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In the last ten years, the most significant change perpetrated upon the hula has been an increase of respect, scholarship and interest. People have recognized it as a classical art expression of the Hawaiian culture. However, the style of dancing has changed because the greater emphasis on the dance itself rather than the language and poetry. I don't look upon this as negative. There are so many of us that lack the fluency of the language and understanding of the poetry. So the emphasis is now on the dance form rather than the verbiage of the mele. It is just another transition that has happened.

Exposed to hula at the age of six by my mother, I began formal training under Auntie Maiki Aiu Lake at the age of eleven. The lessons continued for three years until high school, piano lessons and college interrupted this pursuit. It was during college years that my appreciation of the hula was nurtured. Realizing my lack of knowledge of the art form, contributed to my learning process, and eventually brought me back into the halau after graduation from college.

I enrolled in Auntie Maiki's hula kahiko class. (We were trained with succinctness.) The mechanics, the value of research and written documentation were emphasized. Her method to convey this knowledge of our culture was as much an oral presentation or "talk story", as classroom oriented. It was a positive reinforcement method.

Auntie Maiki would first write the chants on a chalkboard and she would chant it for us. We were instructed to repeat the chant then allowed to write it in our notebooks.

She was very positive in approach. This was the most distinctive aspect of her teaching style. She remains a great influence on me today.

After my 'unike, I studied with Auntie Edith Kanaka'ole in workshops and H awaiiana institutes. Her teaching style was similar to Auntie Maiki's. ^{for} there was a tremendous giving atmosphere to Auntie Edith that made me feel at ease and allowed me the strength to offer of myself. ^{open} up.

A lot of my form of dancing has been directly influenced by Auntie Edith. While I have not fully developed my own style of dancing, my hula kahiko is very simple keeping in mind that the dancer is ^{only} the embellishment of the mele.

In 1973 my teaching career as a kumu hula became a reality. ~~I was not a wife and a mother.~~ Before my sons were born, I had been with the Dept. of Education and hula teaching was the solution at the time to combine the continuation of my emersion into the Hawaiian culture and to raise my children.

So far the rewards and sacrifices have a way of balancing out. The format of an ohana demands sacrifice and ^{but it} gives its own rewards. I think the most important service offered by my teaching has been to create a place for people, mostly women, to belong and have an outlet apart from their daily routine and family.

However, the privacy of my family ~~of my family~~ was part of the sacrifice. The halau members become part of your family. My time is shared with everyone. While this has been especially tough on my family, my children have been made aware of the situation and it has made them better and stronger people.

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The hula kahiko has changed but I think it is best to keep an open mind. My advice to my students is don't put down someone because you think you know it all. You have to keep an open mind about people who want to study hula, about other members of other halau, and different styles. In the hula there are so many different styles of dancing, so many lines of knowledge, who's to say what is right or wrong? We don't know. I don't think there was ever one style. I don't think there was ever one right or wrong. *of the dance*

In retrospect, I don't think there was ever one style of dancing. *in the hula.*
Hopefully, we will continue to develop many more.