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- 1 *Bacon, Pat Namaka & Napoka, Nathan; editors, Nā Mele Welo; Songs of Our Heritage*, pgs. 16-17 and *Coelho, W.J. , Ike hou ia Molokai Nui a Hina, Ka Nupepa Kuokoa*, 1922, July 6, pg 4.
 - 2 *Robert, Helen H., Ancient Hawaiian Music*, New York, Dover Publications, 1967 [1926], pgs. 134-138.
 - 3 *Ka Nupepa Kuokoa, He Akua e ke kane he ike ole e ka wahine e!*, *Ka Nupepa Kuokoa*, 1921, October 7, pg. 2; October 14, pg. 3; November 4, pg. 2; December 23, pg. 7.
 - 4 *Ibid.*
 - 5 *Coelho, W.J. , Ike hou ia Molokai Nui a Hina, Ka Nupepa Kuokoa*, 1922, July 6, pg 4.
 - 6 *Summers, Catherine, Molokai: A Site Survey*, Honolulu, Hawai'i, Bishop Museum, 1971
 - 7 *Silva, Glenn Paul, The Chanting of Traditional Mele Hula by James Ka'upena Wong, Jr. (Thesis)*, 1982, pgs 49-50.
 - 8 *Ka Nupepa Kuokoa, He Akua e ke kane he ike ole e ka wahine e!*, *Ka Nupepa Kuokoa*, 1921, October 7, pg. 2; October 14, pg. 3; November 4, pg. 2; December 23, pg. 7.
 - 9 *Ibid.*
 - 10 *Robert, Helen H., Ancient Hawaiian Music*, New York, Dover Publications, 1967 [1926], pg. 277.
 - 11 *Pukui, Mary Kawena & Alfons L. Korn, The Echo of Our Song; Chants & Poems of the Hawaiians*, Honolulu, University of Hawai'i Press, 1988 [1973], pgs. 84-85. The ranch was really at Pālā'au (there's no record of any ranch in Hālawā Valley). Kamehameha V's dairy was mauka of Pālā'au, at Ka'uluwai.
 - 12 *Bliss, William R., Paradise in the Pacific; a book of travel, adventure, and facts in the Sandwich Islands* , New York, Sheldon & Co., 1873
 - 13 *Reyes, Kauila, (b. 1926), personal conversation with Robert Mondoy & Calvin Liu, July 2011.* Kauila is a long-time Kalama'ula resident, and her home is adjacent Kapiāiwa Coconut Grove.
 - 14 There is a marvelous description (I remember Zelig Sherwood repeating the tale to us in 1964) of how exactly how Pālā'au came to be abandoned; a tale of poaching by the cowhands, their subsequent prison sentence on 'Oahu, and their families relocating to O'ahu. Read more in *Cooke, George Paul, Moololo O Molokai, A Ranch Story of Molokai*, Honolulu, Hawai'i, Honolulu Star Bulletin, 1949, pgs. 45-46 and *Summers, Catherine, Molokai: A Site Survey*, pgs. 22-23.
 - 15 During the summer of 2011 Kamuela Bannister, a former student and fellow musician, helped with obtaining more details about Ka'ehu during his internship for the Gravesites Catalog Project at Kalaupapa National Park, hence my suggestion that this chant was composed ca. 1875 rather than the 1880's.
 - 16 *Pukui, Mary Kawena & Alfons L. Korn, The Echo of Our Song; Chants & Poems of the Hawaiians*, Honolulu, University of Hawai'i Press, 1988 [1973], pg. 125.

 ❁ The Legacy of Hālawā Valley

- 17 *Solotario, Pilipo (b. 1942), personal conversation with Robert Mondoy; August 2010 & November 2011*
- 18 Pilipo related to me in August 2010 a humorous tale about Kauhuhu and its lipoa from his childhood days in Hālawā.

The fishermen of the valley sometimes would set out to get a turtle to eat. They were not successful most times, but curiously, when they arrived home the women would have in their possession a freshly caught turtle! "How did you get this turtle?", they inquired, but got a secretive, conspiratorial silence in return; the women kept their technique a secret from the men! Curious, the child Pilipo one day decided to furtively observe the women. He followed them to Kauhuhu, hiding in the naupaka shrubbery above the bouldered beach. Apparently, these most-observant women waited for a low tide, and when the honu came in to feed on the lipoa, sometimes a wave would knock them over and upside-down. The enterprising wāhine thus almost effortlessly caught their honu. So that was the great secret the women kept from the men! Auē, Pilipo slipped and tripped out from the naupaka shrubbery that hid him! His mama saw and approached him, and glaring at him in all seriousness enjoined him to vow stern secrecy about what he witnessed. The secret must be kept at all costs! All his life thereafter, Pilipo kept this vow. As an adult, having already traveled the world and returning to visit his elderly mama, many years after so many of her peers had already passed on, he asked, "Mama, do you remember the story of the honu and

the women's secret turtle-fishing place at Kauhuhu? And do you remember how you made me promise to keep that secret?" In response Mama smiled broadly, nodded, and chuckled at the memory; she remembered! So says Pilipo today, "And so I kept my secret, and so I have now told you the mo'olelo about the honu at Kauhuhu and the women's secret."

- 19 *Solotario, Pilipo*, personal conversation with Robert Mondoy, November 2011
- 20 *Ibid.* Pilipo pointed out the remaining walls of a stone house, in the same general area as Glenn Davis' Hālawa home.
- 21 *Kanahele, George S., Hawaiian Music and Musicians, An Illustrated History*, Honolulu, Hawai'i, The University Press of Hawai'i, 1979, pgs. 252-253.
- 22 The singing of the verses for "Remember, Be Sure, And Be There" fell out of favor early on (I suspect the score and the manner in which the Hawaiian verses appeared with it was problematic), but the refrain was often attached to Edward Pu'ukea's (-) "Noenoe Ua Kea O Hana" (composition date unknown so far) since the latter first appeared; probably since the 1940's.
- 23 **He Mele Aloha** has for verse 1, line 1: "He 'āina kaulana 'o Hālawa", however, all the recordings I've reviewed, even the 1930's version by the Moloka'i Jubilee Singers, use "He 'āina maika'i 'o Hālawa". On Moloka'i we've normally sung "He 'āina maika'i 'o Hālawa". I suspect that that **He Mele Aloha** line is a mis-type. "Alo lua" can also be spelled "alolua"; both are suitable (P. Nogelmeier).
- 24 *Camara, Marsha, Molokai Song Album, Vol.1, sui generis*, 1981. Although the tune Walter Kawa'a (a Hālawa resident, 1915-1996) was familiar with is now not known nor remembered, I reconstructed a tune based on the chord structure provided, maintaining the modulation to a major VI chord into the well-known refrain. Marsha proffers a set of three verses, with 2 alternates for the 1st verse, hence the numbering on the score in this book. Solomon's middle name "Kauluahi" showed up on research done in the late 1980's for the Year of the Hawaiian Songbook research project.
- 25 *Nogelmeier, Puakea, (b. 1954)*, personal conversation. Nā hono a Pi'ilani, nā hono o Piilani; both are suitable. Also: i ke pili, i ka pili; both are suitable.
- 26 Solomon's middle name "Kauluahi" showed up on research done in the late 1980's for the Year of the Hawaiian Songbook research project; however I am personally uncertain of the source.
- 27 *Summers, Catherine, Molokai: A Site Survey*, pgs. 148-150.

✿ Moloka'i Valleys, Paniolo & Hawaiian Homesteads

- 28 *Cooke, George P. III "Gippy" (b. 1940)*, personal conversation with Robert Mondoy, August 2011: Gippy says the cowboys were called over to teach the Moloka'i paniolo as well as help with the work. Concerning Julia Kea; some recording liner notes misspelled her name as Juliette 'Ākea.
- 29 In *Cooke's Moololo O Molokai*; "Ke paniolo...", also "E kena mai ana..."
- 30 A hearing of the source (A Molokai Jubilee Singers 78 rpm recording, ca. late 192? -193?) seems to imply that they performed for a number of Hawaiian Homestead promotional or other political rallies, at least on Moloka'i.
- 31 www.mondoymusic.com | "Mele Aloha O Moloka'i."
- 32 *Summers, Catherine, Molokai: A Site Survey*, pgs. 148. Also **He Moololo Hawaii: No Ka Maiahi Ana Ka Nupepa Kuokoa**, March 18, 1893.
- 33 *Summers, Catherine, Molokai: A Site Survey*, pgs. 149.
- 34 *Nogelmeier, Puakea*, personal conversation with Robert Mondoy, 2011.
- 35 From www.huapala.org., notes by Lalepa Koga. *Mahalo nui* to huapala.org for their extraordinary service towards the preservation of our Hawaiian songs.
- 36 *Motta, Pio'lani, Lena Machado, Songbird of Hawai'i, My memories of Aunty Lena*, (Honolulu) Kamehameha Schools, 2006, pgs. 67-68. Chris Aki, a Kamaunu descendant, informed me in August 2011 that Robert Kamaunu's wife's name was Ellen, not Emma.
- 37 *Kamaunu, Robert, A Collection of Popular Hawaiian Melodies*, Honolulu, Hawaii Sales Company, Ltd., 1929. Other songs in the collection: Ka Ua Loku (Alfred 'Alohikea), Kai Hawanawana (Alfred 'Alohikea), Waiho 'Ao'ao (Alfred 'Alohikea), Haleakalā (B. Maikai), Kau'ikeolani (Alfred 'Alohikea), Ka Wai

Nakolokolo (Alfred ‘Alohikea), Lei Poina ‘Ole (Mary P.K. Robins), and Kalama‘ula (Emma Dudoit). He, as editor, afforded himself the privilege of including his own composition, Ho‘olehua. A particular thanks to Chris Aki, the great-grandson of Robert Kamaumu, who called on me in August of 2011 while visiting with his family from California, shared his family pictures with me, and introduced me to other facets of his family’s musical legacy.

37 *Camara, Marsha, Molokai Song Album, Vol.1, sui generis, 1981;*

“Mrs. Emma Kala Dudoit made the words for this song. Mrs. Ida Hanakahi made and supplied the music. Mrs. Luka Ka‘uli‘uli warned Emma Kala Dudoit not to take out or use any words from a chant. Mrs. Luka Ka‘uli‘uli and Mrs. Hattie Bush was the conciliate (*sic*) over this song Kalama‘ula. The over-seer...” [Mrs. Hattie Bush (1895-?) was the wife of Samuel Bush, who grew pineapple for Libby, McNeil & Libby on his Ho‘olehua homestead.]

From www.huapala.org;

“Source: John Clark, author of “Hawai‘i Place Names: Shores, Beaches and Surf Sites”- Excerpted from an interview with Valentine Dudoit, retired HFD Captain, the son of Emma Kala Dudoit, the composer of this song. Emma Kala Dudoit, originally from Kekaha, Kauai, wrote this song when the family moved to Kalama‘ula from Kaka‘ako in 1922. She died shortly after in 1923. Well-known composer and entertainer Emma Bush recorded the song in 1928 and was inadvertently listed as the composer. Hannah Dudoit, Emma Dudoit’s daughter, then copyrighted the song in order to acknowledge her mother as the composer. Hannah Dudoit has since been listed as the composer. This information was substantiated by John Dudoit, retired HFD Captain, brother of Valentine Dudoit.”

38 *Mahoe, Noelani, Ho‘āhu ‘ana o Nā Mele, A Book of Songs, Stories & Pictures compiled by Noelani Kanoho Mahoe, (2011) (Publication pending)*

39 It is interesting to observe that the 3/4 meter and the use of a non-tonic as the key for the verses is not unlike the design of the earlier “Me Moloka‘i [Ka Mana‘o Nō Ia].” Even the vocal octave leap is telling of a possible homage. The interval leaps also remind me of Lena Machado’s “Kamali‘i o Keaukaha,” also written in the same year.

40 *Lake, Kahauanu, (b. 1932),* personal conversation with Robert Mondoy, ca. 1999

41 *Motta, Piolani, (b. 1929),* personal letter to Robert Mondoy, 1995

42 *Noble, Johnny, Johnny Noble’s Collection of Hulas Ancient & Modern,* Miller Music, Inc. New York, 1934; later reprinted as *Hawaiian Hulas,* Miller Music Corporation, New York, ca. 1960

43 Biography, Mo‘olelo of Vicky Burrows here, from notes with Malu Burrows interview

✿ Moloka‘i The Friendly Isle

44 Liner notes, LP Album “Aloha Moloka‘i” featuring the Moloka‘i Trio, Hula Records HS-529, ca. 1965.

Marsha Camara (*cited above*) indicates that in 1981 or so Aunty Marie Place described to her how Kai Davis took Johnny Watkins sight-seeing around Moloka‘i. Both of them talked story about the places they visited. My guess is that that visit occurred sometime in the mid 1950’s, just when Johnny Watkins was establishing himself as a kumu and an entertainer (his troupe was formed in 1955.) Kai would have been around 29 yrs. old then, and Johnny two years younger. Both were very good falsetto singers.

45 There appears to be two different approaches to the phrasing of the text of “Ua Nani Moloka‘i.” 1) That of Genoa Keawe (1965) and Lorna Lim (2009), using “He (*sic*) nani Moloka‘i” as the incipit; while implying no aesthetic judgement here, the phrasing promotes conjunctions on long note values on downbeats, sounding awkward when simply spoken (not sung.) 2) The melodic version of “Honaunau Paka” itself (claimed by some to be the original template for “Ua Nani Moloka‘i”), where a contrasting and less awkward phrasing arrangement is used. I have chosen in this edition to pursue the “Honaunau Paka” template and its phrasing. If you wish to compare the two versions, you can download the notation of the Genoa Keawe/Lorna Lim versions of “He (*sic*) nani Moloka‘i” from www.mondoymusic.com | He Mele Aloha O Molokai.

46 Ha‘upulegends: see Fornander Collection of Hawaiian Folklore ‘Legend of Kana and Niheu”, where Ha‘upu figures prominently as the legend’s primary setting.

TALK STORY

Hanakahi, Ida - Harry stories

Burrows, etc.

Include other individuals descriptins - inc Harry Hanakahi