

# Lanakila Ke Kā‘ahi Ali‘i

Traditional



1.1	O Lanakila ke kā‘ahi ali‘i	<i>Lanaikila was the Royal Train</i>
1.2	Nānā i lawe mai kahu aupuni	<i>That bore hither the Crown Princess</i>
2.1	A hiki ‘o Kalani i Moanalua	<i>Bearing the Princess through Moanalua</i>
2.2	Ka uapo holuholu a‘o Hālawa	<i>And over the swaying bridge of Hālawa</i>
3.1	‘Alawa iho ‘oe maka ‘ao‘ao	<i>A glance out the side of the window</i>
3.2	Ka nome ka huila i ke alahao	<i>Showed the wheels rolling over the track</i>
4.1	‘A‘ohe ou loa a‘e Mānana	<i>Pearl City did not seem far</i>
4.2	I ke ku‘upau a nā wilikī	<i>When the engineers did their work</i>
5.1	Ho‘okahi no leo a‘o ke kuhina	<i>Her minister just spoke once</i>
5.2	Ho‘opa‘a ‘ia mai nā mikini	<i>“Make the engine stop here.”</i>
6.1	Kūnou welo pāpale ke aloha	<i>She was greeted by bows &amp; waving hats</i>
6.2	Nā kupa, nā kini ou e Kalani	<i>By her subjects, her people</i>
7.1	A kau ‘o Kalani i ke ka‘api‘o	<i>The princess boarded a carriage</i>
7.2	Huli aku, Huli mai, Ho‘olai‘la‘i	<i>There she turned &amp; sat calmly</i>
8.1	Kiani ka uepa ha‘a nā lio	<i>The whip was snapped, the horses pranced</i>
8.2	Kili‘opu ke kula o Leilehua	<i>Over the plain of Leilehua</i>
9.1	Heaku mākou ō mai ‘oe	<i>We call to you, O answer us</i>
9.2	‘O Lili‘uokalani lā he inoa	<i>Lili‘uokalani is your name.</i>
	“He inoa no Lili‘uokalani”	<i>Dedicated in the name of Lili‘uokalani</i>

## Notes on the Video:

While this is a traditional mele, the choreography is mine. Hula steps used are: Kāholo, Spinning Kāholo, Lewa imua & ihope, ‘Uehe, Traveling Kalākaua, ‘Aui, ‘‘ami ‘ākau, Ki‘iwāwae, Ku‘i, Lele ‘uehe, ‘Oniu.

Recordings: Available on RealHula's CD-R, "Hula ‘Ekahi"

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Vamp= “Na-ke-KE, brush up, brush down

- (thigh, shdr, & bk of L-hd) (shake tap/tap on thigh then @ hip for bow)  
1.1 O Lanakila ke kā‘ahi ali‘i  
V-R imua Step back L & R then step bk on L for 2 counts w/bow
- (rattle tap hd R then L) (shake tap hand 1 -2 -3)  
1.2 Nānā i lawe mai kahu aupuni  
Uehe imua R & L Turn L & go around R-L-R-L
- (Rattle tap on R & L) (‘ulī‘ulī rolls over L arm counts 1-2 & open Rt, L @ chest for 3-4)  
2.1 A hiki ‘o Kalani i Moanalua  
Lele imua R & L V-R going to floor, noho position
- (Swing to far R, tap floor, swing far L, tap floor) (tap floor 3X L to Rt)  
2.2 Ka uapo holuholu a‘o Hālawa  
Sitting noho style sway body forward R & L Sway body forward L to Rt
- (Shake & tap thigh 3X, R@ eye dn, p/i, ) (L-arm across chest, look over shldr, reverse)  
3.1 ‘Alawa iho ‘oe maka ‘ao‘ao  
V-R Lele imua L & R
- (slight shake constantly, & turn “wheels‘ w/ Rt higher, then L higher, then R-L-R)  
3.2 Ka nome ka huila i ke alahao  
“paw” the ground in circle w/ L 2X then V-L slightly forward
- (L@hip, R-shake 3X by head “no”)(rattle-tap extended palm moving L, center, Rt)  
4.1. A‘ohe ou loa a‘e Mānana  
Stamp Rt foot 3X V-R
- (Rattle tap in front hand extended & bring to chest, rattle tap)(repeat)  
4.2 I ke ku‘upau a nā wilikī  
Traveling Kalākaua 2X L ,traveling front back while moving L
- (L-hd #1 w/index finger, rattle/tap to thigh 2X)(rattle, tap thigh 3X, L-mouth/out p/u)  
5.1. Ho‘okahi no leo a‘o ke kuhina  
Step bk R & L V-R
- (rattle/tap extended hand, then L hd pull back “stop!”)(rattle-&tap plm 3X)  
5.2 Ho‘opa‘a ‘ia mai nā mikini  
step forward L & bk R & slowly sink to floor
- (‘ulī‘ulī across waist, L-pick up skirt) (L-grab hat, head, up, bk to head, R@hip)  
6.1 Kūnou welo pāpale ke aloha  
Feet together, then L behind - Curtsey, V-L
- (rattle tap 3X on palm,going up to down body)(L-hd side/front/chest, ‘ulī‘ulī up)  
6.2 Nā kupa, nā kini ou e Kalani  
V-R Ki‘iwāwae L
- (‘ulī‘ulī tap plm @ toe, bk, w/tap @ chest,then tap on plm 3X L to Rt & reverse all)  
7.1 A kau ‘o kalani i ke ka‘api‘o  
Pt Rt front/bk (au) & 3 quick steps Rt Pt Lft front/bk (au) & 3 quick steps Lft
- (L-across chest, r-extended feathers up) (L-under chin, R-under elbow)  
7.2 Huli aku, Huli mai, Ho‘ola‘ila‘i  
Spinning clockwise to front R-L-R-L and 3 ‘ami ‘ākau going to floor

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- 8.1 (‘ulī ‘ulī around head & snap forward & back) (both hands on hips)  
Kiani      ka uepa      ha‘a nā lio  
Pt. R-ft, then step frwd Rt,back Lft      Prance R-L-R-L making 1/4 turn Rt
- 8.2 (both hds on hips, head turned Lft)      (both hds on hips, head turned Rt)  
Kili‘opu ke kula      o Leilehua  
Ku‘i stamping Rt, facing Rt      make 1/2 turn and ku‘i stamping L, facing L
- 9.1. (mouth p/i/down p/u w/L, ‘ulī ‘ulī@ hip) (both out & to chest, ‘ulī facing upward)  
Heaku mākou      ō mai ‘oe  
Lele uehe Rt      and      Lele uehe L
- 9.2 (Ki‘i lima w/Rt, L @ chest) (shake to tap thigh3X, L-mouth/out p/u)  
‘O Lili‘uokalani      lā he inoa  
Ki‘iwāwae R      V-L
- (Rattle/tap hd 3X) (Ki‘iwāwae w/R & L) (Reach Rt, rattle/tap, then L,Rt)  
Ea lā, ea lā, Ea      A - E - I - E - i-e  
“ami ‘ākau 2X & Kū      Ki‘iwāwae R & L      Lele imua R-L-R
- (either shoulder, out and around to front) (‘ulī‘ulī facing forward in L palm  
‘ōniu back L - R - L - R      and      step bk L      pointing R-toe

Kahea:      “He inoa no Lili‘uokalani”

## Explanation of my annotation for the dance:

You will see that I place the gestures above the text, the footwork below the text and underline the portion of the text involved.

## Symbols Used Include:

- \* R= right, L-left, sometimes Rt. is used for right Lft for left.
- \* Plms=palms, dn=down so you might see p/u meaning palm up, or p/d meaning palm down, p/i meaning palm in, or p/o meaning palm out.
- \* I use w/ to mean with something.
- \* When the hands are high, I often abbreviate to “hi”. For clockwise, I abbreviate as CW, counter clock wise as CCW.
- \* I use the symbol “V” for vamp or kāholo because the symbol “K” is needed for the Kalākaua. Most other steps I spell out entirely.
- \* imua=forward
- \* ihope=backward
- \* ‘ākau-right
- \* hema=left

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## **Background:**

During the 1870's and 1880's, railroads were being constructed across America to ship the ore from the mines. In Hawai‘i, railroads were built to ship sugar cane from the relatively inaccessible plantations established in the sparsely populated western region of the islands to the seaports. There the cane could be shipped to the Mainland U.S. for processing into sugar. Railroads were built on all of the major islands, not only on O‘ahu. Maui was actually the first to have a narrow gauge line.

At one time or another, most railroads hauled passengers as well as freight. But the most important one on O‘ahu was the O‘ahu Railway & Land Co. line with Honolulu as its starting point. The first phase to be completed connected Honolulu to the Pearl Harbor area. For 58 years the railroad served the island, hauling freight and passengers. The original train station in Honolulu is still standing. It now houses the Kalihi Pālama Culture and Arts offices directly across King Street from ‘A‘ala Park, just west of Honolulu’s Chinatown area. The terminus of Honolulu soon boasted a 15-stall roundhouse, built in 1908 near the Honolulu station. Manicured lawns, landscaped with flower shrubs and coconut palms, bordered the turntable pit. The locomotives were kept spotlessly clean and polished to a gleaming finish.

The Lanakila was one of the first two locomotives purchased for the line. It bore the number 45, commemorating the age of Benj‘amin Franklin Dillingham, the entrepreneur who built the railroad. Dillingham often numbered the locomotives to commemorate personal numbers - the age of his children at the time the locomotive was purchased, for instance.

O‘ahu’s railway system was born in the reign of King Kalākaua by Royal Decree, and ended in post war era of 1961. The State of Hawai‘i sued the railway to return the lands granted by the Monarchy to O‘ahu Railway & Land Co. when the railway system was abandoned. The suit never went to trial. A compromise was reached giving the State 5 1/2 acres in the triangle of King Street and Iwilei Road, with the station building and the abandoned rights-of-way. Just 73 years after its royal charter was granted, the corporate life of O‘ahu Railway & Land Co. came to an end. B.F. Dillingham died in 1918. He had lived to see his dream of his little railroad contributing mightily to the agricultural and commercial development of the Hawai‘i that he loved.

When the Crown Princess Lili‘uokalani took her first train ride on the newly completed narrow gauge railroad, this mele was composed. The engine that pulled the train was named Lanakila (Victory). The trip began in Honolulu and she exited the train in Waialua. From there, she proceeded by horse drawn carriage to continue her holiday at a seaside resort in Hale‘iwa. Trains were a new innovation, and this must have been an exciting event for everyone, a real party which included the princess‘ friends and her retinue.

**Liner notes:** Pattye Kealohalani Wright. Reference: “Trains In Hawai‘i”

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## **Costuming:**

This composition lends itself to several traditional styles of costuming. Since King Kalākaua was responsible for introducing the ti leaf skirt to Hawai‘i (he noted its use for dancing in the Cook Islands on his visit there), it would be appropriate to use the ti leaf skirt. The top, however, should reflect the Victorian look that was prevalent in the late 1800’s: high neck, with sleeves, often with yokes and lace trim. Solid colors or old-fashioned small print in floral or stripes are acceptable.

The pā‘ū skirt is another good option. It can be of solid color, or patterned with small flowers or stripes. The top should be in the Victorian style. Pantaloons or bloomers should be worn as they were an essential part of dress for modesty’s sake during this time period.

The choices for adornments are broad, ranging from the use of fern or floral choices, seed or shell adornments, or feather (lei hulu). Even yarn *kupe‘e* (wrist or ankle adornments) is appropriate since yarn was used during that period. Also acceptable would be *kupe‘e* made from the *hau* fiber. The overall look should harmonize, however: fabric, style and accessories. Kerchiefs at the neck were in vogue during this time period as well, and can be used for this mele.

Lili‘uokalani had a favorite flower and that was the Crown Flower, called *Pua Kalaunu* in Hawaiian. This flower’s blossom may be lavender (her favorite) or white. The crown flower with *maile* would be very appropriate if you have these choices available to you. Very realistic plastic crown flowers can sometimes be found.

## **Notes for the Ho‘opa‘a:**

A traditionally trained ho‘opa‘a has already achieved the rank of ‘Ōlapa, or expert dancer. The next level of study is to become the *ho‘opa‘a*, or accompanist and chanter. This is a very import rank because the *ho‘opa‘a* is charged with the responsibility of becoming the memory bank for the words and rhythms of the numbers in the *Hālau* repertoire in addition to supporting the dancer with the beat. The ability of the *ho‘opa‘a* to keep an even, driving beat while chanting the words can make an enormous difference in the confidence of the dancer and the quality of the performance given. It is a very important and weighty position of responsibility and requires training and practice.

In my training I was taught the basic beats, their names, and which hula footwork each beat was to be used with. (When accompanying instrument numbers such as an ‘*uli‘uli* number, for instance, the accompanying *pā*, or beat, is usually different from the normal hula patterns that we will speak of here.) There is a sound from the *ipu* for every part of the movement in the hula step. When a dancer hears a certain *pā*, or beat, she will have a good idea what the footwork should be to go with that particular pattern.

The most challenging part of learning to be a good *ho‘opa‘a* is to perfect the evenness that must go between each of the sounds on the *ipu*. The hula is done to a 4/4 tempo, and the beats are spaced very evenly throughout the 4-beat musical measure.

Take the *Kāhela* beat as an example: the first beat is to strike the floor with the *ipu*, the second beat is one slap of the hand on the *ipu*, the third beat is a second slap of the hand on the *ipu*, and the fourth beat is silence. It is the even slapping of the hand on the *ipu* that proves to be the most difficult part in keeping an absolutely even rhythm. The best method of practicing this is to count out loud while you *pā* so that you are sure of getting count two and three evenly spaced.

Remembering that all knowledge does not reside in any one *Hālau*, I will share the classic traditions from my hula lineage.

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1. **Name of beat:***Kāhela*  
**Description of beat:** ‘ $\bar{U}$  -  $tētē$   
**Steps using this beat:** (Tap floor for ‘ $\bar{U}$  & slap ipu for  $tētē$ )  
*Hela, ‘uehe and single Kalākaua.*
2. **Name of beat:***Pā*  
**Description of beat:** ‘ $\bar{U}$  –  $Tē$   
**Steps using this beat:** (Tap floor for the ‘ $\bar{U}$  & slap ipu on 3rd beat,  
2nd and 4th beat silent)  
*Lele*
3. **Name of beat:***Kāhela pā*  
**Description of beat:** ‘ $\bar{U}$  –  $tētē$ , ‘ $\bar{U}$  –  $Tē$   
**Steps using this beat:** (See description above of Kāhela and Pā)  
*Kāholo (vamp)*
4. **Name of beat:***Pā Kāhela*  
**Description of beat:** ‘ $\bar{U}$  –  $Tē$ , ‘ $\bar{U}$  –  $tētē$ ,  
**Steps using this beat:** *Lele ‘uehe*
5. **Name of beat:***Kū*  
**Description of beat:** ‘ $\bar{U}$   
**Steps using this beat:** (Strike the ipu on the floor with two hands)  
*Kū (standing upright)*
6. **Name of beat:***Kuolo*  
**Description of beat:** forward  
**Steps using this beat:** ‘ $\bar{U}$  –  $TĒ$  (*Tap floor with a rubbing of the ipu*  
“*ami*  
*The beat for 4 ‘ami and the signal to reverse the*  
*‘ami is ‘ $\bar{U}$  -  $TĒ$ , ‘ $\bar{U}$  -  $TĒ$ , ‘ $\bar{U}$  -  $TĒ$ , ‘ $\bar{U}$ - $tētē$  using the*  
*rubbing of the ipu.*
7. **Name of beat:**Unknown by me.  
**Description of beat:**  
**Uses:** I designate it as  $TĒ-TĒ$  using all upper case.  
 $TĒ-TĒ$  (Slap the ipu on the first and third count)  
To bring the dancer to attention before the  
*Kāhea*; to release the dancer after the final *Kāhea*.

## Hula Steps and the combinations used for the ho‘opa‘a:

- Lele ‘uehe:** *Pā, Kāhela*  
**Kalākaua ‘elua:** (double Kālakaua): *Kāhela* 3 times, and *Pā, Kāhela* once.  
**Ki‘i wāwae:** *TĒ-TĒ, Kū*  
**Aui:** *TĒ-TĒ*  
**‘Oniu:** ‘ $\bar{U}$  with each step

# **Lanakila Ke Kā‘ahi Ali‘i**

## Traditional

## **For the Ho‘opa‘a**

Because this mele is an implement number it uses an alternate style of “pā” employing four “Ū’s” and a “Te” in place of the kāhela pā (Ū - tētē, ‘Ū - Tē), which would normally be used for the kāholo. Single ‘U - tē is used for lele, lewa, and ‘uehe rather than the kāhela.

Intro: 'Ù - 'Ù - 'Ù - TÙ 2X for the intro, and 2X for the beginning vamps for dancers.

1.1      ('U - 'U - 'U - TĒ) 2X                                ('U - TĒ) 2X                                ('U - 'U - 'U - TĒ) 1X  
**'O Lanakila ke kā'ahi ali'i**    Nānā i lawe mai    kahu aupuni

**Between verses: ('Ū -'Ū - 'Ū – TĒ) 2X**

3.1      (‘Ū - ‘Ū - ‘Ū - TĒ) 1X    (‘Ū - TĒ) 2X    (‘Ū - TĒ) 2X    (‘Ū - ‘Ū - ‘Ū - TĒ) 1X  
 ‘Alawa iho ‘oe      maka ‘ao‘ao      Ka nome ka huila      i ke alahao

4.1	(‘U - ‘U - ‘U – TĒ) 2X <b>‘A‘ohe ou loa a‘e Mānana</b>	(‘U - TĒ) 4X <b>I ke ku‘upau a nā wilikī</b>
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5.1	<b>Ho'okahi no leo</b>	<b>a'o ke kuhina Ho'opa'a 'ia mai</b>	<b>nā mikini</b>
6.1	<b>Kūneu welo</b>	<b>pāpale ke aloha</b>	<b>Nā kuna pā kini</b>

71 ('U - TĒ 'U - 'U) 2X ('U - TĒ) 2X ('U - 'U - 'U - TĒ) 2X  
A kau 'o Kalani i ke ka'api'o Huli aku Huli mai Ho'olai 'la'i

9.1    (‘Ū - TĒ) 2X                (‘Ū - ‘Ū - ‘Ū - TĒ)                (‘Ū - ‘Ū - ‘Ū - TĒ) 2X  
**Heaku mākou**                **ō mai ‘oe**                **‘O Lili‘uokalani**                **lā he inoa**

(‘Ū - TĒ) 2X & (Ū) (TĒ TĒ ‘Ū) 2X    (Ū - TĒ) 3X    (Ū - ‘Ū - ‘Ū -tete)    (Ū)  
**Ea lā, ea lā Ea A -E -I - E -i-e**

## **“He inoa no Lili‘uokalani”** (Te Te)