviews. A list of the authorities interviewed and the dates of the interviews may be found in Appendix C on page 136 of this study.

The investigator was fortunate, however, in being able to interview selected authorities at the Polynesian Cultural Center. This adjunct of the Church College of Hawaii of The Church of Jesus Christ of Latter Day Saints is a microcosm of Polynesian cultures. Replicas of villages representative of all of the Polynesian peoples have been built and are staffed by students enrolled in the Church College of Hawaii and by staff members who are native to the particular cultures re-created in each village. In addition, the Polynesian Cultural Center presents a public program of Polynesian dance and music each evening in the especially constructed Polynesian Cultural Center Amphitheater. This elaborate spectacle includes from five to ten dances from each of the cultures of Hawaii, Tonga, Samoa, Fiji, Tahiti, and Maori.¹

¹"Invitation to Paradise," program of the Dance Concert, Polynesian Cultural Center, Laie, Oahu, Hawaii, 1968.

The investigator was fortunate in securing the assistance of Mr. Earl Cropper, Stage Manager of the Polynesian Cultural Center Amphitheater, who introduced her to the choreographers of the ethnological dances representative of the specific cultures which were the subject of this study. These choreographers, Vatau Beck of Samoa and Moani Keala Wood of Hawaii, were most cooperative in sharing information pertaining to their respective dance cultures with the investigator in interviews conducted during August and September of 1968.

Organization of the Data

Information acquired from the various documentary and human sources of data were studied thoroughly and organized carefully into the various topics which the investigator believed to be important in understanding the cultures pertinent to her thesis. The selected ethnological dances were described with respect to the number of dancers, the structure of the dance, the formations or designs, the accompaniment, the basic movement motifs, the costumes, and the occasions at which the dances might be performed.

Procedures Followed in the Preparation of the Final Report of the Study as a Whole

The data collected from both documentary and human sources were organized and presented in the following five chapters: Chapter I, Orientation to the Study; Chapter II,

Procedures Followed in the Development of the Study; Chapter III, Music and Dance in Samoa and in Hawaii; Chapter IV, Description of the Six Selected Ethnological Dances; and Chapter V, Summary and Recommendations for Further Studies.

Upon completion of the presentation, analysis, and interpretation of the data collected, the investigator adhered to the following procedures in writing the report of the study as a whole: development of each chapter, revision of each chapter, and preparation of a classified bibliography and appendixes.

All documentary sources of data quoted in the study are listed in the Classified Bibliography. The Appendixes include Appendix A, a Glossary of Polynesian terms used in the study; Appendix B, copies of the oral questionnaires or interview forms; and Appendix C, a list of the authorities interviewed and the dates of the interviews conducted by the investigator.

Summary

In the foregoing chapter the procedures followed in the development of this study were presented. They included: (1) preliminary procedures, (2) collection of data from documentary sources, (3) collection of data from human sources, (4) procedures utilized in the organization of the data, and (5) preparation of the written report of the study.

Preliminary procedures consisted of securing permission to undertake the study, reviewing the techniques of

historical research and writing, and finding possible documentary sources of data through extensive library research. A Tentative Outline of the study was prepared and presented at a Graduate Seminar in the College of Health, Physical Education, and Recreation at the Texas Woman's University. This Tentative Outline was revised in keeping with suggestions made by participants in the seminar and was filed as a Prospectus in the office of the Dean of the Graduate School at the Texas Woman's University.

The collection of documentary data included perusal of materials pertinent to Polynesia in the libraries of Denton, Texas, and of Honolulu, Hawaii. The collection of data from human sources of information was accomplished through personal interviews with selected individuals residing on the island of Oahu in the state of Hawaii during August and September of 1968.

The data collected from both documentary and human sources of data were carefully analyzed and assimilated. The written report was prepared and submitted to the members of the thesis committee for suggestions. The final report was organized and presented in the following form: Chapter I, Orientation to the Study; Chapter II, Procedures Followed in the Development of the Study; Chapter III, Music and Dance in Samoa and Hawaii; Chapter IV, Description of Six Selected Ethnological Dances; and Chapter V, Summary and Recommendations for Further Studies.

Appendixes were prepared consisting of Appendix A, a glossary of Polynesian terms used in the study; Appendix B, interview forms used in interviewing human sources of data; and Appendix C, a list of the authorities interviewed and the dates of those interviews.

Chapter III of this study, entitled "Music and Dance in Samoa and Hawaii", presents a survey of the place of these two arts in the two cultures studied by the investigator.

CHAPTER III

MUSIC AND DANCE IN SAMOA AND IN HAWAII

Since both Samoa and Hawaii are Polynesian cultures, their music and dance share many similar characteristics. The traditional Polynesian music is primarily vocal.¹ It may be structured in strict duple meter or it may be formed in unmetrical phrases when the rhythmic patterns are governed by the words of the chants accompanying the dances. Burrows analyzes the rhythm of Polynesian music in the following manner:

In solemn chants the lines or verses are ordinarily irregular, so the rhythm of the music is correspondingly unmetrical. However, the words of another type of songs, usually of a lighter nature, are grouped in couplets, generally with lines of equal length. . . . One reason for the balanced character of these songs is that in many cases the couplets were sung responsively. Another may be the balanced gestures of the dances which many of them were used to accompany.²

Such elements of music as tempo, tonality, pitch, and part-singing have distinctive characteristics. The tempo of the music may change radically; a slow beginning sometimes

¹Edwin Burrows, "Polynesian Music and Dancing," Journal of the Polynesian Society, 49, No. 195, 335.

²Ibid.

accelerates to a rapid finish, or slow sections may alternate with fast sections. These changes are found most commonly when the audible music line is accentuated visually by the dance.¹

With respect to the tonality of Polynesian music, great emphasis is placed upon one unvaried pitch and some Hawaiian songs are sung completely in monotone. The range of pitch is generally less than the interval of a fifth, and most progressions are in seconds and thirds; fourths are sometimes used but wider intervals usually denote a European influence.² An interval smaller than the European semitone also appears in Polynesian music.³ Part-singing consists basically of two melodic lines. The bordun--one part maintaining a monotone while the other part rises and falls above and below it--is used as well as a form of vocal counterpoint based upon a theme with variations sung simultaneously rather than in succession.⁴

Because of the wide variety of cultures included in Polynesia and the varying degrees to which a traditional culture is still flourishing, an exact designation of the occasions at which music is or was included becomes impossible. From the beginning, music was an integral part of

¹ Ibid.

² Ibid., p. 336.

³ Ibid.

⁴ Ibid.

all aspects of Polynesian life. Religion was expressed in ceremonial songs, and sacred lore was transmitted in chants through which the story of the creation of the world was told.¹ In the closely related area of magic, incantations were chanted.² Not only the funeral songs formally composed for distinguished persons, but also the unrestrained wailing for the dead were musical with respect to both intonation and rhythm. The risks involved in sea journeys by canoe may have been one explanation for the fact that the farewell songs of Polynesian cultures were very similar to their funeral songs.³ War songs included invocations to the gods for success in their forthcoming encounter, boastful challenges, narratives of heroic accomplishments, and songs of victory.⁴

With respect to almost all of the Polynesian traditional dances, the songs which accompanied them were as important as the dances themselves. Songs were used, also, to accompany games of various kinds--from the making of string figures to dart-throwing contests.⁵ Narratives were told usually in songs; on the other hand, in spoken tales, the dialogues between characters were sung also. Songs ridiculing

¹Ibid., p. 338.

²Ibid., p. 339.

³Ibid.

⁴Ibid.

⁵Ibid.

a wrongdoer were utilized both as a warning to others and as a means of punishment of the culprit. Songs in praise of the chief encouraged political loyalty and songs in praise of geographic locales still serve to encourage a love of the homeland.¹

Traditional work songs include chanteys to accompany heavy tasks, such as drawing canoes to shore, and paddling songs to keep the rhythm of the rowers of the boats working in unison. The important and sometimes dangerous occupation of fishing inspired songs of incantation, paddling songs, songs pertaining to weather and fishing lore, and narrative songs about fishing expeditions.²

Songs about love between the sexes abounded in old Polynesia but music used in courtship was usually instrumental rather than vocal. Burrows explains this departure from the customary vocal music in the following manner:

When Polynesian culture was flourishing, songs were used to accompany most social activities, and to express any emotion in which members of a chorus could take part. But solo-singing for expression of intimate individual emotions was not characteristic of the culture. Music was distinctly a social rather than individual means of expression.³

From the foregoing discussion, it is obvious that Polynesian music reflects the traits of most music of non-literate

¹ Ibid., p. 339.

² Ibid., p. 340.

³ Ibid., p. 341.

peoples in that it is woven into the very fabric of their daily living.

Samoan Music

Musical instruments of Samoa continue to be confined primarily to percussion instruments for the purpose of beating time for the singing and dancing.¹ Several unique instruments which were devised in old Samoa are still used. Ordinary floor mats made of woven strips of pandanus are rolled into a hollow cylinder and tied; they are beaten with two wooden sticks of light weight or with bamboo rods of various sizes measuring up to four feet in length in order to effect different resonances. The ofe, or "bamboo organ," is still played in the typical Polynesian way of beating the closed ends of bamboo rods upon the ground or of splitting the upper section of the bamboo in several places to add the sound of a rattle to the thump of the bamboo. Small wooden gongs were used more often in old Samoa than during the contemporary period. At the present time, empty biscuit or benzine tins are beaten to yield the sounds desired.²

The drums made by hollowing out sections of a branch or from the trunk of a tree are still classified in terms of

¹Peter H. Buck, Samoan Material Culture (Honolulu: Bishop Museum, 1930), Bulletin 75, p. 573.

²Ibid., p. 575.

their size and function. The pate, the smallest of these drums, was introduced from Tahiti and is used to denote school hours at both the government and the mission schools in lieu of the "school bell".¹ The pate is used also at dances; for this purpose, it is played with two sticks. The lali, or the medium sized drum, was introduced from Tonga and is often paired with another drum of the same type. Each lali is played with two sticks in order to blend the sounds thus produced. The lali is used to call village meetings and to announce the arrival of distinguished visitors in a village.²

The longo, or the largest drum, evolved from the lali. It is played by striking inside of the opening with a heavy beater. The longo, called "the voice of God", is used to summon church members to their scheduled services.³ The nafa, the indigenous Samoan "slit drum", is played with two sticks which are sometimes used for drum beaters and are sometimes struck together. The membrane type of drum was introduced to Samoa but it failed to become popular.⁴

Several types of the traditional shell trumpets are still used for various functions. The triton shell trumpet

¹ Ibid., p. 580.

² Ibid.

³ Ibid.

⁴ Ibid., p. 579.

announces a good fishing catch and notifies the inhabitants of a village of the arrival of a malaga, or ceremonial visit, by canoe. A trumpet more common than the triton shell type is one made of the cassis shell; it is used for the same purposes as the triton shell trumpet and it is the instrument used for the official announcements of the village magistrate. The town crier first sounds the trumpet and then makes his announcements.¹

Other instruments are played by special categories of individuals within Samoan society. For example, high chiefs use a sounding board which is beaten by two small sticks. Young lovers play love songs on the bamboo flute and children play jew's-harps made from the midrib of a coconut leaf.²

Music in Samoa serves a social function and is primarily choral in nature. Grattan describes it thus:

[it is in]. . .true group singing with its outstandingly effective harmonizing, especially of male voices, that Samoan music achieves perhaps its finest expression.³

Two kinds of songs are native to American Samoa. One style is characterized by a crystallized melody which is unchanged and passed down from generation to generation; the most common examples of this type are the traditional war songs although new songs of this type are composed from time to time.

¹Ibid.

²Ibid., p. 580.

³Grattan, Samoan Culture, p. 115.

The second style of song is that of a long narrative or speech sung to an improvised melody; the most common examples of this type of improvisation are the songs related to work in progress or those which children make up at play.¹

Samoan Dance

Because music and dance are so intimately related, the occasions for dance are often the same as those for music.² An important occasion for music in ancient Samoa was the traditional Samoan malaga, or ceremonial journey, during which the taupou, or official hostess and her attendants, visited the inhabitants of another village.³ Formal occasions for dance and music which have survived include the instances in which the chief wishes to honor his guests by having his taupou dance for them; the bride dances at her wedding; the manaia, or heir of the chief, dances to woo his bride; and boys dance after they have been tattooed.⁴ Any dance occasion involving the taupou in her official role, includes the taualuga, or ending dance, as the finale. This oldest, most authentic Samoan dance uses only the sound of

¹ Frances Densmore, "The Native Music of American Samoa," American Anthropologist, XXXIV, No. 3, 415-417.

² Personal opinion of the investigator.

³ Mead, Coming of Age, p. 110.

⁴ Ibid., p. 121.

the rolled pandanus mat as its means of accompaniment.¹ Dance participation in the taualuga is restricted to the chief, to the taupou, and in some parts of Samoa at this time, to the heads of different churches--such as the missionaries.² Samoan life also includes many social activities which contain prescribed sequences of movement which are closely related to dance. For example, rituals such as the Kava Ceremony, in which hosts and guests drink kava, or an intoxicating beverage, approach dance movement because of the rigidly prescribed actions inherent in the etiquette for making, serving, and accepting the kava drink.³

The small, informal dances which occur in village homes for recreational purposes provide the learning place in which the children develop their own dancing styles. It is only in dancing that the child is the focus of attention and is encouraged, therefore, to achieve a distinctive style. In all other phases of Samoan life, regardless of the age of the individual, precosity and competition are not acceptable socially.⁴ Another social benefit of these informal dances

¹Vatau Beck, Interview held at the Polynesian Cultural Center, Laie, Oahu, August, 1968.

²Sima Manumaneuna, Interview held at the Polynesian Cultural Center, Laie, Oahu, August, 1968.

³American Samoa: Samoan Culture and Customs, Samoa: Its Customs and Traditions (San Francisco: Fearon Publishing Company, 1962) pp. 4-5.

⁴Mead, Coming of Age, p. 116.

is that the child becomes habituated early in life to being seen publicly as his relatives encourage his dance activities from his toddling days.¹ Even the informal dances are usually attended by a few visitors from outside the villages in which they are held. Participation as dancers or as accompanists for the dances alternates between the hosts and the visitors; if there are too few visitors for this custom to be practiced satisfactorily, some of the hosts assist the visitors in their alternating roles as dancers or as accompanists for the dance.

Samoan Dance Styles

The three styles of Samoan dance are very different from one another and afford opportunities for many variations within each style. The taupou style is dignified and aloof; the traditional taualuga dance, which closes every dance occasion at which the taupou dances in her official capacity, is the classic dance of this style. The manaia also dances in this manner when he dances in his official role. The majority of the little girls of Samoa pattern their own style of dancing upon the manner in which the taualuga is performed.²

The dance style of the boys is entirely antithetical to that of the taupou. It is both boisterous and athletic and, consequently, offers much greater freedom of movement

¹Ibid., p. 114.

²Ibid.

than the taupou style. It depends for much of its appeal upon the feats of difficult rhythmic coordination achieved by the dancers in slapping their legs, their arms, and their torsos to form intricate, audible rhythmic patterns.¹

The third style is illustrated by the dance of the jesters and provides comic relief to the stateliness of the taupou style. This comic style is characterized by exaggerated burlesque of the prescribed figures danced by the taupou, by leaping about, and pounding upon the floor. In the taualuga, one jester dances on each side of the taupou and honors her by mimicking her dance movements derisively. This dance, when performed with the taupou, is the privilege only of elderly individuals and talking chiefs, or orators. The higher the rank of the taupou, the higher the rank of those who are permitted to mimic her movements. Chiefs, on the rare occasions when they dance, and the older women of high rank choose to perform either in the stately, dignified style of the taupou or in that of the jester.²

Style and individuality in dance are so highly valued in Samoa that even the styles resulting from physical or mental handicaps are not only accepted but are also esteemed highly because of the individuality they represent. The emphasis placed upon individuality in this aspect of Samoan culture is so marked that a dancer hesitates to introduce a

¹Ibid.

²Ibid., p.121.

flagrant copy of another dancer's style more than once during an evening; if similarity in the styles of two dancers appears, the coincidence occurs in spite of the efforts of both to be unique.¹ As opposed to individualistic styles, some dances are choreographed to be presented in unison, mass movement for the entertainment of guests.²

In a culture which considers dance as an integral part of daily living, there are many special occasions for dance ranging from the social ceremonies and informal recreational dances discussed above to the formal, well rehearsed dances performed by specific individuals on particular occasions. Flag Day, April 19, is an important day of celebration during which teams of dancers from the various villages meet and perform. A fairly recent development is the Samoan aisiga, or a short program of songs, dances, and drama, which is produced and performed by members of a village to raise money for public works. These programs are especially popular during the Christmas and New Year holidays.³

Costumes

One usual costume worn by the modern Samoan woman is the puleitasi, or wraparound skirt, with an over-blouse of

¹ Ibid., p. 116.

² Sima Manumaneuna, Interview, Polynesian Cultural Center, Laie, Oahu, Hawaii, September, 1968.

³ Grattan, Samoan Culture, p. 123.

thigh length.¹ Another costume used for dance is a wrapped skirt, sometimes made of siapo, or barkcloth, worn with a leaf or flower bodice, and flower or leaf anklets and/or bracelets. Flowers worn in the hair, and necklaces of imitation whales' teeth as well as facial make-up of black and blue paint serve further decorative purposes. A fine mat is sometimes worn as a skirt, especially when the wearer is a taupou. For formal occasions, all of the dancers are costumed alike to heighten the impact resulting from synchronized mass movement.²

The costume for the male dancers includes lavalavas, or wraparound skirts of similar patterns, and necklaces and anklets comparable to those worn by the women. Men dance nude above the waist and sometimes whiten their hair with lime; their faces are often blackened or moustached.³ Although tattooing is practiced less today than formerly, it covers some men completely from the waist to the knee; the hands may also be tattooed, but never the face. Women are sometimes tattooed on the legs although with sparser lines than those common to the men; frequently, women are tattooed on their wrists and hands.⁴

¹ Sima Manumaneuna, Interview, August, 1968.

² Grattan, Samoan Culture, p. 118.

³ Ibid.

⁴ Buck, Samoan Material Culture, pp. 635, 136.

Buck states that a greater variety of clothing is worn on ceremonial occasions than on everyday occasions, and that the clothes are in accordance with the rank and the status of the wearer.¹ The elaborate hair helmet, which is worn most often by the taupou, may be worn also by the high chief and by the leader of the aumaga, or the young men's association of the village.²

Hawaiian Music

Polynesian musical instruments which were used in ancient Hawaiian music and which still obtain in modern Hawaii are the bamboo flutes, shell trumpets, and wooden drums. The absence of the wooden "slit drum" such as is used in Samoa for beating time to dances probably resulted from its introduction after the ancestors of the Hawaiian people left the Society Islands.³ The only stringed instrument of ancient Hawaii was the ukeke which was similar to the jew's-harp; it has been supplanted by the ukulele since this popular instrument was introduced in 1879.⁴

Some instruments used to accompany the dances of Hawaii are played by musicians; other instruments are played by the

¹ Ibid., p. 249.

² Samoa: Its Customs and Traditions, p. 31.

³ Peter Buck, Arts and Crafts of Hawaii (Honolulu: Bishop Museum Press, Special Publication 45, Section IX, p. 162.

⁴ Ibid.

dancers as they move. The percussion instruments used by musicians to accompany traditional dances include the pahu, or wooden drum with sharkskin head, which is made in various sizes. The tall pahu heiau, or temple drum, was used in the ancient religious ceremonies conducted in the temples. The Hula pahu, or Hula drum, continues to be used to accompany various Hula dances. A drum made from a coconut shell strapped around the knee of the musician is still played in conjunction with the Hula drums in reconstructed ancient dances. The musician sits upon the ground and plays the Hula pahu with one hand and the puniu, or knee drum, with the other. The ipu Hula, or gourd drum, is made of two gourds joined one over the other and is still used by contemporary musicians. In ancient Hawaii, the ohe ke'eke, or bamboo pipes, were struck against the dirt floor or upon a stone to accompany chanting.¹

In addition to the instruments played by the accompanying musicians, various instruments are played by the dancers as they perform--an ancient practice which still persists.² Iliili, or two stone castanets, are held in each hand and clicked together during various dances. Uli'uli, or gourd rattles, are decorated with colored cocks' feathers. Pu'ili, or split bamboo rattles, are held, one in each hand, and may

¹Virginia Logan, Interview, August, 1968, Polynesian Cultural Center, Laie, Oahu.

²Ibid.

be either struck together or against the body of the dancer. In contrast to the varying sounds of the pu'ili, the kaalau, or solid sticks made of coffeewood, were struck together in ancient dances. A whirring sound was produced by a hulili, or spinning top, as the dancer pulled it from one hand while holding it in the other.¹

As ethnographers and interested dancers conduct research into the old ways of dancing and try to reconstruct the ancient dances, they use the instruments which they think were used originally by both dancers and musicians. The instruments used by the dancers, with the exceptions of the kaalau and the hulili, are often incorporated in the choreography of modern Hulas which are accompanied by modern songs.²

In traditional Hawaiian music, the composition of the words of the chant was circumscribed by kapus, or prohibitions, and by traditions. Both the literal meaning and the kaona, or inner meaning, had to be considered. It was believed that carelessness in the choice of words might bring death to either the composer or to the person honored by the composition of the mele, or Hula chant. For this reason, several individuals would check the mele for hidden dangers

¹ Ibid.

² Ibid.

before it was given to the Hula performers.¹ Chants have always belonged to the person or to the family to whom they were dedicated; if a chant were to be preserved for generations, it had to be changed slightly and rededicated to a living member of the family.² Other individuals might be permitted to use the mele but only to honor the owner.³

Traditionally, different styles of chants were appropriate for different purposes.⁴ Oli, which has no English equivalent, was used for chants, dirges, and prayers--none of which were combined with dance. Kepakepa, or a rhythmic recitation, and ho'aeae, or a style often used in love chants, were other characteristic styles of ancient chants. The mele Hula, a style of chant used with dancing, had greater tonal range than the other types of chants.⁵

The second half of the nineteenth century was graced by the musical activities of four royal composers--Liliuokalani, Likelike, Kalakaua, and Leleiohoku.⁶ These four composers followed the ancient Hawaiian custom which meant that their songs were not notated and taught from a manuscript

¹Emerson C. Smith, "Hawaii's Royal Composers," Paradise of the Pacific, Holiday Issue, 1956, p. 86.

²Mary K. Pukui, "Hawaiian Poetry and Music," MSS in Bishop Museum, p. 1.

³Ibid.

⁴Ibid.

⁵Ibid., p. 2.

⁶Emerson Smith, "Hawaii's Royal Composers," p. 86.

but were instead taught orally to a group of friends surrounding each composer.¹ These "clubs" learned the songs directly from the composers and then passed them on orally to members of their respective groups.

From the nineteenth century to the present time, Hawaiian music reflects several influences other than its own characteristic development. The strongest influence was that of hymns introduced by the missionaries; sea chanteys, and European orchestral music have also had their influence upon the development of contemporary Hawaiian music.² Stringed instruments which have been introduced, especially the guitar and the ukulele, have become popular and have exerted a significant influence upon the style of composition and the characteristic sound of modern Hawaiian music.

The music and dance of modern Hawaii in the twentieth century has developed in two directions.³ There has arisen a new interest in ancient music and dances since World War II. Ethnographic scholars have delved into the complexities of the ancient dances of Hawaii and their accompaniment, and children participating in the playground programs in Honolulu

¹ Ibid.

² Dorothy Kahanui, "Influences on Hawaiian Music," The Kamehameha Schools Seventy-fifth Anniversary Lectures, Honolulu: Kamehameha Schools Press, 1965, pp. 117-137.

³ Observation of the investigator.

have been taught old dances by Mrs. Alice Kalahui.¹ In contrast to this interest in the traditional culture of music and dance, modern Hawaiian music with its Western influences, continues to be composed and enjoyed by islanders and visitors alike.²

Hawaiian Dance

The history of the dance of the Hawaiian Islands, formerly known as the Sandwich Islands, is one of the most interesting aspects of the history of dance. Pollenz refers to the history of Hawaiian dance, with emphasis upon the survival of the Hula, in the following manner:

For while the religion, the traditions, the government, and the economy of ancient Hawaii has disappeared, and while the Hawaiian himself has mingled with other races, [the] Hula, the dance of Hawaii, is still flourishing. The dance seems to have outlasted the dancers, the kings, and priests who supported it, and even the culture which engendered it.³

The Hula dances of ancient Hawaii were an integral part of the religious life of the peoples in each community and, on informal occasions, were of equal importance in the recreational phases of their lives. Regardless of their ultimate purposes, all of the dances of Hawaii stemmed from

¹Lorraine E. Kuck, "The Hula and Hawaii's Children," Paradise of the Pacific, LXX, No. 11, 26.

²"Na Mele Hawai'i No Na Keiki: Hawaiian Songs for Children," Hula Records, Inc., Honolulu, Hawaii.

³Pollenz, "Changes in Form," p. 226.

a basic technique of employing hand and arm gestures to tell the story of the accompanying chants to which the dances were performed. It is the consensus of current anthropological opinion that, since the Polynesians' original home was in Southeast Asia, it is not surprising to find in both of these cultural areas the basic similarity of relying upon hand and arm gestures not only to enhance the decorative effectiveness of the dances but also to use such gestures as a medium of communication with respect to the thematic motifs of the dances performed. These gestures in Hawaiian Hulas symbolize such phases of the environment as waterfalls, palm trees, and the surf of the ocean; locomotor movements such as the paddling of a canoe; and abstract concepts such as those of various emotional feelings.¹

All Hawaiian dances may be categorized into either sitting dances, in which the dancer sits on his heels in a kneeling position, or standing dances.² The dances performed in a standing position utilize a difficult swaying movement of the hips to sustain the rhythm of each dance. The formation of the Hawaiian dances was originally in straight lines with the dancers standing side by side facing the audience. Sometimes one line of dancers would change places with another

¹Pollenz, "Changes in Form," p. 226.

²Ibid.

during the course of the dance.¹ The effectiveness of these ancient formal dances was in the perfect unison with which large groups of performers accomplished the prescribed and thoroughly established vocabulary of movements comparable to the strictly prescribed movements of the Classical Ballet. The synchronized mass dances were performed for formal and religious purposes such as honoring the gods, honoring the alii or nobility on their birthdays and funerals or, in supplication for rain and fertility magic.² These ancient formal dances required many hours of practice in order to achieve the perfection demanded. Recreational dances, on the other hand, required fewer dancers and depended less upon the perfection of the synchronized movement of the group as a whole than the ancient Hawaiian dances of a religious nature.

Dance in ancient Hawaii was under the patronage of the alii. Although everyone engages in the informal dances, the formal dances were the province of the professional dancers who were employed by the chief or by the king.³ The professional dancers might be members of any social class. They had the responsibility of performing to entertain visiting guests, to honor the gods, and to contribute to the king's

¹Mazeppa King Costa, "Dance in the Society and Hawaiian Islands as Presented by the Early Writers 1767-1812," (unpublished Master of Arts thesis, University of Hawaii, 1951, p. 138.

²Pollenz, "Changes in Form," p. 225.

³Moani Keala Wood, Interview, August, 1968.

birthday celebrations and to his funeral rites.¹ The ancient Hawaiians drew a clear distinction between the formal dances which were part of the religious and/or state ceremonies and the informal, recreational dances in which everyone was permitted to participate.² Since the religious support of the pagan religion of old Hawaii was severely curtailed if not eliminated by the Christian missionaries, there was no pressure during the nineteenth century, as there had been in ancient times, to perform a dance perfectly in order that it might prove effective with respect to its religious purpose.³

Dancers of either sex who were hopeful of becoming professionals were trained in the Hula Halau, or special school. At the end of the nineteenth century, a dancer was not permitted to dance or to chant in conjunction with the celebration of a formal occasion before having been graduated from a Hula Halau.⁴ This highly structured, rigorous course of training separated the neophyte in the school from the rest of society for the duration of his period of training. The student was disciplined by kapus, or prohibitions,

¹ Pollenz, "Changes in Form," p. 225.

² Burrows, "Polynesian Music and Dancing, p. 342.

³ Moani Keala Wood, Interview, August, 1968.

⁴ Mary K. Pukui, "Ancient Hulas of Kauai as Demonstrated by Mrs. Keahi Luahine Sylvester Gomes for the Kauai Historical Society at Lihue," January 3, 1936.

during the time of his residence in the Hula Halau.¹ If a student accidentally broke a kapu he had to be cleansed both literally, in a sea bath, and ritually, in a special ceremony, before he could re-enter the Hula Halau.² In addition to the religious prohibitions there were the social prohibitions based upon consideration toward others which must have been essential in the close society of the pa-hula, or Hula graduating class. According to Pukui, "It was kapu to 'talk back' to the instructor; kapu to argue and quarrel with each other; kapu to gossip; kapu to criticize the methods of other schools."³

Entry into the Hula Halau was forbidden to anyone who was not enrolled as a student or who was not already a professional dancer.⁴ Entrance was by means of a password--usually a phrase of a chant. Once inside the Hula Halau, every activity was performed in a formal, prescribed manner. Each article of clothing was donned only when the appropriate chant was sung or intoned--neither before nor after.⁵

¹ Joann W. Kealiinohomoku, "A Court Dancer Disagrees with Emerson," Ethnomusicology, VIII (May, 1964), 163.

² Emerson, Unwritten Literature, p. 85.

³ Pukui, "Hawaiian Poetry and Music," p. 2.

⁴ Emerson, Unwritten Literature, p. 38.

⁵ Pukui, "Hawaiian Poetry and Music," p. 2.

Dancers were classified in some Hula Halaus according to their respective functions.¹ The olapa, or agile ones, were younger than the hoopa'a, or steadfast ones. The olapa performed the standing dances, played the instruments which were lighter in weight, and sang in some instances. The hoopa'a, played the heavier instruments, performed the sitting dances, and intoned the chanting to accompany the olapa dancers.² Kealiinohomoku reports, however, that in the Hula Halau from which her informant had been graduated, all of the dancers were expected to be proficient in both sitting and standing dances.³ Another method of categorizing Hawaiian dances was that of classifying them in accordance with the instrument used for their accompaniment. For example, a Hula pahu was a formal, dignified dance reserved for distinguished guests which was accompanied by the Hula pahu.⁴

The Puritan missionary made no distinction between the solemn, formal Hula performed in conjunction with religious events, and the recreational Hula which was danced on social occasions.⁵ All Hulas, therefore, were opposed by the

¹Emerson, Unwritten Literature, p. 3.

²Ibid.

³Kealiinohomoku, "A Court Dancer Disagrees with Emerson," p. 162.

⁴Pukui, "Hawaiian Poetry and Music," p. 3.

⁵Judd, Hawaii, p. 59.

missionaries. Dibble offers the following explanation for this condemnation of all forms of dance.

[Dancing] was practiced both night and day. But the night was the usual time for the amusement and the time most desired, and for some time after the arrival of missionaries at the islands, scarcely a night passed in which the noise of these assemblies was not heard. The wild notes of their songs, in the loud choruses and responses of the various parties, accompanied with the dull and monotonous sounds of the native drum and calabash, and pulsations on the ground with the feet, was the sad music. . . missionaries were obliged to hear. . . . With the gathering darkness of evening, thousands of the natives assembled at some frequented spot, and continued the dance, with shouts of revelry and licentiousness, even til [sic] the break of day. . . . And there were not only yells and shouts, but such exhibitions of licentiousness and abomination, as must forever remain untold.¹

The missionaries, however, met opposition among their fellow Caucasians as well as among the Hawaiian recalcitrants.² The opinion of James Jarves, as expressed during the first half of the nineteenth century is cited by Reverend Restarick in the early part of the twentieth century as illustrative of the opposition felt and expressed against the restrictions imposed.

Their white instructor in taking away their games, dances, and festivals and wars had given them nothing as an outlet for their natural energies. A polka or waltz was prescribed as the dance of the devil. Theatricals were something worse. Horse racing no better than hell's tournaments. Smoking was a capital sin. Native songs and festivals all smacked of eternal damnation. There was

¹ Sheldon Dibble, History of the Sandwich Islands (Lahainaluna, Maui, 1843), pp. 119-120.

² Judd, Hawaii, p. 46.

nothing left to the poor native for the indulgence of his physical forces. The most rigid principles of the most rigid Protestant sects were made the standard of salvation.¹

The result was that the missionaries succeeded only in "driving the Hula underground" as the dances continued to be performed in Honolulu's section of ill repute and in secluded country areas.² In spite of their appreciation of the missionaries for the services which they rendered, the Hawaiians were determined to retain their beloved Hula. King Kalakaua restored the Hula to royal favor immediately upon his ascension to the throne.³ His coronation in 1874 included 262 varieties of the Hula, each of which was performed in its appropriate costume; thus, many Hulas which would have been lost to posterity were saved from oblivion.⁴

Style of Movement

According to the definition of Sachs,⁵ the Hula is "in harmony with the body"--that is to say, the movements are always under control and flow smoothly in succession from

¹James Jarves, Confessions of an Inquirer, p. 158, quoted in Rt. Rev. Henry Bond Restarick, Hawaii from 1778 to 1920 From the Viewpoint of a Bishop: Being the Story of English and American Churchmen in Hawaii with Historical Sidelights (Honolulu: Paradise of the Pacific, 1924), p. 98.

²Pollenz, "Changes in Form," pp. 228-229.

³Ibid., p. 229.

⁴Ibid.

⁵Curt Sachs, World History of the Dance, Translated by Bessie Schonberg (New York: W. W. Norton, 1963), pp. 24-34.

one movement into another. During the reign of Kalakaua, women began to teach and to perform much of the dancing in contrast to the previous custom of having men only serve as the kumu-huma, or teacher.¹ As a result, the style of movement changed from a masculine one of using a continual deep knee bend to a more relaxed flowing style. The male style of making gestures was such that the arms were thrust forward or to the side of the body to their final position in the first few words of the line of the accompanying chant or song and were held in that extended position for the remainder of the line; the total effect was angular in contour.² When women began to teach the Hula during the last quarter of the nineteenth century, the gestures were softened so that the arm reached the final point of the gesture at the end of the line of the accompanying chant or song only in time to begin the next movement.³ The feminine style which evolved was characterized by carrying the weight high in the body so that the steps would be light and soft in quality; the contour of the arms became more rounded than formerly and were held closer to the body. The depth of the knee bend in modern Hulas varies from school to school; many dances, however, include a variable depth of knee bend depending

¹Moani Keala Wood, Interview, August, 1968.

²Ibid.

³Ibid.

upon the meaning of the words of the accompanying chant or song.

Gestures in contemporary Hawaiian Hulas constitute the most significant aspect of those dances which have been choreographed primarily for meaningful communication rather than for the manipulation of instruments by the dancers. The current repertory of gestures includes movements based upon modern activities such as the mowing of lawns and the driving of cars as well as the traditional gestures descriptive of various aspects of the natural environment.¹

In ancient Hawaii, the Hula was dichotomized into the formal and religious Hulas, which were performed by paid dancers and, on the other side of the spectrum, the recreational Hulas in which everyone was permitted to participate. The Hula has evolved to being primarily an entertaining and recreational form of dance. All hotels, except the very small ones, employ Hula dancers to entertain their patrons. Visitors are welcomed to the islands by troupes of Hula dancers. The opening of the Legislature is accompanied by selected Hula dances. Formal concerts are presented by the Hula schools; playground recreational programs offer Hula instruction; and islanders dance Hulas at private parties. The few religious Hulas which have survived today are performed only by restricted groups from which outsiders are excluded.

¹Pollenz, "Changes in the Form," p. 231.

Costumes

In ancient days, men and women dressed alike for dancing the Hula. The pa-u, a skirt of several layers of tapa, or barkcloth, a yard wide and four yards long, was gathered around the waist and extended to just below the knees. A kikepa, or shawl, was knotted on one shoulder and draped under the opposite arm.¹ Anklets made of dog's teeth or of shells were worn as well as leis, or necklaces made of specific flowers, such as the maile leaf lei, which was, and still is, worn at formal occasions.² Flowers were and are worn in the hair of the women. The influence of the missionaries changed the dance costumes of the Hawaiians. The muumuu, a loose, full gown, was worn under a skirt woven of fresh ti leaves or a skirt of dried and shredded hau fiber for dance occasions.³ The muumuu, introduced by the missionaries, resembled the so-called "Mother Hubbard" style of dress worn by the mission women.

Victorian corseted dresses were adopted to become the tight-fitting holokuu, or long dress, with its train.⁴ This dress which emphasizes the long lines of the body has become

¹Pukui, "Hawaiian Poetry and Music," p. 2.

²Ibid.

³Pollenz, "Changes in the Form," p. 230.

⁴Moani Keala Wood, Interview, August, 1968.

one of the most popular costumes for formal Hula presentations.¹ Comic Hulas are often performed in the ankle-length, full muumuu which has been tied up at the hips in a style named after the dancer, Hilo Hattie.² Ti leaf skirts with a bloused, strapless top are worn often as a semi-traditional costume. Regardless of the costume, the feet of the dancers are always bare. The men's costume is comprised of the malo, a wraparound garment similar to swimming shorts, flower lei or tooth necklace, and, possibly, flower anklets. At the present time, however, men rarely dance the Hula.³

The Hula has undergone changes since its origin. In general, it may be said that the religious function of the Hula has gradually disappeared since the advent of Christianity; that women have become the prime exponents of the contemporary Hula; and that the entire culture which originated the Hula has been absorbed through the influences of Western mores.

Summary

The investigator presented in Chapter III a discussion of Polynesian music and dance with an emphasis upon the similarities and differences between Samoan and Hawaiian music and dance. The traditional music of both of these

¹Opinion of the investigator.

²Pollenz, "Changes in the Form," p. 230.

³Observation of the author.

Polynesian cultures reflects the coalition of elements inherent in the cultural area of Polynesia. The traditional music of Polynesian cultures was primarily vocal; part-singing was common, usually in either the form of a *bordun* with one part maintaining a monotone while the other part rises and falls above and below it, or of counterpoint comprised of a theme and variations performed simultaneously instead of in succession. The range of pitch in the ancient music is narrow, generally comprised of intervals of a second or of a third. The tempo may vary from very slow to very fast within a single composition; this is especially noticeable in the Polynesian music which is non-metrical according to Western standards, and affords, therefore, rhythmic improvisation on the part of the performer.

Polynesian music was an integral part of religious ceremonies, magic rituals, and funeral rites; other music was concerned with the narration of heroic and hazardous achievements, with the punishment of wrongdoers, with play, with patriotism, and with romantic love. Thus the music of the Polynesians was woven closely into the pattern of their daily living.

Samoa music possibly achieves its best expression in its choral singing. Vocal music of two types is characteristic of Samoa: 1) a crystallized melody which is passed down from generation to generation as in war songs, and

2) melodies improvised on the spur of the moment, such as songs "made up" by children at play.

The Samoan culture has produced several unique musical instruments such as the rolled pandanus mat and the "bamboo organ". Wooden gongs have been supplanted in almost all areas of Samoa by empty tins which are used as percussion instruments. Other common instruments which are still used in Samoa are "slit drums" of various sizes, several types of traditional shell trumpets, and particular instruments which are considered appropriate for specific categories of individuals in Samoan society to play, such as the bamboo flute which is often used for lovers' serenades.

Dance in Samoa is likely to be performed on both formal and informal occasions, both of which include music, also. Formal occasions are those on which the bride dances at her wedding; the taupou dances for the honored guests; the manaia dances to woo his bride; and the boys dance after they have been tattooed. Informal occasions for dance occur in the small gatherings held in the villages which usually include a few visitors from outside the host village. These dances are monopolized often by the children as their relatives encourage them to dance in their own style. Other occasions for dance are those on which various groups from different villages meet to demonstrate their dances, such as the celebration of April 19, Flag Day, and the aisiga, or benefit production, which is presented as a means of raising money

for public works. Samoan life also includes many formal ceremonies such as the Kava Ceremony in which the prescribed sequence of movements is very closely related to dance.

Although Samoan dance is often improvisational in nature, there are three widely divergent styles within which the dancer develops his own variations. The style of the taupou is serene and dignified; it is contrasted by the style of the jester which is characterized by an exaggerated burlesque of the taupou, by leaping about, and pounding upon the floor. The style of the boys is athletic in nature and it depends for much of its appeal upon the feats of difficult rhythmic coordination achieved by the dancers slapping their bare limbs. Regardless of which style is used, the dancer is under a strong social pressure to achieve a highly individualistic manner of performance.

The costuming of the dancers in Samoa, on those occasions which call for dances in unison to be presented, is likely to be identical for all of the participants in order to heighten the effect of the mass movements. The women's costume is generally the puleyasi today. A more ancient women's costume is a wraparound skirt worn with a leaf or flower bodice and further enhanced by flowers in the hair, and flower necklaces. The men's costume includes the lava-lava and floral embellishments similar to those worn by the women. Both sexes are sometimes tattooed and/or painted with black and blue facial make-up. When the taupou dances

in her official capacity, she also wears an elaborate hair helmet with her formal costume.

Polynesian musical instruments used in Hawaii since ancient times include bamboo flutes, shell trumpets, and wooden drums. Some instruments still used by musicians today to accompany old dances include the Hula drum, the knee drum, the gourd drum, and the "bamboo organ". Stone castanets, bamboo rattles, and gourd rattles are still used by dancers in the performance of both traditional and modern Hulas.

The composition of the words in traditional Hawaiian music was governed strictly by kapus. Both the literal meaning and the metaphysical meaning of the words had to be considered lest the repetition of the chant might bring bad luck, even death, to the composer or to the person to whom it was dedicated. At least four styles of chants prevailed, each of which was appropriate for a different purpose--for prayers and dirges, for dance accompaniment, for love chants, and for a rhythmic recitation.

In addition to its own traditional elements Hawaiian music has absorbed several influences including the hymns introduced by the missionaries, sea chanteys, and European orchestral music. The use of stringed instruments, such as the ukulele and the guitar, have contributed also to the distinctive sound of modern Hawaiian music.

The Hula dances of old Hawaii were an integral part of the total community life. Whether their ultimate purpose was either sacred or profane, all of the dances stemmed from a basic technique of using hand and arm gestures to communicate the ideas of objects, locomotor movements, or abstract concepts. This reliance upon gesture is directly traceable to the original culture of the ancestors of the Polynesians in Southeast Asia.

All Hula dances can be categorized in two types--standing and sitting dances. The traditional formations were simple, and, at the present time, continue to be performed in uncomplicated straight lines with the lines changing places, at times, during the dance. Although all social classes were interested in and performed the recreational Hulas in ancient Hawaii, there was a class of professional dancers who were subjected to rigorous training in a special school, the Hula Halau, before being admitted to a Hula group employed by the chief or the king to perform the sacred dances and to honor the alii on state occasions. These professional dancers were classified in some Hula groups with respect to their performance of either the standing or the sitting dances. A common means of categorizing Hawaiian dances today is in accordance with the instruments utilized to provide the accompaniment for specific dances.

All forms of native Hawaiian amusements, including the dancing of the Hula, were opposed by the Puritan missionaries

who arrived in 1820. They tried to destroy the Hula but succeeded only in "driving it underground" until it was restored to royal favor in 1874 at the coronation of King Kalakaua.

The style of the Hula is "in harmony with the body"; the major emphasis is placed upon arm and hand gestures while the swaying of the hips and the basic steps serve as a rhythmic foundation for the flowing gestures of the dance. As women began to take a more prominent place in the teaching and in the composing of the Hula during the nineteenth century, their influence resulted in a gentle, flowing quality of movement in contrast to the somewhat angular style which was typical when the Hula was dominated by men as teachers and as performers.

The costuming of the Hula has changed drastically from that of ancient days. In the pre-missionary days, the costume of a skirt and a shawl made from tapa was universal; it is still worn for dances in which the ancient costume is considered appropriate although this costume is now made of cotton. Ti-leaf skirts with a blous strapless top are now worn by women--as a semi-traditional costume. The missionary innovation of the muumuu is worn often, "Hilo Hattie" style, for the performance of comic dances. One of the most popular costumes is the holokuu, an adaptation of the tightly-corseted Victorian dress and train. On the rare occasions

when men dance, the costume is comprised of a malo worn with a flower lei and, occasionally, flower anklets.

Chapter IV presents a description of six selected ethnological dances which include two from Samoa and four from Hawaii.

CHAPTER IV

DESCRIPTION OF SIX SELECTED ETHNOLOGICAL DANCES

In this chapter, six Polynesian dances are described with respect to pertinent background information, the number of dancers, the structure, the formations, the basic movement motifs, the accompaniment, the costumes, and the occasions on which the dances are performed. Wherever possible, the accompaniment is analyzed in metrical terms. This procedure is impossible, however, in those instances in which the non-metrical musical accompaniment for specific dances is comprised of the rhythmic patterns of the words of a chant or the accompaniment is improvisational in nature and dependent, therefore, upon a spontaneous collaboration between the dancers and the musicians. In two of the dances described by the investigator, the dancers contribute to the accompanying sounds by playing upon accessory instruments during the performance of their movements as a means of self-accompaniment.

Because the attitude that dancing for men is effeminate still persists in the minds of some individuals, the investigator chose to describe two Samoan dances which are danced by men: Lapalapa, which may be performed by women, also, and the Samoan Sword Dance, which is a traditional dance performed

by men only and stems from its origin as a technique for training warriors. The four Hawaiian dances included in this study represent a cross-section of typical music and dance characteristic of the Hawaiian culture. Pupu Hinu-hinu, a lullaby about "Shiny Shells", is simple enough to be danced as a child's first Hula; Ka Pi A Pa is a rhythmic means of teaching the Hawaiian alphabet comprised of twelve letters; Ula No Weo, or "The Beautiful Red Glow", is a dance accompanied by a chant which extols the beauty of the region around Cape Nohili; the fourth Hawaiian dance, Beyond the Reef, is a "hapahaole", or modern song in English, which never could have been composed under ancient Hawaiian disciplines pertaining to composition because it speaks of the separation of lovers which was thought in ancient Hawaii to incur bad luck, even death, for the composer or for the person for whom the song was composed.¹

THE SAMOAN SWORD DANCE

The Samoa Sword Dance, in which the dancer uses the wooden nifo o'ti, or "tooth of death", was originally a dance to train warriors by conditioning both sides of their bodies equally in order that those engaged in battle could defend and attack successfully from either side of their bodies. The hook on the back of the sword served originally to hold the heads of opponents slain in combat. This dance

¹Virginia Logan, Interview, Polynesian Cultural Center, August, 1968.

is now one of the most popular Samoan dances for entertainment and recreational purposes. Another variation of this dance is the very similar Flaming Sword Dance which was developed by the Samoans in Hawaii after World War II.¹

The Samoan Sword Dance does not lend itself to analysis in accordance with specific counts and measures of its accompaniment. The investigator, therefore, will describe this dance with respect to the following elements: 1) Number of Dancers, 2) Structure of the Dance, 3) Formations, 4) Basic Movement Motifs, 5) Accompaniment, 6) Costumes, and 7) Occasions for Performance.

Number of Dancers: Because of its difficulty, this dance is usually performed as a solo which is improvisational in nature. As many as eight men, however, may structure the movements into a synchronized dance performed in unison for the entertainment of guests.

Structure of the Dance: The structure of this dance, as taught by Mr. Sima Manumaneuna of Upolo, Samoa, is a Rondo, indicated by the letters ABACADAE.

Formation: Since this dance is usually a solo, there is no particular formation. When it is danced by a group of men, they may decide upon the designs or formations in which it is to be performed.

¹Sima Manumaneuna, Interview, Polynesian Cultural Center, August, 1968.

Basic Movement Notifs: This dance is basically an exhibition of prowess in twirling, throwing, and catching the sword. Unless otherwise stated, the position of the body is erect; the sword is thrown and caught with meticulous timing by the dancer. The sequence of movements and the duration of each is at the dancer's discretion. The A section is comprised of twirling the sword in a continuous circle in front of the body by using both hands and arms. The B section is comprised of twirling "figure 8's" on one side of the body; this movement is repeated on the opposite side of the body. The C section is identical with the B section except for the level of the "figure 8's" which are twirled around the ankles as one foot is placed ahead of the other foot. The D section is comprised of spinning the sword over the knuckles and around the palm of one hand with the arm stretched forward; this movement is repeated with the opposite hand. The E section is comprised of passing "figure 8's" across and above the body while the weight of the dancer is supported by his head and feet in an arched, or "bridge", position.

Accompaniment: The accompaniment for this dance is a continuous beating upon "slit drums" and rolled pandanus mats in a quick tempo.

Costume: The costume for this dance is usually a lavalava which is worn tucked up around the hips to allow maximum

movement on the part of the dancer; a tooth necklace is sometimes worn. When the dance is performed as the Flaming Sword Dance, leaf fringes are added around the neck and knees.

Occasions for Performance: Since this dance is very popular both for entertainment and recreational purposes, the occasions for its performance are many and varied. Small boys at the age of seven practice it at play. Young men perform it for their own edification, both alone and with others. Sometimes as many as eight men synchronize their movements and perform for guests in a village or in conjunction with special events such as the celebration of Flag Day, April 19, at which teams of dancers from several villages are represented.

LAPALAPA

This dance derives its name from the Lapalapa, the midrib of the coconut leaf, which is about 18 inches long and is split at one end for six inches. It is carried by the dancers and serves as an accessory means of accompaniment. This dance differs in form, continuity, and movement in each village and with each choreographer, although all versions of the dance are based upon the manual of arms, or gun twirling exercises, which the Samoans observed the American military forces performing during World War II. The person who choreographs the unison dance which will represent his

particular village on important occasions is not necessarily a matai, or noble, but is an individual who has interest and ability in choreography.

Number of Dancers: Any number may participate.

Structure of the Dance: The structure of this version as taught by Mr. Sima Manumaneuna of Moataa, Upolo, is a rondo, indicated by the letters ABACADAEAF.

Formation: The formation is in straight lines facing the audience.

Metrical Analysis of the Movement: Mixed meter, 3/4 and 4/4.

Starting position: Stand erect with feet slightly apart, torso rotated toward L, holding the lapalapa by butt end in R hand with split end against palm of L hand at L shoulder level on L side.

A	Counts	Measures
Slap split end of <u>lapalapa</u> on L		
palm.	1	1 3/4
Hold.	2	
Twist torso R and slap <u>lapalapa</u>		
on R hand.	3	
Repeat.	1-3	2

B

Holding lapalapa with both hands in middle of stem, walk forward,

	Counts	Measures
beginning on R foot and slapping butt end of <u>lapalapa</u> against R thigh, leaving split end of <u>lapalapa</u> up.	1	3 4/4
Repeat L R L.	2-4	
Holding <u>lapalapa</u> in R hand, lift L foot behind R knee, slapping butt end of <u>lapalapa</u> against sole of L foot.	1	4
Step on L foot, slapping split end of <u>lapalapa</u> on L palm at L shoulder level.	2	
Slap butt end of <u>lapalapa</u> against L sole in front of R knee	3	
Step on L foot, slapping butt end of <u>lapalapa</u> against L palm at shoulder level.	4	
Slap split end of <u>lapalapa</u> on L palm on L side of body at shoulder level.	&	
Repeat A		
C		
Slap split end of <u>lapalapa</u> twice to L side at shoulder level	1 &	5

	Counts	Measures
Jump to R on R foot and close L foot	2	
Jump backward on L foot and close R foot	3	
Jump L on L foot and close R foot	4	
Jump forward on L foot and close R foot	1	6
Jump R on R foot and close L foot	2.	

Repeat A

D

Holding middle of <u>lapalapa</u> with both hands, slap split end twice on ground in front of dancer	1-2	7	3/4
Step backward on L foot, dipping <u>lapalapa</u> L in 1/2 circle from horizontal position	3		
Repeat R L R.	1-3	8	

Repeat A

E

Holding butt end of <u>lapalapa</u> in R hand, slap twice on L palm at L shoulder level	& 1	9	
---	-----	---	--

	Counts	Measures
Slap split end of <u>lapalapa</u> once against R calf, as R foot is turned out, L arm relaxed.	2	
Repeat slap as R foot closes parallel with L foot.	3	
Slap R calf twice.	& 4	
Repeat counts 1-4		10
Repeat A		
F		
Holding butt end of <u>lapalapa</u> in L hand, pivot R in 1/4 turns on R foot, accentuating each step of L foot by slapping split end of <u>lapalapa</u> against R palm at shoulder level.	1-4	11 4/4

Accompaniment: Although drums and mats are often used, the major part of the accompaniment is produced by the slapping of the lapalapa held by the dancers.

Costume: The costume for this dance is usually a cotton puleyasi for the women and a cotton lavalava for the men. The same color and design of fabric is used for the costumes of all members of the group.

Occasions for Performance: This dance is a favorite unison dance, It is performed at celebrations such as Flag Day, at

the dedications of new public buildings, and on any other occasion for which the dance is considered appropriate.

BASIC HAWAIIAN STEPS

In her description of the four Hawaiian dances included in this study, the investigator referred to several steps by their Hawaiian names. Analyses of these steps follow:

Ami: Standing with feet parallel and slightly apart, knees bent, roll hips to L, forward, R, backward, L.

Hela: Standing with weight on R foot, R knee bent, L leg forward, ball of L foot on floor parallel to R, bring L foot next to R foot; bend both knees and shift weight to L foot, extending R leg forward.

Kaholo: Standing with feet parallel and slightly apart, knees slightly bent, torso erect, step to R on R foot while shifting weight past L hip; close L foot to R and shift weight back to R foot.

Uwehe: Standing with feet parallel and slightly apart, knees slightly bent, stamp L foot lightly and immediately rise on toes of both feet, knees pointing over feet. The entire movement is in the legs and the feet.

Panina: Ending; bow. Extend R leg forward with toes on floor, L knee slightly bent, R palm resting on L palm with arms extending forward; bow head.

In the description of the dances entitled Pupu Hinuhinu, Ka Pi A Pa, and Ula No Weo, the Hawaiian words which are chanted or sung have been placed beneath the counts and measures of the movements to which they apply.

PUPU HINUHINU

The theme of Pupu Hinuhinu, or "Shiny Shells", concerns children playing on the beaches of Hawaii. They find a shell, put it to their ears, and listen to the sound of the sea. Then they put the shell to sleep and as the shell goes to sleep the children go to sleep also. The brevity and the repetition of movement of this dance make it suitable to teach to children. The dancers themselves contribute to the accompaniment by clicking the ilili, or two lava stones, held in each hand.

Number of Dancers: Any number may participate.

Structure of the Dance: The structure of this dance is a group of parts with the last section repeated, indicated by the letters ABCC.

Formation: The formation is in straight lines facing the audience.

Metrical Analysis of Movement: Meter, 4/4

Starting Position: Sit in kneeling position with knees together, weight on heels, torso erect, arms at shoulder level

with hands directly in front of sternum, palms facing body and cupped to hold two stones in each hand.

A	Counts	Measure
Stretch arms forward, clapping stones three times.	1-3	1
Hold.	4	Pupu
Raising body to 45 degree angle with weight shifting to knees, reach diagonally forward L, arms at shoulder level, click stones once	1-	2 Hinuhinu
Turn body slightly front, click stones once	2	
Repeat R	3-4	
Repeat measure 1	1-4	3 Pupu
Repeat measure 2, clicking stones once to each side; L on ct. 1, R on ct. 3	1-4	4 Hinuhinu e
Shift weight back to heels and click stones along floor three times, beginning on L side and progressing R.	1-4	5 okekahakai
Repeat measure 5, beginning on R side and progressing L.	1-4	6 kahakai

	Counts	Measure
Repeat measure 1.	1-4	7
	Pupu	
Repeat measure 4.	1-4	8
	Hinuhinu	e
B		
Repeat measure 1.	1-4	9
	Pupu	
Repeat measure 2.	1-4	10
	Hinuhinu	
Repeat measure 1	1-4	11
	Pupu	
Repeat measure 4.	1-4	12
	Hinuhinu	e
Cupping hands to R ear, bend tenderly to R, keeping face and torso facing front	1-4	13
	alohe	
Repeat L.	1-4	14
	kakou	e
Repeat measure 1.	1-4	15
	Pupu	
Repeat measure 4.	1-4	16
	Hinihinu	e
C		
Repeat measure 1.	1-4	17
	Pupu	
Repeat measure 2.	1-4	18
	Hinuhinu	
Repeat measure 1.	1-4	19
	Pupu	
Repeat measure 4.	1-4	20
	Hinuhinu	e

	Counts	Measure
With fingers of L hand in R palm, place both hands beside R cheek and tilt head downward to R side to rest on hands	1-4	21 E moe
Repeat "sleep" gesture L.	1-4	22 E
Repeat measure 1.	1-4	23 Pupu
Repeat measure 4.	1-4	24 Hinuhinu e

C repeated

Repeat movement and music of C, gradually retarding last four measures (e moe, e moe e) to indicate the child falling asleep.

Accompaniment: The accompaniment for this dance is a lullaby composed by Elizabeth D. Beamer. The record album entitled Hawaii's Mahi Beamer, Capitol Records, T 1282, contains a recording of Pupu Hinuhinu.

Costumes: The costumes worn for formal presentations vary according to the preferences of the choreographer. Muumuus are often worn when the dance is performed for recreational purposes.

Occasions for Performance: Besides being performed in Hula classes and for recreational purposes, this dance is often included in night club floor shows, and at dance concerts.

KA PI A PA

The song Ka Pi A Pa, or "Alphabet" was composed by Mary Kawena Pukui in 1951 to help her grandson learn the Hawaiian alphabet of twelve letters.¹ The English translation is:

O my young companions
Let us
Learn the alphabet
A E I O U H K L M N
And P and W are the last
In the alphabet

Number of Dancers: Any number may participate.

Structure: The structure of this dance is a one-part form, indicated by the letter A which is repeated.

Formation: The formation is in straight rows facing the audience.

Metrical Analysis of Movement: Meter, 4/4

Starting position: Stand with feet parallel and slightly apart, knees slightly bent, torso erect, L hand on L hip, R fist in front of R hip with elbow relaxed.

Counts Measure

Kaholo R 4 times, fist accenting
counts 1 and 3 with fist near
hip, counts 2 and 4 with fist
forward of hip.

1-4 1
E na hoa Kamalii

¹Record album, Na Mele Hawai'i No Na Keiki, Hula Records, H 105, Honolulu.

	Counts	Measure
<u>Kaholo</u> L 4 times with hands reaching forward from sternum, palms up and hands a few inches apart.	1-2	2
Open hands to sides at shoulder level.	3-4 E a'o mai kakou	
Step L, making 1/4 turn, as L hand moves to L hip and R hand moves to mouth and opens forward with palm up as R foot closes to L.	1-2 I pa'	3
Repeat R.	3-4 ana'au	
<u>Kaholo</u> L 4 times, arms opening to sides.	1	4
Close arms forward with palms up.	2-4 Ka pi-a-pa	
<u>Kaholo</u> L 4 times, executing following gestures:		
Describe 1/2 circle forward and downward with R hand, elbow bent, and palm facing down at breast level.	&	
Repeat with L hand slightly above level of R hand.	1	5 A
Place L hand on L hip, as R hand describes shallow curve forward and upward from chin.	2	E

	Counts	Measure
Describe circle with R arm, moving counter clockwise inside curve of L arm held forward at shoulder level.	3	I
Place L hand on L hip as R hand in fist pounds down once beside R hip.	&	0
Bring both arms together in front at shoulder level with palms facing each other.	4	U
Turn R and <u>Kaholo</u> R 4 times as L hand describes 1/4 circle from mouth forward and to L side with arm extended, R hand on R hip.	1-4	6 H K L M N
Repeat measure 6, turning L.	1-4 0 P me W,	7 na panina
<u>Ami</u> 4 times, moving arms from sides at shoulder level to front, palms facing each other.	1-4 0 ka pi-a-pa	8
Repeat entire dance.		9-16

Accompaniment: The song was composed by Mary K. Pukui. The phonograph record album Na Mele Hawai'i No Na Keiki, Hula Records, contains this charming song.

Costume: When this dance is presented at a concert or show the choreographer decides which Hawaiian costume to use. When the dance is performed for recreational purposes the muumuu is often worn.

Occasions for Performance: This dance may be performed both as an exhibition dance at floor shows or dance concerts and as a recreational dance for the enjoyment of the participants.

ULA NO WEO

The Hawaiian chant, Ula No Weo, or "Beautiful Red Glow", is sung according to the rhythmic patterns of the Hawaiian words rather than in accordance with a metrical count. The words extol the natural beauties surrounding Cape Nohili. The English translation follows:

The beautiful red glow of the sun shines on the ilima blossoms; you can easily see the heavy showers. At the farthest point, Cape Nohili, a brook wends its way among the ginger blossoms. The cool green forest at Kanahale is so inviting. Thus ends my song to Kamoha'i.¹

This chant is a gesture dance and uses hand gestures to convey descriptions of the natural environment. The arm movements encompass mainly the area around the body at the height of the shoulders. Gestures flow from one to the other, the elbows are always slightly bent: the kinaesthetic feeling

¹Class notes of Health, Physical Education, and Recreation, Hula Class, University of Hawaii, Summer, 1963.

is that of relaxation since no great amount of force is applied to any of the movements.

Number of Dancers: Any number may participate.

Structure of the Dance: The structure is a one-part form, indicated by the letter A.

Formation: The formation of the dancers is in straight lines facing the audience. Movements of the legs and hips which are performed simultaneously with the gestures of the arms and hands include the ami, kaholo, and uwehe.

The gestures used are those indicating "flower", "rain", "seeing", "brook", "forest", and "singing". "Flower" is formed by the fingers of both hands closing to meet the thumbs while the wrist turns the palm of the hand to face the dancer's head; the gesture is performed with the arm only as far to the side as can be achieved without pinching the scapula; the image is of plucking flowers.

"Rain" is formed by turning both palms out to face the audience, with the palms slightly higher than the dancer's head; the fingers are fluttered rapidly, as the hands are drawn downward in front of the body.

"Seeing" is formed by the L hand shading the eyes with the palm downward.

"Brook" is formed by pushing both hands downward once beside one hip and repeating the motion on the other side.

"Forest" is formed by bending the right elbow so that the palm faces the face and circling the hand from the wrist, while the left hand, palm down, performs the same circling under the right elbow.

"Singing" is formed by both hands undulating twice on each side of the mouth, followed by the right hand moving out to extend the arm to the right side of the body at the level of the dancer's mouth, and undulating once. All gestures are made with an undulating, flowing quality produced by extending and retracting the arm from the elbow and the hand from the wrist.

Accompaniment: Accompaniment for this dance is the chant entitled, Ula No Weo, or "The Beautiful Red Glow". The rhythm for chants is based upon the rhythm of the Hawaiian words rather than according to an imposed metrical system.

Costume: The costume for this dance is likely to be a pa-u and kikepa worn with flower leis, and flower hair ornaments, since this dance is a traditional chant; another costume which is sometimes used is comprised of a ti leaf skirt, strapless top, and flowers. These two costumes are those most closely associated with the older dances and those dances which are composed according to traditional standards. At a public performance the choice of which costume is to be worn is the prerogative of the teacher or the director of the dance.

Occasions for Performance: This dance is performed by dancers who have had some experience but are not necessarily advanced. This type of dance would be performed at dance recitals and demonstrations, in Hula classes, and, sometimes, for recreational purposes.

BEYOND THE REEF

The song, Beyond the Reef, composed by Jack Pitman, is a good example of the "hapahaole" style of Hawaiian music. The words are sung in English, the melody is influenced by characteristic qualities of American popular music. The fact that this song speaks of unpleasantness in the separation of lovers is indicative that it could never have been composed under circumstances governing the composition of music in traditional Hawaii.

Number of Dancers: Any number may participate.

Structure: The structure of the dance is a one-part form, indicated by the letter A.

Formation: The formation of the dancers is in straight lines.

Metrical Analysis of Movement: Meter, 4/4

Starting Position: Stand erect with feet parallel, knees relaxed, arms relaxed at sides.

	Counts	Measure
Beginning on R foot slide diagonally toward R as hands execute a wave-like motion by dipping down and up alternately at waist level.	1	1
Repeat 3 times with hands progressing toward R side of body.	2-4	Beyond the reef
Turn L, touching ball of R foot beside L foot as hands imitate waves by alternately rising and falling from waist to breast level in front of body.	1-3	2
Repeat, turning R.	4-1-2	3
Repeat, turning forward.	3-4	Where the sea is dark and cold
<u>Kaholo</u> R, undulating hands once forward with palms down, arms extended, elbows relaxed.	1-2	4
Repeat <u>kaholo</u> L, undulating hands once at heart.	3-4	
<u>Kaholo</u> R, turning R palm up and extending arm forward and to R side at shoulder level.	1	5
Place palms together and hold beside R cheek, tipping head slightly R.	2	

	Counts	Measure
Repeat <u>Kaholo</u> L, undulating L arm twice as it extends L while head moves to erect position and focus follows L hand as index finger of R hand points upward.	3-4	My love has gone and our dreams grow old
<u>Kaholo</u> R with L hand on L hip, shake R hand gently 3 times.	1-2	6
<u>Kaholo</u> L, undulating hands forward from body once, undulate hands at heart once.	3-4	There'll be no tears
<u>Uwehe</u> R, undulating hands forward.	1	7
<u>Uwehe</u> L, crossing hands loosely at shoulder level, palms facing body, undulate hands once.	2	
Repeat counts 1 and 2	3-4	There'll be no regretting
<u>Kaholo</u> R, extending hands forward, palms up.	1-2	8
<u>Kaholo</u> L, undulate hands once at temples and twice at heart.	3-4	
<u>Kaholo</u> R, undulating hands forward once.	1-2	9

	Counts	Measure
<u>Kaholo</u> L, placing R hand near R temple, L hand under R elbow.	3-4 Will he remember me, will he forget	
<u>Kaholo</u> R, executing "flower" gesture at head level toward R.	1-2	10
Repeat L.	3-4	
<u>Hela</u> R, L, R, L; with each <u>Hela</u> describe outward circles above head with R arm and inward circles with L arm moving from shoulder to breast level.	1-4	11
Extend arms forward.	& I'll send a thousand flowers where the tradewinds blow	
<u>Kaholo</u> R, undulating arms toward body.	1-4	12
<u>Kaholo</u> R, touching chest with fingertips once and extending arms forward with palms up.	1-4 I'll send my lonely heart for I love him so	13
Step on R foot, close L foot to R, bending both knees. Repeat 3 times to R, undulating hands up to breast level and down to hip level as knees bend.	1-4	14

Counts Measure

Repeat steps of measure 14, L

turning palms up as L hand moves
forward and to L side at shoulder
level with arm extended.

1-4 15
Some day I know he'll
come back again to me

Kaholo R, as R hand points upward

with index finger erect, palm
toward face, L hand on hip

1-2 16

Kaholo L, undulating hands at

heart twice.

3-4

Repeat measure 1.

1-4 17
'Til then my heart
will be beyond the
reef

Accompaniment: Accompaniment for this dance is the modern Hawaiian song, "Beyond the Reef", composed by Jack Pitman.¹ It is one of the most popular Hawaiian songs with tourists and is included in many phonograph record albums.

Costume: The costume for this dance is determined by the occasions and the preference of the choreographer. The investigator recalls having seen it performed on various occasions in the ti leaf skirt, in the holokuu, and in the everyday muumuu.

¹Music of Hawaii: Henry Mancini, His Orchestra and Chorus, RCA, LSP 3713, New York, 1966.

Occasions for Performance: Since this is an extremely popular dance with visitors to the islands it is often performed at entertainments directed especially toward the tourists, such as nightclub floor shows, the Kodak Hula Show, and the evening performance at the International Market Place. Both the dance and the song are popular with islanders also and are sometimes performed for recreational purposes at private parties.

Summary

Six Polynesian ethnological dances were described in this chapter with respect to pertinent background information, the number of participants, the structure, the formation, the basic movement motifs and/or the metrical analysis of the movements, the accompaniment, the costumes, and the occasions on which the dances are performed.

The Samoan Sword Dance and one Hawaiian dance, Ula No Weo, were described only in terms of the basic movement motifs since they are not based upon a metrical system of rhythmic analysis. The movements of one Samoan dance, the Lapalapa, and of three Hawaiian dances--Pupu Hinuhinu, Ka Pi A Pa, and Beyond the Reef--were analyzed in terms of the metrical relationships of the dances and their musical accompaniment.

Chapter V presents a summary of the study as a whole and recommendations for further studies.

CHAPTER V

SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDIES

Summary

A resume of anthropological findings verifies the highly important place of dance in the life of primitive man. Scholars have found dance to be not only the first art but the generative art for the eventual development of all other arts. Dance in primitive life ranges through all aspects of its culture--the economic, in work songs and dances; the religious and magical, in chants and dances honoring the gods; the social, in providing solidarity for the group in communal dances; the militaristic, in war dances to condition warriors, to engender courage for the forthcoming battle, to celebrate a victory, and to mourn for those who were slain in battle; and the aesthetic, in expression of the artistic approach of the specific culture.

Because both the Samoan and Hawaiian cultures are a part of the broad category of Polynesia, there are elements which these two cultures share in common with Polynesia from which they stem. Polynesia is a triangular area of seven million square miles of Pacific Ocean with islands scattered throughout; the points of the triangle are Hawaii, New Zealand, and Easter Island. Polynesia was apparently settled by

migratory waves of peoples flowing from the Indonesian Archipelago into the various Pacific Islands. One basic language prevails throughout Polynesia although different dialects have developed within the various cultures which it encompasses. The topography of Polynesia comprises the volcanic "high islands" and the low coral atolls. Material art forms of Polynesian societies are similar but the attitude and approach to craftsmanship vary greatly from culture to culture.

The settlement of Samoa apparently took place around 750-500 B. C. As the culture evolved, an emphasis was placed upon an intricate structure of social precision and relatively little concern was expressed toward the supernatural or religious aspects of life. The Samoan Kava Ceremony illustrates the ritualized intricacy of the social order. The taupou, or village hostess, is a major participant in the Kava Ceremony and a center around whom many activities of each village revolve. Although leadership in Samoa follows in general a system of primogeniture in which the eldest son of a chief becomes the next chief, the youth must still show himself worthy of the office. Because rank in Samoa has been dependent traditionally upon social status rather than upon status as a member of a religious community, the adoption of Christianity was accomplished more easily in Samoa than in cultures with an established religious hierarchy. Although Samoan

culture has changed and continues to change, it still remains faa Samoa, or the Samoan way.

Hawaii was settled apparently about 200 B. C. The Hawaiian social system was tightly structured and dominated by religion. The two concepts of mana, or great spiritual power, and kapu, or prohibition, bolstered the position of the chiefs who were looked upon as divine in many cases and had absolute authority over the life and death of their subjects. The authoritarian rule of the chiefs was supplanted by a similar authoritarian system of new prohibitions under the influence of the Congregationalist missionaries from New England. Luckily for the perpetuation of many elements of Hawaiian culture, a reaction against the prohibitions of these early missionaries occurred during the second half of the nineteenth century.

The purpose of this study was to report information regarding six selected ethnological dances from the cultures of Samoa and Hawaii. The study was limited by (1) the availability of information from documentary sources; (2) the influence of European and/or American cultures upon the selected dances (3) disciplined observations of the investigator; and (4) the cooperation of selected human sources of data through personal interviews.

The investigator found no previous studies which duplicated the present one. Studies conducted by Marti and Kurath, Edmondson, Fortenberry, Kurath, Feder, Williams, and

Garcia were reviewed; similarities and differences between these studies and the present investigation were noted.

Available theses, dissertations, manuscripts, books, periodicals, newspaper articles, and phonograph records pertinent to all phases of the study were used as documentary sources of data. The faculty members of the College of Health, Physical Education, and Recreation of Texas Woman's University, selected dancers, choreographers, and teachers, and selected members of the Samoan and Hawaiian communities residing in Hawaii served as human sources of data for the study.

The procedures followed in the development of this study included: 1) preliminary procedures, 2) collection of data from documentary sources, 3) collection of data from human sources, 4) procedures utilized in the organization of the data, and 5) preparation of the written report of the study as a whole.

Preliminary procedures included securing permission to undertake the study, reviewing the techniques and disciplines pertaining to the pursuit and reporting of historical research, and obtaining all available documentary sources of data through extensive library research. A Tentative Outline of the study was prepared and approved by the members of the investigator's Thesis Committee. It was presented in a Graduate Seminar in the College of Health, Physical Education, and Recreation at the Texas Woman's University. This

Tentative Outline was revised in keeping with suggestions made by participants in the Graduate Seminar and the approved Tentative Outline was filed in the form of a prospectus in the office of the Dean of the Graduate School at the Texas Woman's University. A Topical Outline of the study was developed and presented to the members of the investigator's Thesis Committee for their corrections and suggestions. It was revised in accordance with these suggestions and, after the final approval of the members of the Thesis Committee, it served as a working outline for the development of the written report of the study as a whole.

The collection of data from documentary sources included a thorough study of materials pertinent to Polynesia in the libraries of Denton, Texas, and of Honolulu, Hawaii. The collection of data from human sources was accomplished through personal interviews with selected authorities on Samoan and Hawaiian music and dance in Oahu, Hawaii, during August and September of 1968.

The data collected from both documentary and human sources were analyzed carefully and organized in accordance with the Topical Outline of the thesis developed previously. The written report of the study as a whole was prepared and submitted chapter by chapter to the members of the Thesis Committee for their corrections and suggestions. The final report was organized and presented in the following five chapters: Chapter I, Orientation to the Study; Chapter II,

Procedures Followed in the Development of the Study; Chapter III, Music and Dance in Samoa and in Hawaii; Chapter IV, Description of Six Selected Ethnological Dances; and Chapter V, Summary and Recommendations for Further Studies.

Appendixes were prepared comprised of Appendix A, A Glossary of Polynesian Terms Used in the Study; Appendix B, Interview Forms Used in Interviewing Human Sources of Data; and Appendix C, A List of the Authorities Interviewed and the Dates of the Interviews.

A discussion of Polynesian music and dance, with an emphasis upon their similarities and differences was presented in Chapter III of this thesis. The traditional music of both Samoa and of Hawaii reflects the coalition of elements inherent in the cultural area of Polynesia. The traditional music of Polynesian cultures was primarily vocal; part-singing was common, usually in either the form of a bordun with one part maintaining a monotone while the other part rises and falls above and below it, or of counterpoint comprised of a theme and variations performed simultaneously instead of in succession. The range of pitch in the ancient music is narrow, generally comprised of intervals of a second or of a third. The tempo may vary from very slow to very fast within a single composition; this is especially noticeable in the Polynesian music which is non-metrical according to Western standards, and affords, therefore, opportunities for rhythmic improvisation on the part of the performer.

Polynesian music was an integral part of religious ceremonies, magic rituals, and funeral rites. It was concerned also with the narration of heroic and hazardous achievements, with the punishment of wrongdoers, with work and with play, with patriotism, and with romantic love. Thus, the music of the Polynesians was woven closely into the pattern of their daily living.

Samoa music possibly achieves its best expression in its choral singing. Vocal music of the following two types is characteristic of Samoa: 1) a crystallized melody which is passed down from generation to generation such as in war songs, and 2) melodies improvised on the spur of the moment, such as songs "made up" by children at play.

The Samoan culture has produced several unique musical instruments such as the rolled pandanus mat and the "bamboo organ". Wooden gongs have been supplanted in almost all areas of Samoa by empty tins which are used as percussion instruments. Other common instruments which are still used in Samoa are "slit drums" of various sizes, several types of traditional shell trumpets, and particular instruments which are considered appropriate for specific categories of individuals in Samoan society to play, such as the bamboo flute which is often used for lovers' serenades.

Dance in Samoa is likely to be performed on both formal and informal occasions, both of which include music, also.

Formal occasions are those on which the bride dances at her wedding, the taupou dances for honored guests, the manaia dances to woo his bride, and the boys dance after they have been tattooed. Informal occasions for dance occur in the small gatherings held in the villages which usually include a few visitors from outside the host village. These dances are monopolized often by the children as their relatives encourage them to dance in their own individualistic styles. Other occasions for dance are those on which various groups from different villages meet to demonstrate their dances such as the celebration of April 19, Flag Day, and the aisiga, or benefit production, which is presented as a means of raising money for public works. Samoan life also includes many formal ceremonies such as the Kava Ceremony in which the prescribed sequence of movements is very closely related to dance.

Although Samoan dance is often improvisational in nature, there are three widely divergent styles within which the dancer develops his own variations. The style of the taupou is serene and dignified; it is contrasted by the style of the jester which is characterized by an exaggerated burlesque of the taupou, by leaping about, and pounding upon the floor. The style of the boys is athletic in nature and depends for much of its appeal upon the feats of difficult rhythmic coordination achieved by the dancers slapping their

bare limbs. Regardless of which style is used, the dancer is under a strong social pressure to achieve a highly individualistic manner of performance.

The costuming of the dancers in Samoa on those occasions which call for dances in unison to be presented is likely to be identical for all of the participants in order to heighten the effect of the mass movements. The women's costume is generally the puleitasi today. A more ancient women's costume is a wraparound skirt worn with a leaf or flower bodice and further enhanced by flowers in the hair and flower necklaces. The men's costume includes the lava-lava and floral embellishments similar to those worn by the women. Both sexes are sometimes tattooed and/or painted with black and blue facial make-up. When the taupou dances in her official capacity, she also wears an elaborate hair helmet with her formal costume.

Polynesian musical instruments used in Hawaii since ancient times include bamboo flutes, shell trumpets, and wooden drums. Some instruments still used by musicians today to accompany old dances include the Hula drum, the knee drum, the gourd drum, and the "bamboo organ". Stone castanets, bamboo rattles, and gourd rattles are still used by dancers in the performance of both traditional and modern Hulas.

The composition of the words in traditional Hawaiian music was governed strictly by kapus. Both the literal meaning and the metaphysical meaning of the words had to be

considered lest the repetition of the chant might bring bad luck, even death, to the composer or to the person to whom it was dedicated. At least four styles of chants prevailed, each of which was appropriate for a different purpose--for prayers and dirges, for dance accompaniment, for love chants, and for a rhythmic recitation.

In addition to its own traditional elements, Hawaiian music has absorbed several influences including the hymns introduced by the missionaries, sea chanteys, and European orchestral music. The use of stringed instruments, such as the ukulele and the guitar, have contributed also to the distinctive sound of modern Hawaiian music.

The Hula dances of old Hawaii were an integral part of the total community life. Whether their ultimate purpose was either sacred or profane, all of the dances stemmed from a basic technique of using hand and arm gestures to communicate the ideas of objects, locomotor movements, or abstract concepts. This reliance of the Hawaiian dancer upon the use of gesture is traceable directly to their original culture of the ancestors of the Polynesians in Southeast Asia.

All Hula dances may be categorized in two types--standing and sitting dances. The traditional formations were simple and, at the present time, continue to be performed in uncomplicated straight lines with the lines changing places at times during the dance. Although all social classes were

interested in and performed the recreational Hulas in ancient Hawaii, there was a class of professional dancers who were subjected to rigorous training in a special school, the Hula Halau, before being admitted to a Hula troupe employed by the chief or the king to perform the sacred dances and to honor the alii on state occasions. These professional dancers were classified in some Hula groups with respect to their performance of either the standing or the sitting dances. A common means of categorizing Hawaiian dances today is in accordance with the instruments utilized to provide the accompaniment for specific dances.

All forms of native Hawaiian amusements, including the dancing of the Hula, were opposed by the Puritan missionaries who arrived in 1820. They tried to destroy the Hula but succeeded only in "driving it underground" until it was restored to royal favor in 1874 at the coronation of King Kalakaua.

The style of the Hula is "in harmony with the body"; the major emphasis is placed upon arm and hand gestures while the swaying of the hips and the basic steps serve as a rhythmic foundation for the flowing gestures of the dance. As women began to take a more prominent place in the teaching and in the choreographing of the Hula during the nineteenth century, their influence resulted in a gentle, flowing quality of movement in contrast to the somewhat angular style

which was typical when the Hula was dominated by men as teachers and as performers.

The costuming of the Hula has changed drastically from that of ancient days. In the pre-missionary days, the costume of a skirt and a shawl made from tapa was universal; it is still worn for dances in which the ancient costume is considered appropriate although this costume is now made of cotton. Ti-leaf skirts with a bloused, strapless top are now worn by women as a semi-traditional costume. The missionary innovation of the muumuu is worn often, "Hilo Hattie" style, for the performance of comic dances. One of the most popular costumes is the holokuu, an adaptation of the tightly-corseted Victorian dress and train. On the rare occasions when men dance, the costume is comprised of a malo worn with a flower lei and, occasionally, with flower anklets.

Six Polynesian ethnological dances were described with respect to pertinent background information, the number of participants, the structure, the formation, the basic movement motifs and/or the metrical analysis of the movements, the accompaniment, the costumes, and the occasions on which the dances are performed.

The Samoan Sword Dance and one Hawaiian dance, Ula No Weo, were described only in terms of the basic movement motifs since they are not based upon a metrical system of rhythmic analysis. The movements of the Samoan dance, the

Lapalapa, and of three Hawaiian dances--Pupu Hinuhinu, Ka Pi A Pa, and Beyond the Reef--were analyzed in terms of the metrical relationships of the dances and their musical accompaniment.

Recommendations for Further Studies

In developing this study of selected ethnological dances of Samoa and Hawaii, the investigator discovered numerous possibilities for further research with respect to the dances and music of Polynesia. Specifically, she offers the following suggestions for further studies:

1. The choreographing of a suite of ethnological dances based upon the indigenous Samoan and/or Hawaiian dance and music.

2. A longitudinal study of dance in one selected Samoan village or district, with special emphasis upon the introduction and adaptation of non-Samoan elements into the dance of the selected village or district.

3. A comparative study of selected movement motifs in the various traditional dances of Samoa, Hawaii, and Southeast Asia.

4. A definitive, historical study of the Hula.

5. A comparative study of mens' dances in the Polynesian cultures of Hawaii, Samoa, Tonga, Fiji, and Maori of New Zealand.

6. The development of a suite of ethnological dances based upon the folklore and legends of Maui, the hero of Polynesian culture.

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APPENDIXES

APPENDIX A

A GLOSSARY OF POLYNESIAN TERMS

Samoan Terms

AISIGA. An entertaining program of song, dance, and drama, held to raise money for public works.

AUALUMA. An association of girls and unmarried women in a village.

AUMAGA. An association of boys and young men in a village.

FAA SAMOA. The Samoan way of living.

KAVA. An intoxicating beverage made throughout Polynesia from the root of the Piper Methysticum.

LALI. A "slit drum" made from the hollowed section of a tree branch; the middle of three sizes of "slit drums".

LAVALAVA. The wraparound skirt worn by men.

LONGO. A "slit drum" made from the hollowed section of a tree branch; the largest of the three sizes of "slit drums".

MALAGA. A ceremonial journey made by the inhabitants of one village to visit those of another village.

MANA. The Polynesian concept of strong spiritual power believed to be inherent in particular individuals and in specific objects.

MATAI. A noble.

MANAIA. The heir of the chief.

NAFA. A "slit drum" played by beating it with two sticks.

NIFO OTI. "Tooth of Death," the wooden sword now used in the Samoan Sword Dance.

'OFE. A "bamboo organ" made of several bamboo pipes played by striking the ends of the pipes on the ground.

PATE. A "slit drum" made of the hollowed section of a tree branch; the smallest of the three sizes of "slit drums."

PULETASI. An ankle length wraparound skirt worn with a thigh length, sleeved overblouse by Samoan women and girls.

SIAPO. The cloth made from the bark of the paper mulberry tree.

TA'ALOLO. The reception given to welcome distinguished guests to a village.

TAUPOU. The official hostess of a village who is granted specific privileges and must assume particular responsibilities.

Hawaiian Terms

AI-LOLO. The formal graduation of a class of dancers from a Hula school.

AKUA. A god; divine.

ALII. The aristocratic class or a member of this class.

AMI. A hip rotation executed in the performance of the Hawaiian Hula.

HALAU. In ancient Hawaii, a school at which the professional Hula dancers were educated.

HAPA HAOLE. Modern Hawaiian songs written in the English language.

HEIAU. A temple dedicated to the pagan gods.

HO'AEAE. A style of chant used for love chants.

HOLOKUU. A long, tight-fitting dress with a train attached.

HOOPA'A. A category of dancers who performed the sitting dances, played instruments heavier in weight than the olapa, and were older than the olapa.

HOPEKUMA-HULA. The assistant teacher in the Hula schools of ancient Hawaii.

HU'ELEPO. A less formal graduation of a class of dancers than the ai-lolo.

HULILI. A child's spinning top, sometimes used by dancers as a means of accompaniment.

ILIILI. Castanets made from lava stones sometimes played by dancers as a means of accompaniment.

IPU HULA. A gourd drum sometimes played by dancers as a means of accompaniment.

KAALAU. Two solid coffee-wood sticks sometimes used by dancers as a means of accompaniment.

KAHUNA. The professional class or a member of this class.

KAHOLO. A step executed in the Hawaiian Hula.

KAONA. The inner, metaphysical meaning and power of the words used in a chant.

KAPU. A taboo or prohibition.

KAUWA. The slave class or a member of this class.

KEPAKEPA. A style of chant involving a rhythmic recitation.

KIKEPA. A garment of ancient Hawaii; a shawl knotted on one shoulder and draped under the opposite arm.

KUMA-HULA. The teacher and director of a Hula school.

KUMULIPO. An ancient Hawaiian chant pertaining to the creation of the world.

MAKAAINANA. The peasant class or a member of this class.

MALO. A wraparound garment resembling swimming shorts worn by men.

MELE HULA. A style of ancient chant used to accompany dancing.

MUUMUU. A garment introduced by the Christian missionaries in the nineteenth century; a long, loose, full gown worn by women, stemming from the "Mother Hubbard" worn by New England women.

OHE KA'EKE. The bamboo pipes struck against a stone or upon the floor as a means of accompaniment for dancing.

OLAPA. A category of dancers who performed the standing dances, sang, and played various instruments of light weight.

OLI. A style of chant used for dirges and prayers.

PA-HULA. A graduating class of dancers in a Hula school.

PAHU. A wooden drum of several sizes with a sharkskin head.

PAHU HULA. A drum used for accompanying Hula dances.

PAHU HEIAU. A drum used for ceremonies conducted in the temples.

PA'U. A garment of ancient Hawaii; a skirt of tapa, gathered around the waist and extending to just below the knees.

PU'ILI. The bamboo rattles sometimes used by dancers as a means of accompaniment.

PUNIU. A drum made from a coconut shell, strapped around the knee of the musician, and played to accompany specific dances.

TAPA. The cloth made from the bark of the paper mulberry tree.

TI. The trees of the genus cordyline whose broad leaves are used for making skirts worn by female dancers.

UKEKE. An instrument of ancient Hawaii similar to the jew's-harp.

UKULELE. A small guitar of Portuguese origin.

ULI'ULI. The gourd rattles used by dancers as a means of accompaniment.

UNIKI. The dance debut of the graduating dancers who participate in the ai-lolo.

UWEHE. A step executed in the Hawaiian Hula.

APPENDIX B

ILLUSTRATIVE QUESTIONS USED AS GUIDELINES IN CONDUCTING PERSONAL INTERVIEWS WITH AUTHORITIES ON SAMOAN AND HAWAIIAN MUSIC AND DANCE

Samoan Authorities: Vatau Beck, Sima Manumaneuna

1. What is the main function of dance in Samoa? Was it different before the missionaries arrived? What changes occurred?
- * 2. Who composes the dances performed in unison for special occasions such as Flag Day?
- * 3. Who composes the songs used for accompanying specific dances? Are there prescribed disciplines or regulations which the composers are required to follow?
4. What are the favorite dances in _____ (home village or town)?
5. Are the dances which the Samoans perform here in Hawaii similar to those which they perform in their native island?
6. What are the similarities and/or differences?

7. I understand that you were a taupou before you came to Hawaii; will you tell me about the duties and privileges of being a taupou? (Vatau Beck only.)
- * 8. What are the criteria utilized for evaluating a "good dancer" in Samoa?
- * 9. Are there differences in the dances performed by the men and by the women? What are these differences with respect to content, style, thematic sources, specific movements, et cetera?
- * 10. At what ages do individuals begin to dance in Samoa?
- * 11. Are some Samoan dances more popular with one sex or age group than others? Please clarify with respect to specific dances and reasons attributed to age and sex preferences.
- * 12. Are specific dances traditionally performed on particular occasions? Please explain the dances and the occasions. Are particular costumes generally worn for the performance of specific dances? Please identify.

Hawaiian Authorities: Moani Keala Wood, Virginia Logan

1. With respect to the powers of kaona, how were the ancient chants composed?

2. What different types of Hulas are there? Are there any types which you can remember from your childhood but which are non-existent today?
3. How were the professional dancers trained in the Hula Halaus?
4. How does the training of dancers today differ from that of their predecessors?
5. How has the movement changed in the various Hulas? Please be specific with respect to all changes.
6. As a choreographer, director, and teacher, how do you choose the costumes for the dancers to wear in the performance of particular dances? (Moani Wood only)
7. What do you think are the significant occasions for dancing in Hawaii at this time? Please be specific.
8. What were the primary occasions for dancing when you were a young girl?
9. If the occasions for dancing differ, please explain the changes and why you think they occurred.

APPENDIX C

AUTHORITIES INTERVIEWED

Vatau Beck, Polynesian Cultural Center, Laie, Oahu, Hawaii, August 13 and 15, 1968.

Virginia Logan, Polynesian Cultural Center, Laie, Oahu, Hawaii, August 26, 1968.

Sima Manumaneuna, The Church College of Hawaii, Laie, Oahu, Hawaii, August 28 and 30, September 20, 1968.

Moani Keala Wood, Polynesian Cultural Center, Laie, Oahu, Hawaii, August 19 and 22, September 16, 1968.