

Ho'oulu Cambra

It was an outgrowth from my study in chant under Dorothy Gillete at UH-M. Part of chant at that time included the sitting dances. This was in 1962 when I was an EWC grantee studying Polynesian music and dance. At that time I was ^{also} studying Haw'ian lang. from her mother

Dorothy Kahanamii.

^{masters in music. Piano is my forte, specialization in teaching piano!}

In 1958 I came back from school on the mainland and began learning the Haw'ian language from Ron Brown & Edina Kanaka. Ron suggested I study with Samuel Elbert.

I had gone to school at Eastman School of Music in Rochester.

People asked me to speak Hawaiian or dance the hula or share Hawaiian culture and I really did not know anything. I felt I was missing something in my identity. I felt I needed an academic, university regimen because I was starting so late in my life and I needed that intense to absorb so much. My first love was music.

I had my B. ^{Ed.} A. in music education. I was taught to teach music in the Public Schools. It did not seem like something I wanted to do forever so I got into piano which was my minor. I quit teaching at Punahou in '52 because it was interfering with my B. Ed studies. When I grad. I went to work for John Kelly at Palama Settlement for 2 years. He recommended that I go to for

graduate studies and that's when I left for Rochester. I became restless.

I felt that
taught at Punahoa Music School for 4 years and
Q But I wanted to know more about my Hawaian side so I took up
ethnomusicology which is a more scientific approach to the world's music.
In 1960 I took a ^(Asian Studies) class under Barbara Smith which toured Asia (8 countries).
This opened my eyes to other kinds of music. I focused on
percussion. This music foundation allowed me to pick out ~~the~~ what defined
the hula.

In 1962 I continued w/ Kalani Maiti in language. In 1963 I went to
New Zealand for field work. When I returned I began w/ Porrothy
Kahamui & enrolled in Hawaian chant w/ Kaupena Wong. He
taught me the traditional chant. Gillette got me excited about it
& Kaupena brought me in deeper (1964). I then studied under Hoakalei.
But I was not w/ them long enough to have been an outgrowth of their
teaching style. I try to teach the students by drawing out what their
particular backgrounds may be since most of my ~~the~~ haumana are
non-Hawaian.

My next kumu was Maiti Ahi in '71. She put out an ad that she
could be putting out a class for kumu in Feb. and so I studied under her
until August of '72.

Maili was the first class situation I had in the hula, Hoakalei had taught as in 1969 several dances for a ^(Aloha week) performance in which she needed dancers but that was not an extended period of learning. There was a school like ~~atmos~~ structure to ~~her teaching~~ ^{so I began looking for akumu who taught the same way since} Maili's class was a school with a curriculum and expectations, I had examinations and assignments to complete. I graduated in ^{Aug.} '72 at Muman Village in a traditional uniki. ~~The people attending were invited guests.~~

The hula was in Keeaumoku St.

I continued w/ Maili informally after grad.. I also studied 12 wks w/ Kau'i 2. ^{She taught me to chant in the Pua H. style.} She conducted her class like a school with rules. Auntie Maili was my greatest influence because she taught me how to teach the hula. She gave me a methodology & a set of goals.

I taught Hula chant in '67 because Hoakalei ~~was~~ ^{had left} EWC. EWC asked Gillette, Kupuena & Hoakalei & they ^{series of} could teach beginners. My students have to study the ~~the relevant~~ history & culture relevant to the particular ^{chant} dance we are studying. This is a very slow, tedious process, there are many procedures. I regard hula as an art, specifically a living art that must be worked at and prepared for perpetually.

Hula helps a student become aware of their capabilities. They are able to look back over their beginning weeks and gain confidence & self-respect at the progress they've made when they

I was thirsting for knowledge and fortunately there were individuals
who shared with me what they knew. Kawona Pulani told
me that somewhere, somehow I must learn the language.
When you learn the chants you can perceive the different
layers of meanings.
It has always amazed me how the composers of these chants were able to
combine major ideas & themes into a few, concise, terse lines. You can't
help but respect and admire the Hawai' culture if you know the language
& can read the chants. Hula is a way of life, it is a people's inspiration.
One's relationship to the universe. Since the universe revolves
around the individual. The indiv. must connect w/ it somehow
and the poetry of the chant & the dance can allow a person
to look at a cloud (nature) and see something poetic and beautiful and
has meaning. That is why books & pencils have very little place in
this type of school, although I allow my haumona to use them.
Hula kahiko - an artistic statement of a people's inspiration. I enjoy
hula pahu very much.
I like the language in Kaulilua & An'aia because I feel its deep & profound,
& prophetic. I marvel at the structure of it as well.
In auwama I like hula lei - Helehehala - again the language, the poetry,
the presentation of ideas, & relating it to the audience. A student can
learn so much about the Hawaiian culture and its expanded
meanings.

I've been at Kam since ~~1970~~ 1972. Contemporary chants in kahiko styles cannot be called kahiko. It must be handed down from gen. to gen. in its entirety. Kahiko is a modern word used to define auwana, but they are words that do not define the

I am worried that the kahiko is not being passed down by the present-day kumu ~~from their kumu~~ and that the traditions of the hula are being muddled.

Who's to say what is right. When I see a variation of a step I ask myself is this a new step, what is it called, & who was the kumu who taught that variation. I don't know if students are learning the vast vocabulary of the hula and the chant procedure.

The hardest thing was finding a teacher. The process of getting from Kinderg. to 1st grade in hula was long & tedious because I started so late & you move up only when the kumu say you're ready. I did not have enough command of the language. [I ~~must~~ teach only one or two dances a semester ^{now}]. Our young people today are very impatient, very eager for the finished product. This is true of the modern audience that is attracted mainly to the graphics. Their reaction to the hula mai at times is to hoot and yell. They are products of the American culture where ~~sex is~~ talk of sex is suppressed & thus when they see hula mai it is their chance to be free. The purpose of hula mai in the Hawai'ian culture where sex was a balanced part of life the audience would chuckle at & laugh w/ the dancer rather than sit stiff. Audiences are more amiable, more exag-

The poetry
of today seem to goad the dancer
generated the more it satisfies the audience & it has turned into
an orgiastic event & that is way out of context for Hawaiian
tradition because the most outstanding aspect of hula & the
chants is subtleness.

There should be an awareness if a person has Hawaiian blood. He or she should
be able to catch on to the hula faster because it is in your system.
There is no subtlety in today's hula, the chants are spoken fifty miles an hour,
the dances are so fast, they are a gymnastic feat. It appeals mainly as
a stage production like the Rockettes of New York. This is opposed to
what I was taught which is without the mele you have no dance.
Teaching young people has been my greatest joy. I've been at UH-M 14 years
and I enjoy watching young people getting excited about making a
personal discovery. You have to bring yourself to the tradition. It will
not come to you, it will not bring you to it.