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TITO WAIATA - TITO PŪORO
Extending the Kīngitanga music tradition

A thesis
submitted in fulfilment
of the requirements for the degree
of
Doctor of Philosophy in Music
at the University of Waikato
by
Te Manaaroha Pirihira Rollo



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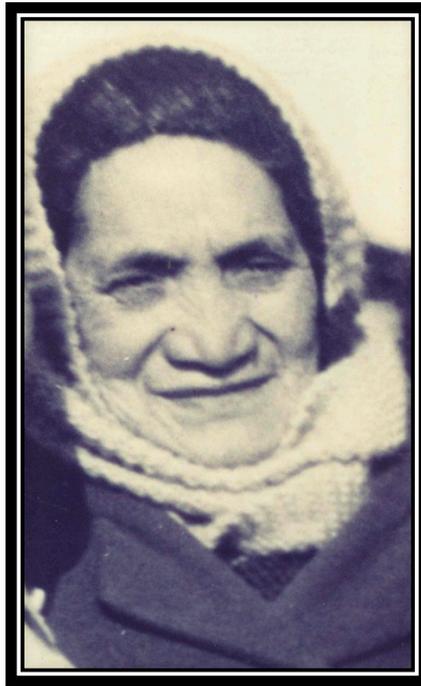


Figure 1 Te Uwhinga Paki-Wihongi (Courtesy of Makara Family)

I tāpaea tēnei tuhinga whakapae hei whakamaharatanga ki tōku tupuna a Te Uwhinga Paki-Wihongi, ā, hei whakanui anō hoki i tō māua nei iwi o Ngāti Tahinga me Ngāti Te Ata nō Waikato Taniwharau. Ahakoa kāhore ahau i tūtaki i tōku tupuna, kanohi ki te kanohi, kei a ia tōku manawa, kei a au tōna manawa. Moe mai e kui Te Uwhinga, takoto i te rangimārie.

This thesis is dedicated to the memory of my great grandmother Te Uwhinga Paki-Wihongi and is in acknowledgement of our tribes Ngāti Tahinga and Ngāti Te Ata from Waikato Taniwha-rau. Although I never met my great grandmother, I know that we share a mutual aroha for one another. Sleep Te Uwhinga and rest in peace.

ABSTRACT

Since 1858, music has always been an integral part of the Kīngitanga movement in New Zealand. As this music tradition evolves with the introduction of new musical idioms, genres and digital technology, so too do the practices of composing new works.

The objective of this research was to construct a model for combining waiata, taonga pūoro and New Zealand electroacoustic music, in order to create new works that enhance the Kīngitanga music tradition. Developing a model for composing and integrating these idioms within a Māori context presented problems, as traditional Māori music conflict with contemporary Western forms.

To generate a framework and practical model for composing hybrid music, an examination of selected New Zealand works was first carried out through: a) the collection of 50 traditional and contemporary waiata relating to the Kīngitanga b) the collection of 10 New Zealand taonga pūoro works and c) a collection of 10 New Zealand electroacoustic music. An analysis of the music and compositional processes of each idiom implementing the ‘de-construct in order to re-construct’ approach to understand how they work musically and compositionally was accomplished.

To demonstrate the outcome of my models, six original compositions were presented exploring different aspects of musical composition. These models focused on sound architecture and explored a) communicative relationships between composer, performer, and audience b) Holistic Co-hear-ence, implementing the horizontal and vertical layering model, and c) technical approaches using digital technology. To comply with Māori principles of composition and performance, each model and new work demonstrated Kaupapa Māori¹, Wairua² and Te Mana - Te Ihi - Te Wehi - Te Tapu³.

The findings and original contributions of this research provide a model that combines two musical traditions and three music idioms, and in turn, may guide contemporary composers in creating new works that extend the Kīngitanga music tradition.

Key Words: Kīngitanga, waiata, taonga pūoro, electroacoustic music, hybrid music.

¹ *Kaupapa Māori*: Māori theme, traditional and contemporary forms, Māori epistemology.

² *Wairua*: spiritual aspects (celestial and terrestrial), human emotions and expressions, dramaturgy.

³ *Te Mana - Te Ihi - Te Wehi - Te Tapu*: Māori uniqueness, excitement of live/ acousmatic performance.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Author: Te Mangaroha Rollo
Signature: Rollo
Date: 14 July 2014

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‘Ehara taku toa i te toa takitahi. Engari, he toa takitini’. Nā, i runga i tēnei whakataukī, ka tāhuri au ki ngā tāngata whai pānga. Nā rātou ahau i tautoko me te āwhina i te kaupapa, ā, i whakakī hoki i tāku kete mātauranga kia kite ai te tino māramatanga o te ao pūoro. E te tokomaha, kore mutunga āku mihi ki a koutou ngā tohunga, ngā pukenga, ngā ahorangi hoki o te tini mātauranga. Tēnā anō koutou katoa.

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English translation of the acknowledgements

The first acknowledgement lets us revere God Almighty, the creator of all things. Honour Kīngi Tūheitia who sits on the noble throne, vacated by his ancestors and his mother. The Māori King Movement is the main focus of this research. Therefore, acknowledgement is extended to my king and the royal household. Peace and goodwill.

I remember those ancestors who have passed on. Condolences are extended to the noble kings and the queen of the King Movement, and to the exponents and composers of song, traditional instrumental music, and Māori dance who stem throughout the country. You are me, and I am you. Go in peace, rest and sleep.

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Publications Related To This Thesis

Rollo, T. (2007). *Kapa Haka Whakataetae: 1972 - 2006 - Kua tīni haere te kanoahi o te mahi kapa haka i te ao hurihuri nei* (Master's thesis). University of Waikato, Hamilton, New Zealand.

Rollo, T. (2011). *Electroacoustic music can enhance Māori Music*. Paper presented at the Australasian Computer Music Conference, Auckland, New Zealand.

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TITO WAIATA - TITO PŪORO

Extending the Kīngitanga Music Tradition

CHAPTER ONE

Introduction

Focus of the Thesis - Research Questions - Kīngitanga Theme
Māori Music Development - Finding a Model for Composing

Kei a te pō te timatatanga o te waiaatanga mai a te atua.

Ko te ao, ko te ao mārama, ko te ao tūroa.

It was in the night, that the gods sang the world into existence.

From the world of light, into the world of music. (Translation)

(quoted by Mātiaha Tiramōrehu, Ngāi Tahu, 1849)

1.1 Introduction

The inspiration for this research came from 35 years of attending, observing and listening to waiata¹ and pūoro² at many gatherings of the Kīngitanga including Poukai³, Koroneihana⁴, Regatta⁵ and tangihanga throughout the Waikato and Tainui region. The Kīngitanga was a political movement known as the Māori King Movement. The historical objectives of this movement were to stop land sales and confiscations, stop tribal warfare, unite the Māori people, and to retain self governance and Māori autonomy.

Since the crowning of Kīngi Pōtatau Te Wherowhero on 2 May 1858, many people continue to celebrate the Kīngitanga by gathering at Ngāruawāhia every year to acknowledge the Māori monarch, and to participate in a musical, cultural and sporting festival. Tūrangawaewae Marae resonates with the sound of brass bands, waiata from the elders on the marae, the kapa haka performances in front of Māhinārangi ancestral house, the haka by rugby league teams on the field, the disco dance and karaoke, and a professional cabaret show featuring some of New Zealand's top artists in the Kimiora hall. Music, song and dance are very much alive at Kīngitanga celebrations today.

¹ *Waiata*: traditional and contemporary Māori songs.

² *Pūoro*: music.

³ *Poukai*: instituted by Kīngi Tāwhiao in 1884. The Poukai gatherings are held on various Kīngitanga marae throughout Waikato-Tainui and Aotearoa, New Zealand.

⁴ *Koroneihana*: Coronation celebrations of the Māori monarch held in August every year at Tūrangawaewae marae, Ngāruawāhia.

⁵ *Regatta*: celebrations held every March at Turangawaewae Marae by the Waikato River.

It was during the Royal Gala for Te Arikinui Te Atairangaahu held in May 2006 at Tūrangawaewae Marae that inspired me to research the Kīngitanga music tradition. After watching an entertainment extravaganza that featured groups performing waiata, haka and taonga pūoro, live theatre, and contemporary groups (Aaradha and Chefu, the Krates, Moanaroa whānau and the Māori Volcanics) prompted questions such as: what will music sound like at Kīngitanga celebrations in ten years time? What music will be created to enhance the Kīngitanga music tradition?

I became increasingly aware that many of our Māori composers of waiata and exponents of taonga pūoro⁶ had passed away, leaving a new generation of ambitious musicians and composers wanting to follow in their footsteps. To allow a new generation of composers to emerge, a manual for composing and integrating waiata, taonga pūoro and New Zealand electroacoustic music was needed to provide a new musical language and expression as part of the evolving Māori and Kīngitanga music traditions.

This research not only generated a framework and practical model for composing hybrid music, but it also clarified the close relationship between the researcher as a contemporary Māori composer (and a tribal member of the Kīngitanga), the Kīngitanga people and its music tradition (beneficiaries of a new musical idiom), and the ultimate aim of developing hybrid music to augment my compositional skills, and promote the Kīngitanga. The research was not primarily concerned with the revitalisation of waiata and taonga pūoro, or New Zealand electroacoustic music but more to do with the composition, production and performance of new hybrid musical works that may guide contemporary composers in creating new works to extend the Kīngitanga music tradition.

The collection of ancient waiata relating specifically to the Kīngitanga has had an impact on Waikato and Tainui tribes, kapa haka groups and local schools, through the re-learning and performing of such waiata on the marae, at many social gatherings, and at regional and national kapa haka competitions. These specific traditional waiata are regarded as taonga or treasures. They were composed by prolific composers and recall the history and stories of the Kīngitanga, Waikato and Tainui Tribes.

⁶ *Taonga pūoro*: traditional Māori instruments.

1.2 The focus of the thesis

My main interest as a student at the Conservatorium of Music, at the University of Waikato, is New Zealand music composition. The focus of this thesis was to explore and design new approaches towards Māori music creation from a philosophical, cultural and creative perspective. These specific principles encapsulate the notion of Māori defining their own aesthetics, expressions, and collective aspirations within the realm of music making. In turn, these new practices were intended to form part of a vibrant Māori arts development within a broader context. Thus enhancing the Kīngitanga music tradition, and adding to the New Zealand music tradition.

I was introduced to waiata during my early childhood whilst being nurtured by my grandparents and elders on many marae throughout Hokianga. Māori hymn singing such as *Mō Maria Āianeī*⁷ and *Tama Ngākau Mārie*⁸ in the Hato Hēmi Catholic Church was part of my religious upbringing. Whilst on the marae, the singing of waiata tangi *I Muri Ahiahi*⁹ and *Rimurimu*¹⁰ grounded me in Māori customs and traditions. One could say I was enriched by two music traditions, Māori and Western. These experiences fostered my interest in this field.

As a composer of Māori waiata I have been exposed to many traditional waiata throughout New Zealand including songs from Ngāpuhi, Waikato and the 50 Kīngitanga waiata collected in this research. Contemporary Māori waiata were made available through numerous commercial recordings by artists such as Hirini Melbourne, Delvanus Prime and Pātea Māori Club, Adam Whauwhau, Aotearoa kapa haka groups, Whirimako Black and Maisey Rika, to name but a few. Waiata has been an effective medium for the retention of the Māori language, the preservation of traditional idioms, and the development of contemporary Māori music. This research explored the possibilities of fusing waiata with other music genres without diminishing their cultural value and significance.

The story of Hinemoa and Tutanekai introduced me to the world of taonga pūoro, traditional Māori instruments. It was Tutanekai that played his pūtorino every night to

⁷ *Mō Maria Āianeī*: traditional Catholic hymn.

⁸ *Tama Ngākau Mārie*: traditional hymn sung in many Christian Religions.

⁹ *I Muri Ahiahi*: is a waiata tangi composed by Maria Romana of Te Mahurehure, Ngāpuhi (Te Hononga, date unknown, p. 21).

¹⁰ *Rimurimu*: is a waiata tangi. Composer unknown (Te Hononga, date unknown).

woo Hinemoa's heart and bring these two lovers together. But the making and playing of taonga pūoro was introduced by the late Hirini Melbourne during his lesson, 'Ngā Taonga Pūoro mai i te Ao Tawhito', at the University of Waikato. Taonga pūoro was an art form that was absent from my music knowledge, but this research allowed me to investigate the fusion of these intricate instruments with other music forms.

Further to this lesson, I was inspired by the album *Te Ku Te Whe* (Melbourne & Nunns, 1994) that featured Hirini Melbourne and Richard Nunns playing a selection of Māori traditional instruments, recorded at times with heavy reverb. This gave the illusion that the sounds might have been generated electronically. These instruments took me on a spiritual journey into an ancient world of music and connected me with my Māori heritage and cultural traditions through sound. This research explored how taonga pūoro instruments were used musically in traditional settings, and has extended their use into more contemporary music composition.

In the year 2000, I completed the paper 'Music and Computers' at the University of Waikato. In 2006, I completed my BA Honours (Directed Study) by composing New Zealand electroacoustic music compositions *Te Rerenga Wairua* and *He Taniwha Matekai*. Electroacoustic music composition was a new journey for me, but an interesting one in regards to creating music using the latest technology. These compositions focused on the integration of taonga pūoro, environmental sounds, and synthesised sounds from the Roland PC-300 Keyboard. Furthermore, the compositions used MetaSynth 5.3 and were mixed on an Apple iMac (G4-700 Combo). *He Taniwha Matekai* reflected the colonisation of New Zealand, and *Te Rerenga Wairua* depicted the Māori spiritual world. The missing component from both these works were waiata, and the use of the Māori language in song.

Furthering my fascination with New Zealand electroacoustic music, I was spellbound by the production of *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 1994), and *Ancestral Voices* (Rimmer, 2001). The ensemble of instruments and processed sounds had been carefully selected by the composers, multi-layered and mixed in the studio creating two unique works. Melbourne and Nunns presented a Māori mythology about the Okiwa Wind that blows in the Ruatoki Valley, whilst Rimmer narrated his family history and genealogy through music. These two musical pieces along with other

examples supported the research, by highlighting the importance of sound source selection within a composition.

After listening and analysing a number of waiata, taonga pūoro and New Zealand electroacoustic music works over the years, I noticed that some New Zealand compositions have combined taonga pūoro with waiata, and taonga pūoro with non-Māori instruments and other music genres. But, there had never been an attempt to integrate the three idioms into a hybrid music form that makes sense to the musical ear. This triggered the current research project of constructing an integrated model, as outlined in Figure 2. The focus of this research was understanding how each idiom works separately, and whether they could be integrated and relate to one another within a musical environment.

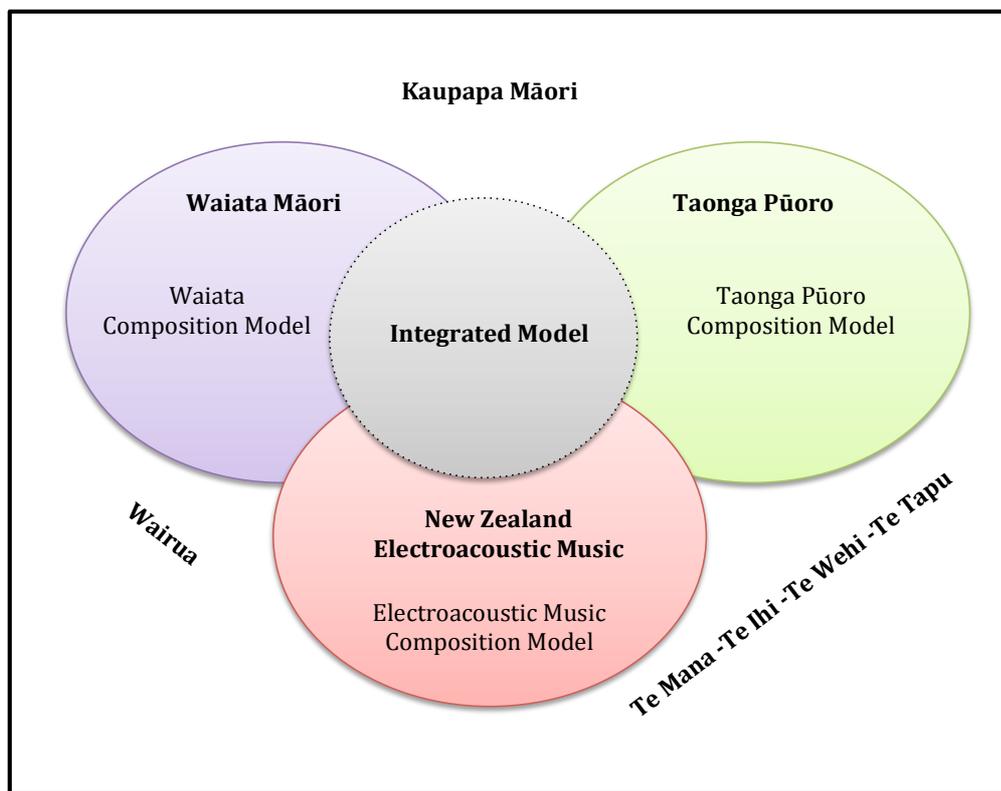


Figure 2 The Research Focus (Rollo, 2010).

In Figure 2, the middle circle represents the primary objective of this research in generating an integrated model for composing music. This circle encompasses the three selected music idioms being discussed, and defines the secondary objective of generating a model for composing waiata, taonga pūoro and New Zealand electroacoustic music separately. Prior to constructing a practical integrated model, an

understanding of the aesthetics of each idiom, and common musical elements that link them together as workable, needed further investigation. Surrounding the four circles are the Māori principles - Kaupapa Māori, Wairua, Te Mana-Te Ihi-Te Wehi-Te Tapu - that stressed the need to compose and perform the new works within a Māori and Kīngitanga context.

The results of this research were intended to inform contemporary composers of one approach to creating new works that extend the Kīngitanga music tradition. To guide the research, the following research questions were developed to address a hybrid music composition:

1.2.1 Initial Research Questions

- What models for composing waiata, taonga pūoro and New Zealand electroacoustic music were detected in the Kīngitanga music tradition?
- What practical models were discovered that integrated waiata, taonga pūoro and New Zealand electroacoustic music?
- How can New Zealand electroacoustic music and digital technology be used to enhance Māori music and extend the Kīngitanga music tradition?
- What approaches were used in New Zealand works that successfully integrated waiata, taonga pūoro and New Zealand electroacoustic music within a Māori and Kīngitanga context?

This research presented a researcher-composer investigation in music composition, with the main focus being the integration of waiata, taonga pūoro and New Zealand electroacoustic music. Since the creation of music was studio-based, this study examined the acute knowledge of music engineering, and an understanding of compositional process in which technology was advantageously employed.

In finding a framework and practical model for composing and integrating these selected idioms, I investigated relationships between theoretical and empirical knowledge in the relevant fields, including my own listening and musical experience.

Due to the many complexities associated with music listening and interpretation, the multitude of meaning behind each idiom being researched, the ambiguities with not being able to see the sound sources, as well as the many transformations often applied, I have chosen an exploratory investigation in this study. In creative arts, the exploratory research pushes the boundaries of knowledge and allows something useful to be discovered without restrictions that are implemented in systematic and pragmatic approaches to music creation. In reference to exploratory research, Szent-Gyorgyi elaborates by saying “research is to see what everybody else has seen, and to think what nobody else has thought” (quote by Albert Szent-Gyorgyi).

The research was both interdisciplinary and phenomenological in nature. This was apparent when working within a bi cultural, bi musical, and bi analysis of the selected music idioms. In the early stages of this project, the proposed linking agents for the integration process to occur was knowing the musical aesthetics of each idiom, sound architecture, and the introduction of music technology (hardware and software) to create music within a Māori and Kīngitanga context. Furthermore, to merge waiata, taonga pūoro and New Zealand electroacoustic music a study of existing theories, knowledge and practices from selected New Zealand and international practitioners needed to be researched in order to construct a framework and practical model for composing music.

In providing a comprehensive understanding of both Māori and Kīngitanga music traditions, I referred to New Zealand literature and advocates of waiata and taonga pūoro. Waiata reference included Apirana Ngata, Mervyn McLean, Tīmoti Karetū, Margaret Orbell and selected Māori composers of waiata through personal communication. Taonga pūoro reference included Hirini Melbourne, Richard Nunns, Rangiiiria Hedley, Horomona Horo, Brian Flintoff and Jo’el Kōmene. These selected exponents provided valuable insights about the history, purpose and function, composition models and performance attributes of Māori music, and ensured that Kaupapa Māori, Wairua and Te Mana-Te Ihi-Te Wehi-Te Tapu principles were incorporated.

In parallel, I have mentioned contemporary theorists and practitioners of New Zealand electroacoustic music that included Douglas Lilburn, Ian Whalley, John Rimmer, John Coulter, John Elmsly and Jeremy Mayall. International electroacoustic music advocates included Pierre Schaeffer, Barry Truax, Javier Garavalia, Simon Emmerson, Denis

Smalley, Leigh Landy, Hildegard Weserkemp and Cathy Lane. Each artist supported different aspects of the research.

Throughout the thesis, four central ideas were examined and discussed further. Chapter Three focuses on waiata, Chapter Four on taonga pūoro, Chapter Five on New Zealand electroacoustic music, and Chapter Six on the integrated model for hybrid music composition. The four ideas are:

- a) Communicative relationships between composer - performer - audience.
- b) Holistic Co-hear-ence: implementing the horizontal and vertical layering model.
- c) Technical approaches using technology.
- d) The Māori principles of Kaupapa Māori, Wairua, and Te Mana-Te Ihi-Te Wehi-Te Tapu.

a) Communicative relationships between composer - performer - audience.

Music has always been an integral part of people's everyday life throughout the world. Like language, music appears to be a universal human capacity; all cultures of which we have knowledge engage in something which, from a western perspective, seems to be music" (Blacking, 1995), and all members of each culture are expected to be able to engage with music in culturally appropriate way (Cross, 2006). Therefore music is both an interactive and participatory medium that constitutes a communicative system between the composer, performer and audience.

Due to technological advancements in the making, broadcasting and distribution of music, people have more access to more music on a daily basis. Music in communicative terms is considered a sign, which carries a meaning that has to be interpreted (Barthes 1977, Nattiez 1990). In order for communication to function in general terms, there needs to be three basic parameters: the transmitter, the sign, and the receiver. In music communication this corresponds with composer, performer and audience-listening as shown in Figure 3.

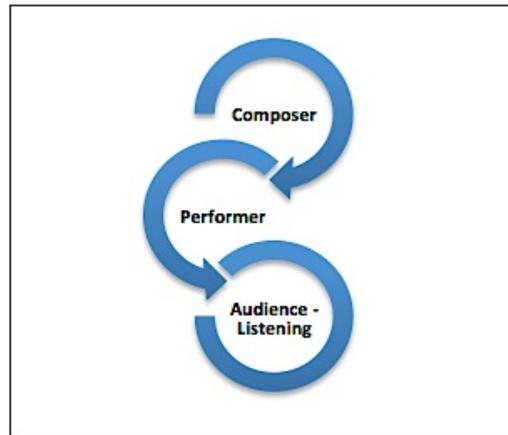


Figure 3 Music Relationship

Within the realm of music there is certainly a three-way relationship between the composer, performer and audience. This study examined the roles and responsibilities of each of these, and how they work together effectively or ineffectively, or in some cases, not at all. The examination focused on the communicative tools needed to create, perform and receive music in such a way that there is an appreciation for the music itself. In order to commence the procedure of communication, Juslin (2005) writes:

The communicator constructs an internal representation of some aspect of the world, such as an emotional state, and then - intentionally - carries out some symbolic behavior that conveys the content of that representation. The recipient must first perceive this symbolic behavior, and then recover from it an internal representation of the content it signifies (p. 86).

The communicators that Juslin refers to are the three participants within the realm of music transmission: the composer who communicates his/her music creation to the performer, and the performer who transfers that music to an audience for interpretation. The main challenges at every stage of the continuum, from composer to audience, are the actual representation of the music, and how the representation is transferred to the audience for interpretation. Even the interpretation of the music can differ from person to person, and audience to audience.

The composer, known as the creator of the music, aims to communicate internal representation of their intentions through music. How compositions are conceived as inner sound images growing out of many possibilities through

imagination, and how they can be planned as designs for building complex experiences in time and sound need further exploration.

Part of the composition process involves compositional thinking. According to Austin and Clark:

Compositional thinking is, then, a dynamic interplay of intuitive and cognitive reasoning, of heart and brain, of yin and yang, of fluency and control. The process of composing a new piece is, in fact, an ongoing critical analysis by the composer of the value of materials the composer invents and the concepts they use (Austin & Clark, 1989, p. 5).

To understand composers and their personal processes for creating music, as outlined by Austin and Clark, I studied each composer and their works. The examination of New Zealand works provided a musical and compositional analysis that supported the construct of practical models in this research. A description of the composition and thinking processes, models for composing, the production phase, and how they actually communicated their music to the performer, and audience alike was achieved. This supported the notion that composers are an essential part of music creation and performance.

The second partner in this communicative relationship is the performer and/or performers. As part of the musical process, performers interpret the musical ideas and transmit them to an audience by way of singing, playing an instrument, using electronic devices, or a combination of all these three. This performance can vary in different settings from fixed medium to live performance, or both. This dual relationship is important, and one relies on the other to present music, unless in some cases, the composer is the performer. Probably, this combination of composer and performer in one person is the most fruitful and yields the highest artistic achievements if this person understands the idiom, their own composition and is an excellent musician/performer. However, some may debate that composers who are considered exponents in their music field may not always be the best performers of their work.

Samuil Feinberg explains the importance of such a relationship of producing music from its conceptualisation to realisation, and that the composer and performer are actually one entity:

The composer needs an intermediary-performer, a creative interpreter of his composition. The word "performer" does in fact express the essence of the artistically significant and intensely creative process of musical interpretation. The more perfect, complete and brilliant the performance of an artist, the more exposed is his artistic persona. He is not an "executor" of another's will; rather the mind of the composer should become the performer's own, and blend with the individual traits of his talent, with his own artistic aspirations. The performer gains strength and courage in this unity, which is necessary for the concrete realisation in sound of the ideas and images contained in the work (as cited on Feinberg, date and page unknown).

A main focus of this research was to investigate how the performer interprets the music and what musical skills are required to perform this music. Carr, Foss and Thomas elaborates on the evolution of music and the changing role of the performer:

Music as an interpretive art is a relatively recent phenomenon. In ancient societies, music plays a ritual role based on an oral tradition, and each performer in a sense interprets the tradition but, more importantly, renews it and transforms it through personal performance (as cited in Encyclopedia Britannica, 2013).

This development has led to a closer bond between the composer and performer in interpreting the music through supervision of performance practice and the performer redefining their musical skills. However, like any performance there are limitations of the performer as explained by Carr, Foss and Thomas:

The development of the performer's role as interpreter coincided with the development of musical notation. Because composers for so many centuries were in a position to supervise the performances of their music, certain aspects of performance were not notated. Notation has grown increasingly complex as the dissemination of printed music has become more widespread.

Performers as interpreters operate within a range of limitations imposed upon them by their understanding of the printed page, whatever knowledge may be available concerning the tradition that surrounds the music at hand, and the extent to which their personal tastes coincide with this information.

In any case, performers as interpreters speak to and with the tastes of their own time. And their task, no different from that of the earliest performers, is to renew, to refine, and to enrich the materials and traditions they inherit (as cited in Encyclopedia Britannica, 2013).

In most cases composers will choose quality musicians that are able to perform their music. There is a high expectation of the performer to possess important attributes such as good judgement or good taste when interpreting and performing music. In answering the question, what are the attributes a performer needs to make good judgements or have good taste, Greg Dikmans suggests that the performer must have both intuition (talent) and intellect (knowledge):

Intuition is the talent or capacity to do the musically ‘right’ thing, seemingly without instruction or special consideration (also called musicality). Intellect has to do with the sources of musical insight, the means by which a musician increases his or her knowledge through the pursuit of relevant information and through reflection and analysis - criticism (as cited in Dikmans, PhD thesis, unpublished).

In Figure 4, Dikmans describes the qualities and music passion of a good musician, as follows:

The first quality required of someone who wishes to become a good musician is ‘a particularly good talent, or natural gift’, and secondly, that to excel in music the musician must ‘feel in himself a perpetual and untiring love for it, a willingness and eagerness to spare neither industry nor pains’, what he later calls ‘the inclination for music’. He then goes on to caution that [i]ndustry founded upon ardent love and insatiable enthusiasm for music must be united with constant and diligent inquiry, and mature reflection and examination. In this respect a noble pride must prevent the beginner from being easily satisfied, and must inspire him to gradually perfect himself .

(as cited in Dikmans, PhD thesis, unpublished)

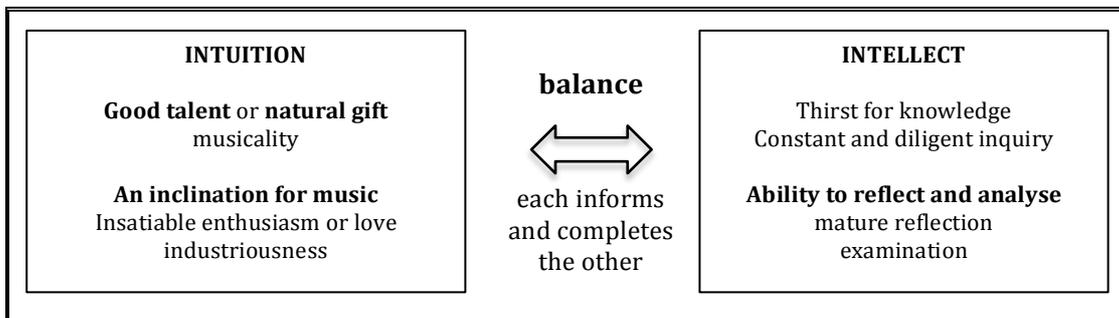


Figure 4 Qualities of a performer - after Quantz (Dikmans, PhD thesis, unpublished).

A common phrase known to many musicians is practice makes perfect. A common belief amongst musicians is that with enough practice, one can achieve perfection in delivering a piece of music. Is this a realistic approach? It is a known fact that practicing a piece will build a musician's confidence and allows them to get acclimated with the music. But if the musician does not have a strong foundation in the selected genre, no amount of practice will compare with someone who has a strong musical foundation. According to the Ears: ElectroAcoustic Resource Site, PPP stands for performance, practice and presentation which are the essential fundamentals for a performer, who implements intuition and intellect, and accepts advice and instructions from the composer as shown in Figure 4. Although the performer is known as the executor of the composer's musical idea; ideally the notion that the performer becomes one with the composer when presenting music is possible; through on going communication and rehearsal.

The third partner in this music exchange is the audience. Listening is a complex process - an integral part of the total communication process. According to Kline, the process moves through the first three steps - receiving, attending, understanding - in sequence. Responding and/or remembering may or may not follow (Kline, 1996, p. 15).

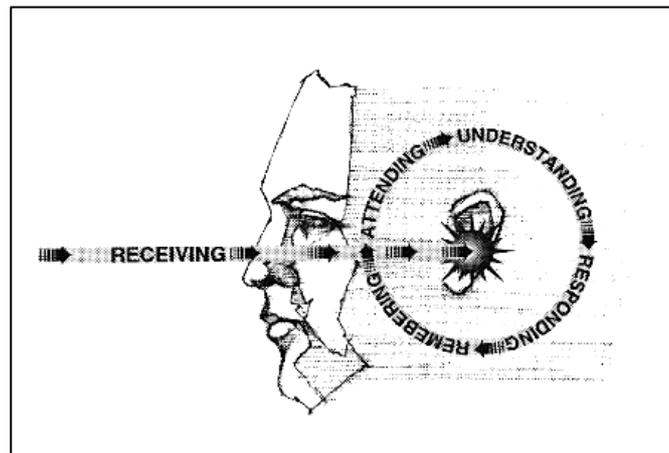


Figure 5 Listening Effectively (Kline, 1996, p. 16).

In Figure 5, Kline describes the first point of contact with sound is receiving the signal. The person then internally receives the signal via the ears, through hearing and listening. The processing of the signal involves the brain. Kline refers to this as attending, understanding, responding, and remembering:

Hearing: remember hearing and listening are not the same. Hearing is the reception of the sound; listening is the attachment of meaning. Hearing is, however, a necessary prerequisite for listening and an important component of the listening process.

Attending: at any given time, numerous messages compete for our attention. The stimuli may be internal or external. Whatever the source of the stimuli, we simply can't focus on all of them at the same time. We therefore must choose, whether consciously or unconsciously. There are three main factors that determine how these choices are made: 1) selectivity of attention - we direct attention to certain things to prevent information overload; 2) strength of attention - attention is not only selective; it possesses energy, or strength. Attention requires effort and desire; 3) sustainment of attention - just as attention is determined by selectivity and strength, it is affected by time of sustainment. Our attention wanes, and this fact is important to an understanding of listening.

Understanding: effective communication depends on understanding; that is, effective communication does not take place until the receiver understands whether the message is verbal or non-verbal symbols. Understanding must result for communication to be effective.

Responding: responding, then, is a form of feedback that completes the communication transaction. It lets the sender know that the message was received, attended to, and understood.

Remembering: memorisation of facts is not the key to good listening. Yet memory is often a necessary and integral part of the listening process. Some would go so far as to say, "if you can't remember it, you weren't listening."

(Kline, 1996, pp. 15-27)

This research focused on the audience-listening space and how they receive music, and through interpretation, how they engage or not engage in the music experience. To engage with the music is to have some knowledge of, and connection to the musical genre itself. One of the important aspects of listening is the affinity with the sound source and structure of the music as stated by Smalley:

Listeners can only apprehend music if they discover a perceptual affinity with its materials and structure. Such affinity depends on the partnership between composer and listener mediated by aural perception. [...] The primacy of perception is unassailable since without it musical experience does not exist (Smalley, 1986, p. 62).

To engage with music is dependent on the different types of listening and the skills required to fully engage in the listening experience. Kline writes that, different situations require different types of listening. We may listen to obtain information, improve relationship, gain appreciation for something, make discriminations, or engage in critical evaluation (Kline, 1996, p. 29).

Although some types of listening include informative, relationship, appreciative, critical, and discriminative, in relation to music, this research focused on the relationship and critical modes. For a person to become totally engaged in the music there needs to be some connection or relationship with the music, which leads to an appreciation and critical analysis of that music.

b) Holistic Co-hear-ence: implementing the horizontal-vertical layering model.

The idea of Holistic Co-hear-ence was coined by Leigh Landy and focused on ways to allow individual research to coincide with greater co-hear-ence in the dynamic worlds of music and digital technology. Landy states:

I am of the firm belief that, in terms of percentage, far too many researchers and artists are setting out on projects in relative if not total isolation. At least, that is how many feel they are working. I also intend to demonstrate that there is perhaps more cohesion to this work than meets the eye. I shall also attempt to prove that the worlds of electroacoustic music will be better off when a higher percentage of those involved consciously attempt to establish greater coherence in their work including the made-up notion of “co-hear-ence” for those involved with making the music (Landy, 2000, pp. 1-2).

The findings of my research in generating a model that integrates waiata, taonga pūoro and New Zealand electroacoustic music were part of that ‘Holistic Co-hear-ence’ that Landy talks about and were intended to be beneficial for future research in the area of Māori and New Zealand electroacoustic music creation.

However, the idea of Holistic Co-hear-ence that implements the horizontal and vertical layering model¹¹, had a two-fold component in this particular research. First, Holistic co-hear-ence focused on generating a model for composing waiata, taonga pūoro, and electroacoustic music as separate art forms by considering the historical, cultural and social context associated with these music traditions, and the aesthetic techniques of making music. Secondly, implementing the horizontal and vertical layering model has been an important compositional tool in computer music making as Landy reports:

I have already presented the view that there is little difference between the concept of layering sounds and that of counterpoint. Both have to do with horizontal musical organisation.

Those who choose layering as a tool of construction tend not to use too many sound types in a composition in order to avoid confusing the listener. The number of layers of sound does not normally exceed four at any given moment. The flow or variation of textures combined with the consistent use of materials, whether these are derived from the real world, abstract, or anything in between, is what the listener holds on to (Landy, 2007, p. 69).

My research investigated the integration of two musical worlds, Māori and Western; the three forms of music included waiata, taonga pūoro, New Zealand electroacoustic music; and the relationship between human and machinery in the compositional, production, and performance of music. I proposed that the linking agent for combining these music genres was music technology (hardware and software), the collection of sound materials and how these sonic materials were arranged using the horizontal and vertical layering model. This is discussed further in Chapters Three, Four, Five and Six.

c) Technical approaches using digital technology.

One of the research question is how can electroacoustic music and digital technology be used to enhance Māori music and prove valuable to the Kīngitanga music tradition? To answer, there needed to be an investigation into what current technology (hardware and software) could be used as a partner in composing music, and what technical approaches

¹¹ *Horizontal and vertical layering model*: a model commonly used by electroacoustic music composers where sound source is arranged horizontally on tracks or vertically (multi layering). This is similar to the musical mix of layering and blending sounds to make music.

or methods were implemented to compose and produce music via digital technology. In this research the human composer was seen as the creative artist with the musical idea, and technology as a medium to bring about music realisation. Both are interconnected, the yin and yang in music creation.

Music technology is best defined by Agostino Di Scipio (1998) in his statement, “I refer to music technology - the particular issue - as the complex of design activities that crystallize around techniques, tools, practices, shared or personal conventions and representations constituting a composer’s working environment, her/his technē”(p. 31).

There are two distinct relational dimensions in this musical technē as suggested by Di Scipio:

- 1) The relationship of the composer’s work to the very techniques by which it is actually produced. What constitutes musical form and expression for her/him? What binds materials and form together?
- 2) The relationship of those techniques to technology as a general issue having implications of its own. To what extent is the composer aware of the role technology plays in his life and commitment towards music? How far does his awareness go of the sociocultural, aesthetic, and ethical aspects of the technology/s he adopts and/or personally designs?

(Di Scipio, 1998, p. 31).

As this research involves electroacoustic music, a heavily technologically-mediated cultural phenomenon, there is a certain dependence on technology, and a high expectation of the composer to acquire knowledge of techniques and tools utilised in the compositional process. Technical aspects of computer music composition are discussed in more detail in Chapters Five and Six.

Finally, the nature of this research was studio-based composition and the presentation of the final original works through an acousmatic music presentation. Denis Smalley writes about the acousmatic experience:

The whole point of acousmatic music, expressed in the meaning of the word ‘acousmatic’, is that there is nothing to watch, no observable activity to confirm how

the sounds are made, and often no certainty about where the sounds originate. The implication is that we should perceive and respond to the sounds - the music - through listening alone. Acousmatic music is by definition an invisible sonic art, which invests in the liberty of an open sound world and in the imagination of the interpreting listener (as cited in Collins & d’Escrivan, 2007, pp. 78-79).

Acousmatic music is usually an audio recording on a fixed medium, and often intended for concert reception via multiple loudspeakers. The sound element is the main feature in this presentation with no assistance from multi-media such as a slide-show, film or live performances.

d) The Māori principles of Kaupapa Māori, Wairua, Te Mana-Te Ihi-Te Wehi-Te Tapu.

For the purpose of this research, the Māori principles of Kaupapa Māori, Wairua and Te Mana-Te Ihi-Te Wehi-Te Tapu guided the structuring of a framework and practical model for composing waiata, taonga pūrora and New Zealand electroacoustic music, including the performance of such music idioms within a Māori context. The extension of the Kīngitanga music tradition demanded the instillation of these principles to ensure that the music is unique to Māori, and to the Kīngitanga. The principles were reflected in the original compositions in Chapters 3, 4, 5 and 6, that set out to test the new models for composing, and the final performance itself.

What is Kaupapa Māori? According to the Reed Dictionary of Modern Māori (Ryan, 1995), kaupapa is translated as strategy, theme, or philosophy. The word Māori is translated as native people, the indigenous Māori people of New Zealand. For the purpose of this research, Kaupapa Māori refers to the Māori theme or motif of music composition. To compose within a Māori world is to understand the Māori worldview as explained by Nepe:

Kaupapa Māori is the “conceptualisation of Māori knowledge” that has been developed through oral tradition. This is the process by which the Māori mind “receives, internalises, differentiates, and formulates ideas and knowledge exclusively through te reo Māori”. Kaupapa Māori is esoteric and tūturu Māori. It is knowledge that validates a Māori world view and is not only Māori owned but also Māori controlled. This is done

successfully through te reo Māori, the only language that can access, conceptualise, and internalise in spiritual terms this body of knowledge...this Kaupapa Māori knowledge is exclusive too, for no other knowledge in the world has its origins in Rangiātea. As such it is the natural and only source for the development of a mechanism which aims to transmit exclusively Kaupapa Māori knowledge (Nepe, 1991, pp. 15 - 16).

Waiata and taonga pūoro are specifically related to Māori traditional music, and the models generated in this research ensured that this traditional music was highlighted along with new forms, such as New Zealand electroacoustic music. Although electroacoustic music derived from the Western music tradition, this research aimed to carefully merge this idiom with waiata and taonga pūoro, thus creating new works that highlighted a Māori worldview through contemporary music creation.

Within the Māori world of music creation, Kaupapa Māori refers to Māori motif, Māori theme, Māori philosophy and epistemology. In extending the Kīngitanga music tradition, six original works, including the integrated composition, have been created that reflect the Kīngitanga tradition. To test the validity of the new found frameworks and models for composing hybrid music, the titles of the new compositions are:

- *Te Kīngitanga Mō Ake Tonu Atu (Rollo, 2013)* - the integrated composition that incorporates all five original works into a final hybrid musical piece.
- *Te Orokohanga O Waikato Awa Koiora (Rollo, 2013)* - a taonga pūoro music piece about the origins of the Waikato River.
- *Te Whakatū O Te Kīngitanga (Rollo, 2013)* - a taonga pūoro music piece about the establishment of the Kīngitanga.
- *Te Tutū Puehu O Te Pakanga Ki Waikato (Rollo, 2013)* - a New Zealand electroacoustic music piece about the Waikato Wars and the Battle at Rangiriri Pā in 1863. The conflict between the British Colonial Army and Waikato.
- *Te Kōtuku Rerengatahi (Rollo, 2013)* - a waiata tangi - lament to the late Te Arikiniui Te Atairangikaahu.
- *Ngā Pou Ariki (Rollo, 2013)* - a waiata-ā-ringa - action song acknowledging all the Māori monarchs and the Māori King Movement.

Wairua is translated as spirit or soul (Ryan, 1999). This research focused on the spiritual connections (celestial and terrestrial), the human emotions, the dramaturgy,¹² and

¹² *Dramaturgy*: is the art of dramatic composition and the representation of the main

expressive attributes required for creating music. In the Māori world the composer was seen to be a mediator between the spirit and physical worlds, and draws on divine inspiration to compose, produce and perform music that provokes an audience into listening, feeling and engaging in this musical experience.

Furthermore, if music is to arouse human feelings and behavior, it becomes a study of the psychology of music itself as described by Wikipedia:

Music psychology, or the psychology of music, may be regarded as a branch of psychology or a branch of musicology. It aims to explain and understand musical behavior and musical experience. Modern music psychology is mainly empirical: music-psychological knowledge tends to advance primarily on the basis of interpretations of data about musical behavior and experience, which are collected by systematic observation of and interaction with human participants. Music psychology is a field of research with practical relevance for music performance, music composition, music education, music medicine, and music therapy (as cited in Wikipedia, 2013).

After analysing the Kīngitanga waiata collection by studying the lyrics and listening to the audio recordings, the songs conjured both a deeper appreciation and aroused certain emotions that relate to the wairua, thus bringing life and meaning to the song itself. Two examples from the collection aroused different emotions. *E Pā Tō Hau* stirred sad and emotional feeling of grief for the deceased, anger and resentment for the loss of lives, and the confiscation of Māori land during the Waikato Wars. *Te Kīngitanga* gave a historical account, and importance of the Kīngitanga. These two waiata provoked wairua, the human reaction to different situations:

E Pā Tō Hau (Appendix 5.8) composed by Te Rangiamoa for her cousin Te Wano, a chief of Ngāti Apakura. Ngāti Apakura were expelled from their land and homes by British troops during the battle of Orakau in 1864. They travelled towards Taupō for refuge. On the way Te Wano and his people climbed a hill at Titiraupenga (known today as Tirau), and looked back at their confiscated land and burning homes. Whilst grieving for the loss of land and lives, Te Wano died. The **wairua** of this song brought back memories of many tangihanga that I have attended and the emotional outcry of the people.

Te Kīngitanga (Appendix 5.47) composed by Ngapō and Pimia Wehi. This waiata gives a historical account of the Kīngitanga and acknowledges Te Arikinui Te Atairangikaahu, the Māori Queen. Te Wakahuia Kapa Haka group performed this waiata as a whakaeke, entry onto the stage. This was a dramatic performance that included narration, soloist, costume changes, props (waka), clever choreography, beautiful singing, weaponry and haka. The **wairua** of this song was a feeling of excitement, being proud to be Māori, admiration for the Kīngitanga and past Māori monarchs, and a celebration of Te Arikinui Te Atairangikaahu's 34 years as Māori Queen.

(Music analysis of Kīngitanga waiata, refer to Appendix 5)

Te Mana-Te Ihi-Te Wehi-Te Tapu is a term used in haka performances that portrays the very essence of Māori performance. The English translation is provided by Te Aka Māori Dictionary On Line, and a brief definition is provided by Mead for this principle:

Te Mana

prestige, authority, control, power, influence, status, spiritual power, charisma (Te Aka) Every individual Māori is born with an increment of mana which, as noted already, is closely related to tapu. Mana is always a social quality that requires other people to recognise one's achievements and accord respect (Mead, 2003, p. 51).

Te Ihi

ray of sun, essential force, excitement, power, charm, personal magnetism, psychic force as opposed to spiritual power – mana (Te Aka). 'I puta te ihi'. What they mean is that the performances were brilliant and exhilarating. The participants know when they have reached the standard of ihi because they feel it, sense it, and are exhilarated by the occasion (Mead, 2003, p. 119).

Te Wehi

dread, fear, something awesome, a response of awe in reaction to ihi. Similar definition to ihi defined by Mead (2003).

Te Tapu

restriction - a supernatural condition. Sacredness. Tapu is everywhere in our world (Māori). It is present in people, places, in buildings, in things, words, and all tikanga (traditions and customs). Tapu is inseparable from mana, from our identity as Māori and from our cultural practices (Mead, 2003, p. 30).

In this research, this particular principle referred to Māori uniqueness, excitement, the live performance, and the Māori ethos in performing arts which is evident in many Māori waiata, haka and taonga pūoro performances. In the Kīngitanga collection there were three waiata/haka that demonstrates this principle:

He Aha Te Mahi (Appendix 5.5) is a ngeri. The lyrics were given to Tīmoti Kāretu by Te Paea Paulo (nee Haunui). It is an arousing and inspiring Waikato chant usually performed as an affirmation of support for the Kīngitanga. A leader commences the ngeri with the group responding in loud chorus with impromptu actions.

Kotahi Rau E Rima Tekau Ngā Tau (Appendix 5.46) a haka taparahi composed by a group of unknown composers. This haka celebrates the 150th anniversary of the Kīngitanga, acknowledging the attributes of each monarch, and sends a message of unification amongst all Māori people. The leader introduces the haka while the lurid voices of the group, and male performers do set actions that express the words.

Te Kirikawa (Appendix 5.48) is a haka taparahi composed by Hēmi Walker. The haka celebrates Pōtatau Te Wherowhero, the first Māori king. His status prior to accepting the kingship was a well known, brave and fierce Waikato warrior. The haka announces his crowning as the first Māori king, a position which he served for two years. This haka has a 'call and response' structure between the chorus of male and female voices, and the male performers doing set action.

(Music analysis of Kīngitanga waiata, refer to Appendix 5)

To understand Māori music is to have a greater insight into the Māori culture, traditions and Māori worldview. This research investigated how to instill this Māori principle into the composition and production process, leading to the exciting performance.

Armstrong describes the excitement of a Māori performance that encapsulates the Māori principles in this famous haka taparahi (posture dance):

Ko te iwi Māori e ngunguru nei – Au! Au! Aue hā!
A ha ha! Ka tū te ihiihi - Ka tū te wanawana
Ki runga ki te rangi - E tū iho nei - Hī aue!

It is the Māori people growling here - Au! Au! Aue hā!
A ha ha! The sun scatters its rays - The many-coloured rainbow appears
In the deep vault - of the heavens above. (Translation)

(Armstrong, 2005, p. 173)

1.3 Justification for the research

The importance of this study from a practical, research and theoretical perspectives identified New Zealand music composition and the Kīngitanga music traditions as key research areas. The practical reason being the increasing importance New Zealand music contributes to the current and future economic prosperity of New Zealand and supports home-grown music, and other art forms. One can refer to Statistics New Zealand (2003) for a detailed report on cultural experiences survey, and New Zealand Music Industry Commission (2011) that report on New Zealand music statistics for 2011, and makes comparison to 2012, that include retail sales and audio radio replay.

From a research perspective, this investigation sought a better understanding of Māori waiata, Māori taonga pūoro and New Zealand electroacoustic music and how they work as separate idioms, and the possibilities of integrating these idioms and creating a new art form. This reflected the constant evolution of New Zealand music influenced by advanced technology, syncretism in music cultures within New Zealand, and the desire for New Zealand composers to create something new, fresh and creative. Further research into music composition is necessary and interesting when dealing with integrating different forms of music, whether the composer is a traditionalist (purist), modernist (syncretist) or both.

Theoretically, this thesis contributed to the growing literature on New Zealand music composition, especially in the area of hybrid music affecting Māori and Western idioms. New Zealand music as a field of study is an interesting one and in the case of the current research, aims to construct a framework and practical model for composing and integrating waiata, taonga pūoro and New Zealand electroacoustic music. The merging together of two musical worlds introduced theories and practices implemented by past and current composers of music. In turn, this presented a smorgasbord of interesting approaches that could be adopted, adapted or developed for the purpose of composing new works that enhance and extend the Māori and Kīngitanga music traditions.

1.4 Background: The Kīngitanga as the theme

The Kīngitanga theme was chosen for this research because of its unique music tradition, rich political history and its importance to Māori in contemporary New Zealand. My 35 years of experience in attending and participating in major gatherings

of the Kīngitanga benefited the study. In qualitative research term a participating observer in the culture. Also, being a descendant of one of the Kīngitanga marae in Waikato, Ngā Tai E Rua, generated interest in the research topic.

Although the Kīngitanga was chosen for this particular research it is important to note that future composers may decide their own motif for composing waiata, taonga pūoro and New Zealand electroacoustic music, and integrating these idioms. The models generated in this research may guide contemporary composers to create new works. Chapters Three, Four, Five and Six, provide certain Kīngitanga motifs for composing music and clarifying the creative process from conceptualisation to realisation, testing the proposed models.

1.4.1 Geographical Study: Tainui-Waikato Tribal Area

The study of the Kīngitanga focused on the region known as the Tainui-Waikato Tribal Area illustrated in Figure 6. The Tainui-Waikato Tribal area consists of Tāmaki (Auckland), Pare Waikato (Waikato) and Pare Hauraki (Hauraki). This region is outlined in the following pepeha (tribal identification):

Mōkau ki runga, Tāmaki ki raro	Mōkau to the south, Tāmaki to the north
Mangatoatoa ki waenganui;	Mangatoatoa in the centre;
Ko Pare Hauraki, Ko Pare Waikato.	Protected by Pare Hauraki on one side, and Pare Waikato on the other. (Translation)



Figure 6 Tainui Tribal Area (Te Arikini Te Atairangikaahu & Simpson, 1992).

Today, this pepeha has been adapted to incorporate two other important tribal areas within the Tainui region. These are Te Nehenehenui, encompassing townships such as Taumarunui, Te Kuiti and Te Awamutu, and Te Kaokaoroa o Pātetere including townships such as Tokoroa, Putaruru and Tirau as illustrated in the extended pepeha:

Ko Mōkau ki runga, Ko Tāmaki ki raro	Mōkau to the south, Tāmaki to the north
Ko Mangatoatoa ki waenganui;	Mangatoatoa in the centre
Ko Pare Hauraki, Ko Pare Waikato,	Pare Hauraki on the east side
Ko Te Kaokaoroa-o-Pātetere,	Pare Waikato on the west side
Ko Te Nehenehenui e.	Te Kaokaoroa o Pātetere and Te Nehenehenui in South Waikato. (Translation)

(Thompson, personal communication, 2013)

The main geographical area of this study is the Waikato region mentioned in the above pepeha as Pare Waikato. Since the crowning of Kīngi Pōtatau in 1858, the Waikato people have been vested guardianship of the Kīngitanga. The principal centre of the Kīngitanga is Tūrangawaewae Marae located in the township of Ngāruawāhia, in the Waikato region of the North Island of New Zealand, twenty kilometres north-west of Hamilton at the confluence of the Waikato and Waipa Rivers.

As an extension of the Tainui Confederation of Tribes, mention must be made to Ngāti Toarangatira and their famous chief Te Rauparaha. The Ngāti Toarangatira lived around the Kāwhia region for many generations until increasing conflicts with neighbouring Waikato-Maniapoto tribes, for the control of rich fertile land north of Kāwhia, forced a withdrawal from their homeland. Ngāti Toarangatira migrated from Kāwhia to the Cook Strait region under the leadership of Te Rauparaha in the 1820s, who was renowned for the composition of the haka Kamate Kamate. The following pepeha identifies both Ngāti Toarangatira and Te Rauparaha, as descendants of the Tainui ancestral canoe:

Ko Whitireia te maunga	Whitireia is the mountain
Ko Raukawa te moana	Raukawa the sea
Ko Tainui te waka	Tainui is the ancestral canoe
Ko Ngāti Toarangatira te iwi	Ngāti Toarangatira the tribe
Ko Te Rauparaha te tangata.	Te Rauparaha the man.

As this research is an investigation into finding a model for composing waiata, Te Rauparaha's haka Kamate Kamate provides limited information about the compositional process he used. However, the lyrics identify Te Rauparaha's feelings of despair, and whether he was going to live or die. In regards to the compositional process one can only assume that he might have created the haka by: adapting an ancient incantation or haka; creating the words in his head, and reciting the words later; improvisation, or divine intervention through karakia.

It is interesting enough to note that this haka is still performed today amongst Māori tribes throughout Aotearoa, in kapa haka performances and amongst New Zealand sports team such as the All Blacks rugby team. There is no evidence of whether this haka had set actions or was performed spontaneously by Te Rauparaha as a sign of relief that his life was spared. Today, Ngāti Toarangatira, Māori cultural groups and sports team have choreographed this haka, and promoted Māori culture on a global stage.

1.4.2 Ngā Pou Ariki - The Māori Royal Family

To create new musical works about the Kīngitanga one must have a historical account about this political movement, and the key people who provided leadership. All the original compositions in this thesis make reference to special events throughout the Kīngitanga, and the Māori Royal Family. The book *Korokī - My King* (Turongo House, 1999, Appendix Three) provides a whakapapa of the Māori Royal Family (refer to Figure 14). Further research on each monarch was provided by Te Ara - The Encyclopedia Of New Zealand, and personal communication with kaumatua and kuia.

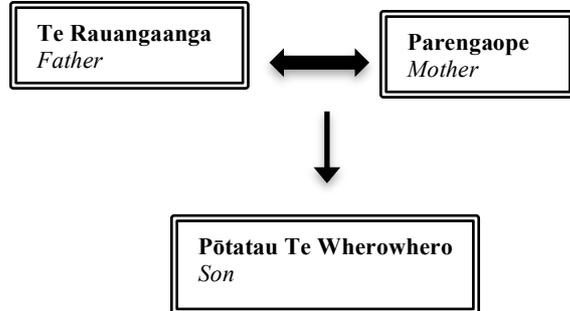
The Kīngitanga monarchs included:

Pōtatau Te Wherowhero	1858 - 1860
Tāwhiao	1860 - 1894
Mahuta	1894 - 1912
Te Rata	1912 - 1933
Korokī	1933 - 1966
Te Atairangikaahu	1966 - 2006
Tūheitia	2006 - current

Genealogy

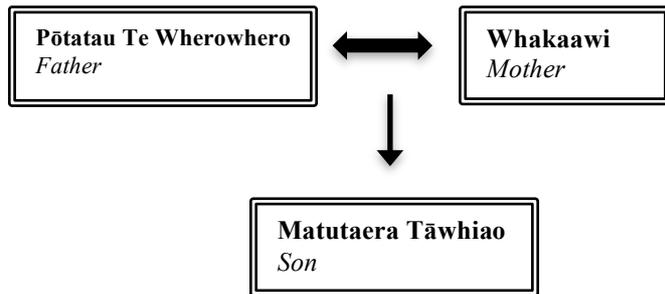
Kīngi Pōtatau Te Wherowhero
1858 - 1860

Figure 7 (Courtesy of Turnbull Library)



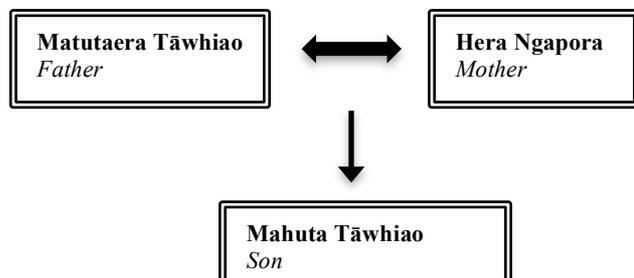
Kīngi Tāwhiao
1860 - 1894

Figure 8 (Courtesy of Coromandel Heritage Trust)



Kīngi Mahuta
1894 - 1912

Figure 9 (Courtesy of Te Ara)

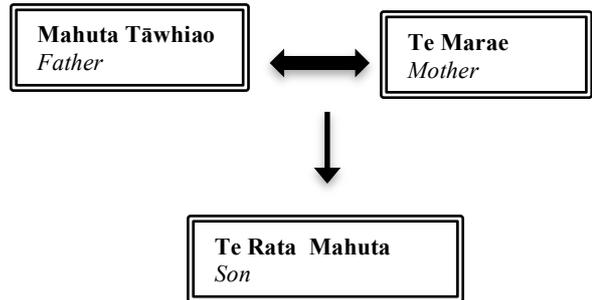


Genealogy

Kīngi Te Rata

1912 - 1933

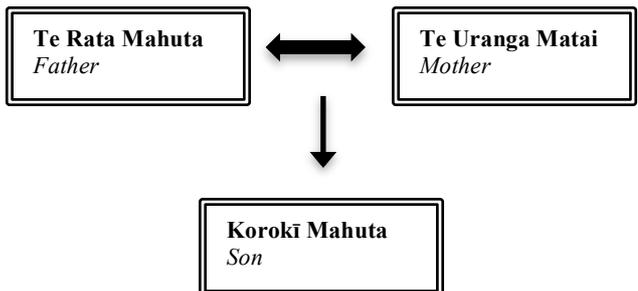
Figure 10 (Courtesy of Auckland Museum)



Kīngi Korokī

1933 - 1966

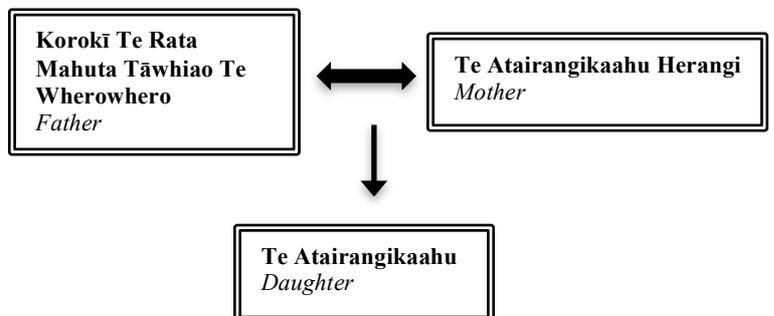
Figure 11 (Courtesy of Ngāti Naho Trust)



Te Arikini Te Atairangikaahu

1966 - 2006

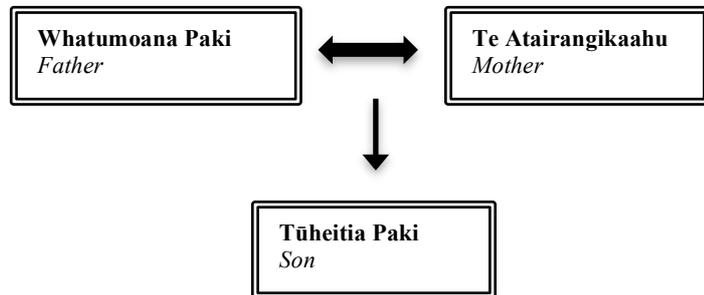
Figure 12 (Courtesy of David Roberts - ARPS)



Genealogy

Kīngi Tūheitia
2006 - Current

Figure 13 (Courtesy of Tūrongo House)



1.4.3 Kīngitanga - The past

He rā e tō, he rā e puta mai anō¹³

The sun may set, but it soon rises again. (Translation)

(Ballara, 1996, p. 1)

The Māori King Movement or Kīngitanga is a movement that arose among some of the Māori tribes of New Zealand in the central North Island in the 1850s, to establish a role similar in status to that of the monarch of the colonising people, the British, as a way of halting the alienation of Māori land. Today, the Māori monarch is a non-constitutional role with no legal power from the perspective of the New Zealand government (as cited in Wikipedia, 2013). While many tribes declined to accommodate a movement which had ambitions to unite all tribes under its leaders, the Kīngitanga pressed on nevertheless (Hill, 2004, p. 35).

One of the main concerns of the Kīngitanga was the sale and confiscation of Māori land summarised here by Sorrenson:

¹³ This whakatauaikī was said by Tanirau of Ngāti Maniapoto to Pōtatau Te Wherowhero encouraging him to accept the kingship.

The idea of a Māori King, which had been around for sometime, seems to have attracted much more interest following discussions at various hui during 1853 and 1854.

Pressures on land were increasing during the early 1850s and bitter disputes were developing between those who supported Pākehā settlement, the land sellers, and those who wanted to hold on to their lands. It was preconceived by many that the only way to retain effective control of lands was ‘to assert chiefly mana over tribal land’ and ‘to put tribal land under the mana of a king’ (Sorrenson, 1963, p. 36).

Besides stopping the alienation of Māori land through sales and confiscations, the Kīngitanga aimed to stop inter-tribal warfare and to unite the Māori people. More importantly, the preservation of Mana Māori Motuhake (autonomy and self-governance) led to the crowning of Kīngi Pōtatau Te Wherowhero of Ngāti Mahuta descent as the first Māori king in 1858.

Since the crowning of Kīngi Pōtatau, the Waikato-Tainui people have been vested with the guardianship of the Kīngitanga that continues today. To date there have been five Māori kings and one Māori Queen as indicated in Figure 14. The publication of the Kīngitanga genealogy by Tūrongo House (1999) states that Kīngi Pōtatau Te Wherowhero was crowned king on 2 May 1859 and reigned for one year. There have been many debates and discussions about the actual date he was crowned. After much discussion and research, at a gathering for the Sesquicentennial of the Kīngitanga in 2008, the King’s Great Council decided the date of the first Coronation of Kīngi Pōtatau Te Wherowhero was actually 2 May 1858 and that he reigned for two years (as cited in *Te Kotahi Rau e Rima Tekau Tau o Te Kīngitanga, 1858 - 2008*).

There have been many attempts by the Māori leaders of the Kīngitanga to persuade several possibilities for parallel government with the Crown. For example Kīngi Tāwhiao tried to get an official endorsement for a Council of Chiefs that would share power with the Crown and attempt to secure all the rights and lands confirmed by the Treaty of Waitangi. Kīngitanga remained the most unified movement in the quest for autonomy, eventually establishing at Maungakawa in 1892 a Kauhanganui (Great Council) headed by a Tumuaki (Premier and a cabinet). But its laws went unrecognised by the Crown (Hill, 2004, p. 35).

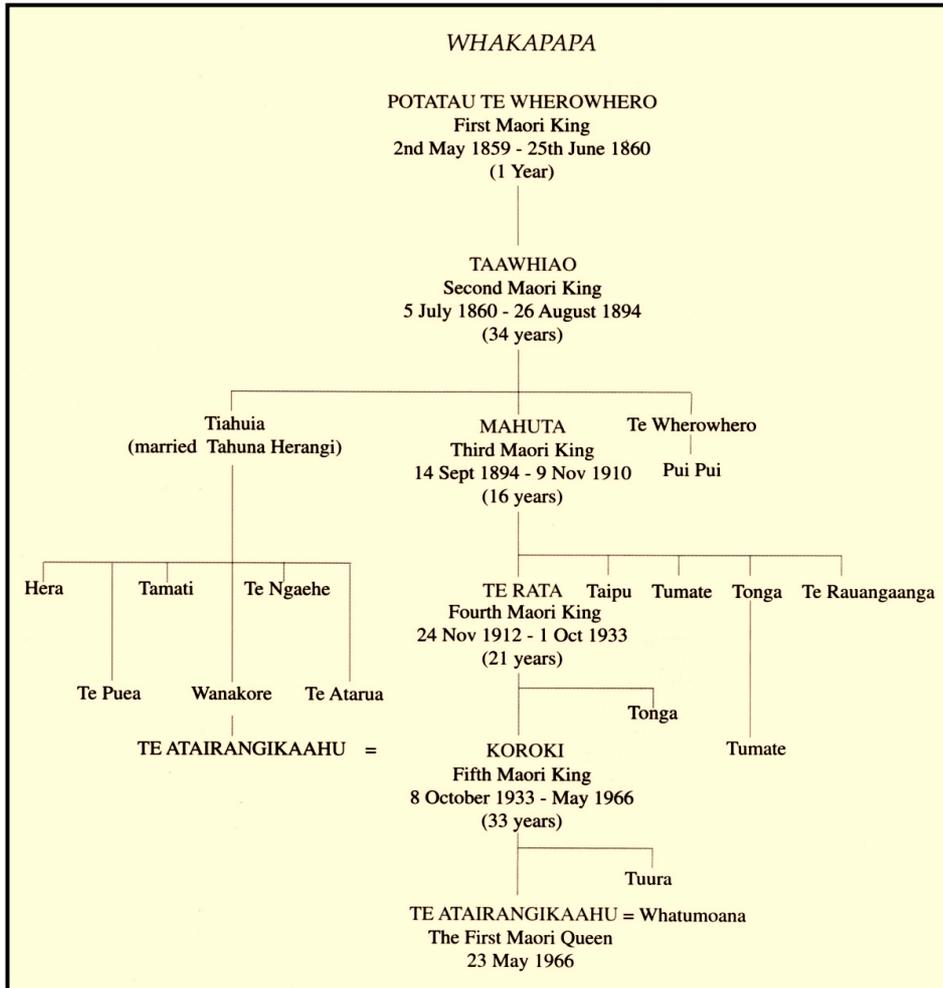


Figure 14 Kīngitanga Genealogy (Courtesy of Tūrongo House 1999).

1.4.4 Kīngitanga - The present

On 21 August 2006, the day of his mother's, Te Arikinui Te Atairangikaahu's funeral, Kīngi Tūheitia Paki was crowned the sixth Māori king and the head of the Kīngitanga. The Māori King movement acts as a unifying korowai encompassing all Māori tribes throughout Aotearoa. Today the role of the Kīngitanga remains a vibrant symbol of unification of Māori under the banner of the seventh monarch, Kīngi Tūheitia (Waikato-Tainui Raupatu Lands Trust, 2010, p. 5).

Since 1858 the aims and objectives of the movement continue to serve the Māori people as a whole especially in readdressing the injustices by the Crown towards the Waikato-Tainui tribes during colonisation. In regards to the Waikato-Tainui settlements with the Crown via a Treaty claims settlement under the direct negotiations system (by passing

the Waitangi Tribunal as Kīngi Pōtatau Te Wherowhero did not sign the Treaty of Waitangi) a settlement was reached.

According to the Office of Treaty Settlements (2002), in May 1995 the Crown signed a Deed of Settlement with the Waikato-Tainui that included a formal apology for the actions taken in wars of the 1860s and their legacy, and cash and land valued at \$170 million. This settlement was an endeavour by the Crown to settle the Waikato claim and to remove the sense of grievance felt by Waikato-Tainui that went back to the 1860s.

Another settlement of importance is the Waikato River Deed of Settlement signed on 22 August 2008. The Act provides \$210 million cleanup fund for the river over the next 30 years. It also sets out a framework for co-governance of the river that includes representatives from Waikato-Tainui, River Iwi and the Crown. As stated by the Minister for Treaty of Waitangi Negotiations Christopher Finlayson:

We can now look forward to a future where a healthy Waikato River sustains abundant life and prosperous communities who, in turn, are all responsible for restoring and protecting the health and wellbeing of the Waikato River, and all it embraces, for generations to come (as cited on New Zealand Government website, 2010).

The 1995 Waikato-Tainui Settlement was the first between the Crown and Māori, followed by other settlements such as Ngāi Tahu and Taranaki. The Kīngitanga and its leaders were part of the process to address injustices by the Crown to all Māori, and in return an apology by the Crown, the return of land and compensation was achieved. However, the most significant achievement was Mana Māori Motuhake, tribal autonomy and the opportunity to manage tribal affairs.

1.4.5 Kīngitanga - The future

The Kīngitanga has been active for 155 years and still maintains its aims of unifying the Māori people, the return of tribal lands through the Waitangi Tribunal process and Mana Māori Motuhake (tribal autonomy). According to Kīngi Tūheitia's maiden speech on 21 August 2007, his message was simple, 'think globally to achieve locally'. There is nothing new in that. Kīngi Tūheitia has pushed the same message as his late mother, the late Te Arikinui Te Atairangikaahu, that being Māori can succeed by being united and

taking advantage of educational opportunities for both young and old (ONE News, 2007).

Inā te mahi, he rangatira

By his deeds a chief is known. (Translation)

(author unknown)

According to Rawiri Taonui:

The Kīngitanga summons memory of struggle, suffering and resistance.

The Kīngitanga also represents recovery, renaissance and revitalisation.

(as cited in the New Zealand Herald, 2006)

The Māori King Movement is a potent Māori symbol of national and international significance and will continue to advocate for Māori in New Zealand and build on-going positive relationships with the New Zealand Government, all New Zealanders and the rest of the world. The Kīngitanga is an example of indigenous rights and Māori sovereignty and autonomy, a success story of indigenous peoples struggle under colonisation. Kīngi Tūheitia is the reigning monarch and will continue to lead the Kīngitanga visions as stated in his 2010 Koroneihana address:

I seek my people to the ultimate destination of prosperity, health, good community and peaceful existence with our many neighbours, partners, and global realtions. (as cited in Te Hookioi, 2010, p. 8).

To integrate New Zealand electroacoustic music with Māori and Kīngitanga music traditions, a framework and practical model were constructed to guide the creative process. This idiom provided many possibilities for extending Māori and Kīngitanga music development such as:

- creating hybrid musical works by fusing together waiata, taonga pūoro and New Zealand electroacoustic music,
- electronically enhancing waiata and taonga pūoro works,
- film music to document Kīngitanga history and stories,
- musical productions incorporating traditional and contemporary dances, and
- acousmatic, live and/or mixed media performances.

The original acousmatic composition *Te Tutū Puehu O Te Pakanga Ki Waikato* demonstrated the validity of merging these traditions together. Furthermore, this piece presented a unique musical experience to a diverse audience that focused on connecting and evoking human emotions through sound-based music where the focus was on the sound element.

1.4.6 Tongikura and the Kīngitanga

Tongikura are prophetic statements by Kīngitanga leaders who were regarded not only as leaders but also as visionaries. The numerous tongikura provided by Pōtatau, Tāwhiao, Te Rata, Mahuta, Korokī and Te Arikini Te Atairangikaahu aimed to guide and inspire the Waikato and Tainui people during times of deep crisis with the Pākehā and challenges of the modern world. In reference to this study it is important to mention tongikura, which is sometimes used in whaikōrero or formal speeches (see Appendix One) and waiata composition (see Appendix Two).

Every tongikura had an underlining philosophy that was composed by Kīngitanga leaders and directed specifically at the Waikato and Tainui people. The intention was to guide, support, inspire and lead the people to a better way of life during colonisation and the challenges of the 21st century and beyond. Many of these tongikura are regarded as taonga or treasures for the present and future generations to preserve and apply to different situations.

An example of a tongikura by Kīngi Tāwhiao demonstrates his never-ending love and concern for the well-being of his people is:

Kua whakatūria e 'hau tēnei taonga hei āwhina i te pani, i te pouaru, i te rawakore. He kūaha whānui kua puare ki te puna tangata me te puna kai.

I have established this treasure (Poukai) to assist the bereaved, the widowed and the destitute. It is a door that is opened wide to the myriad of man and the bounty of food.

(Translation)

(Takerei, 2008, p.15)

After Kīngi Tāwhiao had returned to his tribal lands from exile, and on seeing how impoverished his people had become, established what is called poukai. These are

annual gatherings held at designated villages of the tribe, to help feed and care for the people. These gatherings are also a time to mourn the dead from the passing year, as well as a chance for the people to bring any issues before the king (Mahuta, 2011).

1.5 The Kīngitanga Music Tradition

Since 1858 with the crowning of the first Māori king, Kīngi Pōtatau Te Wherowhero, there has been a large volume of waiata composed and performed at many occasions. Although many have been lost over time, this research provided 50 waiata collected from various sources including selected literature from ethnomusicologists, as detailed in the reference section, such as Ngata, McLean, Orbell, Te Roopu Awhina Waiata o Tainui, Te Ao Hou, Tainui Waikato and Waikato Institute of Technology, and current Māori composers throughout Aotearoa, New Zealand.

To generate a model for composing waiata there must be significant examples from various classifications and sub-classifications to carry out such an examination which included information about the composer, historical account, Māori lyrics and explanatory notes, English translation, audio recording of the waiata (when available) and, where possible, visual recording of the performance. The 50 waiata collected in this research provided an insight into the songs' conception and the composers' processes, the use of the Māori language (in most cases, the literal meaning of the words, not the philosophical meaning by the composer), the theme and function, Māori tribal customs and traditions, Kīngitanga history, tribal stories, Māori music, waiata form and structure, the Māori world view, and finally the performance. Although many of the composers of these waiata have passed on, they have left a wealth of knowledge for the present and future generation to carry on the tradition of waiata renaissance and composition.

In reference to taonga pūoro (traditional instruments), there were no specific works found relating to the Kīngitanga. However, some historical accounts of taonga pūoro during the Kīngitanga period are detailed in Chapter Four. This thesis provides a timeline on the development of Māori music from post-colonialism (1858) to the present day (2013). This music development had a major effect on the composition of Māori music and song, especially the transformation from traditional to contemporary,

which is reflected in the collections in Appendices Five, Six and Seven, and in turn influenced the new compositions in this thesis.

In regards to the composition of taonga pūoro with the main focus being on the arrangement of traditional Māori instruments, the research examined literature and works by well-known taonga pūoro experts such as Hirini Melbourne, Richard Nunns, Rangiiiria Hedley, Horomona Horo, Brian Flintoff and Jo'el Kōmene, to name but a few. The thesis provides an in-depth account of the history and genealogy of taonga pūoro, and the structure, the function, musical elements and performance of traditional Māori instruments in Chapter Four. This knowledge along with the processes shared by taonga pūoro musicians and composers influenced the final composition of new works dedicated to the Kīngitanga.

Finally, in reference to New Zealand electroacoustic music or electronic music, there are no works collected that relate specifically to the Kīngitanga. Selected works examined in this thesis are based on Māori and Western music that featured in selected New Zealand electroacoustic music works. Although electroacoustic music is still new to Māori, the thesis explored whether this idiom enhances Māori music and vice-versa. The model for New Zealand electroacoustic music composition took into consideration traditional and contemporary Māori music and the integration of organic and manufactured sounds by means of computer technology and software programmes. This model was tested with the creation of new works dedicated to the Kīngitanga in Chapters Five and Six.

1.5.1 Waiata during the Kīngitanga

Waiata or songs and chants are an important part of the Māori social system. The words and expressions preserve the wisdom and knowledge of ancestors and a unique Māori lifestyle. Waiata are an important medium for recording the history of the Kīngitanga. Composers such as Pōtatau, Tāwhiao, Te Puea Herangi and others were inspired to create works for personal and tribal reasons. This is evident in the 50 waiata collected in this research and not forgetting that many have been lost over time.

1.5.2 Te Pou o Mangatāwhiri Concert Party (TPM)

Due to overcrowding, winter rains and flooding of the Waikato River, diseases and epidemics, and loss of land during the Waikato wars, Te Puea Herangi decided to shift her people from Mangatawhiri to Ngāruawāhia. On 11 August 1921, Caesar Roose of the Waikato Shipping Company towed a large barge to the riverbank at Mangatāwhiri, and about 170 people put their possessions in it (King, 1984, p. 37).

The move to Ngāruawāhia had a significant meaning for Te Puea Herangi, her supportive husband Tumokai Katipa and her people. King states:

Ngāruawāhia had a special meaning for the Waikato people: it had been the home and capital of the Māori kings, Pōtatau and Tāwhiao. It was their tūrangawaewae, the place where they felt they belonged. It was mainly to fulfil Tāwhiao's whakataukī that his people should emerge reborn, led by his grandchild, that Te Puea decided to shift the community (King, 1984, p. 36).

Whilst re-settling at Ngāruawāhia, Te Puea Herangi decided to build a large village, a pā, and a marae called Tūrangawaewae. Desperately in need of money to ensure the building of Tūrangawaewae, in 1921 she formed a concert party, Te Pou o Mangatāwhiri group, soon known as TPM, to go on tour to raise further money. The forty four strong TPM gave its first concerts at Ngāruawāhia and Tuakau in December 1922 (King, 1984, p. 42).

In 1923, they began a series of tours that spanned five years. They entertained the communities in Waikato, the King Country, Auckland, North Auckland, Hauraki, the Bay of Plenty, Rangitikei, Manawatu, Wanganui, Hawkes Bay and the East Coast. Te Puea and the performers often walked from one place where a concert was held to the next, as far as twenty kilometres a day. They often slept outdoors and meals were sometimes skipped or cheaply made such as fish heads, bone soup, and wild vegetables such as puha and water cress (King, 1984, p. 42).

According to King:

As money flowed back to the pā, more buildings went up. A large kitchen and dining room were built in 1923; the first meeting house, Pare Waikato, was built in 1927; and

the main meeting house, Māhinārangi was build in 1929. More houses were also built (King, 1984, p. 43).



Figure 15 Te Pou o Mangatāwhiri Concert Party. Taken at Turangawaewae marae in 1922 (King, 1984).

The TPM entertainment programme included an orchestra band which provided dances for the audience that attended, and traditional items including poi, haka, and Māori waiata. In Figure 15, a photo taken of TPM at Turangawaewae in 1922, one can note the instruments such as the banjo, violins, guitars, mandolin and ukulele, and while some dressed in European clothing, other members wore traditional Māori clothing.

In 2006, Te Pou O Mangatāwhiri Kapa Haka Group was formed to relearn many haka and waiata of Waikato and Te Puea Herangi, to continue with the aims and objectives of Te Puea, to support the Kīngitanga, to unite the many descendants of Waikato and Tainui, to compete at the Tainui Waka Regional Competitions, and to represent Waikato and Tainui at Te Matatini National Kapa Haka Competitions (personal communication, Tony Walker, 2007). The group has represented Waikato at major events and was a finalist at Te Matatini 2011, winning the whakaeke item.

1.5.3 Te Pou o Mangatāwhiri Showband (TPM)

The TPM Showband is an extension of the Te Pou o Mangatāwhiri Concert Party.

According to Bourke:

The electric approach of the showbands can be traced back to Princess Te Puea's band and concert party of the 1920s, Te Pou o Mangatāwhiri. TPM mixed traditional kapa haka and poi routines, with Hawaiian dancing, comedy, and popular instruments such as the guitar and ukulele. The concert parties wanted to educate and entertain their audiences; so did the showbands but they were even more influenced by the traditions of music hall and cabaret. The showbands were unashamedly in show business, with their Māori culture being the main point of difference from their competitors (Bourke, 2010, p. 328).

The band usually played at dances and social evenings to raise money for the Tūrangawaewae building project led by Princess Te Puea Herangi. The band members were great musicians and entertainers who provided dance music and a variety show similar to the show bands of this era. Many of the musicians played instruments such as drums, electric guitar, electric bass, saxophone, banjo, mandolin, and sang both Māori and English pop songs. The band usually played popular music of the times.

In 2009 TPM released a CD Album entitled *Maumahara* to commemorate 150 years of the Kīngitanga.

1.5.4 Taniwharau Culture Group

Figure 16 shows members of the Taniwharau Culture Group in 1975. According to Haereata Poutapu, the Taniwharau Culture Group was established in 1972 by Te Marae Paki, an aunt to Te Arikini Te Atairangikaahu. The primary purpose for establishing Taniwharau Culture Group was to support Te Arikini Te Atairangikaahu and to represent Waikato at the New Zealand Polynesian Kapa Haka Festivals, now known as Te Matatini National Kapa Haka Competitions. To this day, Taniwharau is the only Waikato-Tainui kapa haka group to have won the national title that was held in Auckland in 1981 (Poutapu, personal communication, 2012).

Te Marae Paki gathered the people from Rāhuipōkeka, Ngāruawāhia and Whatawhata communities, many of whom whakapapa to Waahi Pā and Tūrangawaewae Marae, and formed Taniwharau to support the Māori Queen in her role as the head of the Kīngitanga. Here is a famous saying of Waikato in reference to the people's undying support for Te Arikinui provided by Haereata Poutapu:

**I whakatūngia a Taniwharau hei huruhuru
mō ngā waewae o Te Arikinui Te Atairangaahu.**

Taniwharau was established to support
The many endeavors of Te Arikinui Te Atairangaahu. (Translation)
(Poutapu, personal communication, 2013)

According to Poutapu, the name Taniwharau comes from the famous Waikato tribal saying:

Waikato Taniwharau, he piko he taniwha, he piko he taniwha.

Waikato of a hundred chiefs, at each bend of the River is a chief. (Translation)
(Poutapu, personal communication, 2013)



Figure 16 Taniwharau Culture Group in 1975 (Courtesy of Haereata Poutapu).

The group was led by many tutors including Sid and Tai Maika, Tīmoti Kāretu, Nāpi Waaka and the Māori Queen's daughter Tōmairangi Paki. Although Taniwharau

Cultural Group is no longer active today, it opened the doors for new groups, such as Te Pou o Mangatāwhiri, Ngā Pou o Roto, Te Iti Kahurangi and others, to support the current monarch Kīngi Tūheitia, Kīngitanga gatherings, and to represent Waikato and Tainui at national events such as Te Matatini.

1.5.5 Taniwharau and Ratana Brass Bands

Since the arrival of European music, in particular music from Britain in the late 1800s, the Māori began to learn choral singing and to play Western musical instruments. As a result brass bands were introduced to the Māori social environment to support movements such as the Kīngitanga and the Ratana Church. In support of the Kīngitanga, the Taniwharau Brass Band from Ngāruawāhia was formed, and as an important branch of the Ratana Church Movement, the Ratana Brass Band was formed.

Figure 17 is the monogram of Taniwharau Brass Band (and Rugby League Club). The brass band, known as Te Ope Kuratea a Taniwharau is made up of descendants from Waikato and Tainui region and the membership consists of mixed ages of male and female musicians. The main purpose of this Brass Band is to support all major events of the Kīngitanga such as the annual Koroneihana, Regatta, Poukai, and any other important event attended by Kīngi Tūheitia. The main repertoire of the band included hymns, popular songs and marching tunes.



Figure 17 Monogram of Taniwharau (Courtesy of Haereata Poutapu).

Twenty kilometres south of Whanganui, New Zealand is Ratana Pā, the central home of the Ratana Church. The church was established under the Māori prophet and founder, Tahupōtiki Wiremu Ratana. There are two anniversary days that are celebrated; the birthday of the founder, Tahupōtiki Wiremu Ratana, who was born on 25 January 1873, and the anniversary of the divine visitation Ratana had on 8 November 1918.

The Ratana Brass Band, known as Ngā Reo are very important to the church. There are seven bands that make-up the Ratana Brass Band: Te Reo o Te Arepa, Te Reo o Te Omeke Ratana Manuao, Te Reo o Piri-Wiri-Tua, Te Reo o Hamuera, Te Reo Te Ratana Tua-Toru, Te Reo o Ngā Tuāhine, and Te Reo o Te Whaea o Katoa. The bands are responsible for leading the Morehu to the worship service and temple at Ratana Pā. In addition, the Ratana Brass Band attends the annual Koroneihana at Turangawaewae Marae, Ngāruawāhia, as an ongoing support to the Kīngitanga and the current monarch, Kīngi Tūheitia (as cited in Wikipedia).

1.6 Māori Music Development

In determining the correct definition of the word ‘music’, especially in the context of Māori music and the research undertaken, required further discussion. The Māori terms for music are pūoro and pūoru. The Collins Paperback Dictionary defines music as, an art form consisting of sounds organised melodically, harmonically, and rhythmically such sounds, especially, when produced by singing or musical instruments (Collins, 2009, p. 518). Another interpretation of music, and a more detailed account is given by John Blacking:

Music is a primary modelling system of human thought and a part of the infrastructure of human life.

Music making is a special kind of social action which can have important consequences for other kinds of social action.

Music is not only reflexive; it is also generative, both as cultural system and as human capability, and an important task of musicology is to find out how people make sense of music in a variety of social situations and in different cultural contexts, and to distinguish between the innate human capabilities that individuals use in the process of making sense of “music” and the cultural conventions that guide their actions.

(Blacking, 1995, p. 223)

Blacking’s interpretation best describes the music of the Māori and other indigenous world music as an important part of a cultural system and human capability. This research investigated into the musicology of traditional and contemporary Māori and

Kīngitanga music traditions, and its place within ‘world music’. This study of Māori and Kīngitanga music included the recording and arrangement of music using natural environmental sounds, Māori traditional instruments, and songs. In the case of New Zealand electroacoustic music, past and current approaches that used digital technology were able to make sonic music incorporating taonga pūoro and waiata.

Kei a te Pō te timatatanga o te **waiatatanga** mai a te Atua. Ko te Ao, ko te Ao mārama, ko te Ao tūroa.

It was in the night, that the gods sang the world into existence. From the world of light into the world of music. (Translation)

(Flintoff, 2004, p.12)

Māori music can be defined into two main periods: pre-colonisation - the traditional music of the Māori prior to the arrival of the European in the early 1800s; and post-colonisation - the contemporary Māori music after the arrival of the European not forgetting the influence of other world music that have impacted on Māori music today. According to Wikipedia:

Traditional Māori music, or Te Pūoro Māori is composed or performed by Māori, the native people of New Zealand, and includes a wide variety of folk music styles, often integrated with poetry and dance.

In addition to these traditions and musical heritage, since the 19th century European colonisation of New Zealand, Māori musicians and performers have adopted and interpreted many of the imported Western musical styles. Contemporary music styles of today all features a variety of notable Māori performers (as cited in Wikipedia, 2013).

Traditional Māori music prior to the arrival of European was expressed through an oral tradition, an oral culture and there was no written literature or recordings of such music. According to Biggs, oral tradition is any culturally defined, word of mouth way of intentionally passing on information about the past (Biggs, 1977, p. 2). Therefore, Māori tribes were able to preserve their traditional music through the Whare Wānanga,¹⁴ the marae, waiata and mōteatea, haka, kaumatua and kuia, tōhunga,

¹⁴ *Whare Wānanga*: an ancient Māori learning institution.

whakairo, whaikōrero, te reo Māori, kawa, tikanga, kōrero pūrākau, kōrero tūpuna and karakia.

An interesting question is what did early European settlers think of Māori music and what did Māori think of European music? According to McLean, most early European visitors to New Zealand were either indifferent to Māori music or tended to look down on it (McLean, 1971). Captain Cook said, their songs are harmonious enough but doleful to a European ear (Beaglehole, 1955, p. 285). Best stated, his singing in most cases is monotonous, and by no means pleasing to European ears, however melodious to his (Best, 1952, p. 158). As European had no understanding or training in Māori music, it is clear that at first contact they considered this type of music native, unmusical, and uninteresting to the European ear. In other words, Europeans had no comprehension of Māori music, other than their knowledge of their own music.

This assumption is supported by Bruno Nettl who suggests that ethnomusicologists deal mainly with three kinds of music.

- music of non-literate countries and societies,
- music of literate and developed countries and societies, and
- music (folk music) in oral tradition, in countries and societies which are dominated by high cultures.

(Nettl, 1964, p.5)

From Nettl's explanation of ethnomusicologists study of music, Māori music is classified in the non-literate category which includes the American Indians, the African Negroes, the Oceanians (includes the Pacific Island and Māori people), the Australian Aborigines, and many tribes throughout Asia. These cultures are frequently called 'primitive' and depend on oral traditions to preserve their music (Nettl, 1964, p. 6). However, to the Māori, their distinctive music was a higher form and an integral part of indigenous life. Māori music is the distinctive Māori view within a musical world view, and further arguments found that Māori music actually fits in all three of Nettl's classifications (1964, p.5).

In reference to the first published literature of Māori music in particular traditional Māori waiata, the earliest text recorded was by Governor George Grey in 1853 who

published a collection of chants (McLean, 1971). McLean mentions other scholars who made collections of Māori song texts including Richard Taylor (1855), Edward Shortland (1854), and John McGregor (1893). This inspired further research into other published literature and recordings of waiata by Apirana Ngata and Pei Te Hurinui Jones with the re-publication of the *Ngā Mōteatea* series in 2004, 2005, 2006, 2007. Other valuable collections include *Māori Chant: a study in ethnomusicology* (McLean, 1965), *Traditional Songs of the Māori* (McLean and Orbell, 1975) and *Songs of a kaumatua* (McLean and Orbell, 2002).

The Māori place name Taumata-whakatangihanga-kōauau-a-Tamatea-pōkai-whenua-ki-tāna-tahu¹⁵ expresses the importance of taonga pūoro in a tribal ‘love story’ of Tamatea-pōkai-whenua, a local chief. Besides the many classifications of waiata that are detailed in Chapter Three, Māori music includes taonga pūoro (traditional instruments) that have been revived by advocates such as Hirini Melbourne, Richard Nunns, Brian Flintoff and others in the 1980s. According to Dorothy Buchanan and Keri Kaa (2002), taonga pūoro were only found in museums (Buchanan & Kaa, 2002). However, some families and Māori tribes have treasured their own taonga pūoro instilling pride and historical significance for future generations. The revival of taonga pūoro has encouraged the research, the making, the playing, the recording and the performance of these unique instruments. The most recent publication on taonga pūoro is *Taonga Pūoro - Singing Treasures* (Flintoff, 2004) which gives an in depth study of traditional Māori instruments.

E tū i te tū a Tāne-rore, e haka i te haka a Tāne-rore¹⁶ was adopted by Tīmoti Kāretu (1993) celebrating Tānerore the creator of the haka and all forms of Māori dances, traditional or contemporary. Every Māori tribe had their exponents and unique traditions in haka, which is still practiced and performed today. According to Kāretu, during the first half of the 20th century, Sir Apirana Ngata inspired a revival in Māori culture and encouraged haka competition (Kāretu, 1993, p. 53). Haka requires the composition of Māori lyrics and features in waiata, and taonga pūoro performances. Today haka features in the very make-up of Māori culture and New Zealand society as a whole. The

¹⁵ *Taumata-whakatangihanga-kōauau-a-Tamatea-pōkai-whenua-ki-tāna-tahu*: the longest Māori place name in New Zealand. Translated as On the brow of the hill Tamatea-pōkai-whenua plays his Māori flute to his beloved.

¹⁶ *E tū i te tū a Tāne-rore, e haka i te haka a Tānerore* (Kāretu, 1993): translated as adopt the stance of Tānerore, and haka like Tānerore does.

famous haka *Ka mate Ka mate* composed by Te Rauparaha and performed by the All Blacks, also features at many pōwhiri (official welcoming ceremony). In addition, this haka is performed at tourist attractions, such as Rotorua (known as the capital city of Māori culture), and many kapa haka competitions throughout New Zealand including Te Matatini. This indicates that Māori culture and haka are very much alive today and have continued to evolve.

1.6.1 Introduction of Western and World Music

The Kīngitanga music tradition evolved from transforming traditional Māori forms and embracing Western music (and World music) for its own purpose. This led to a more contemporary Kīngitanga music tradition. This section recalls the history of Māori music from the 1800s and Pākehā (Western) influences where change was inevitable. The Kīngitanga music tradition is part of that change. Furthermore, the multiple musical cultures of New Zealand have shaped a more contemporary Māori and Kīngitanga music that celebrates the diversity of New Zealand music itself.

European music was introduced to the Māori by sailors' songs from the visiting ships and folk songs brought from England (McLean, 1971, p. 6). With the arrival of Samuel Marsden to New Zealand in 1814 came religious hymns as part of the plan to convert Māori to the Christian faith. Thomson recalls, that Māori had not risen to the level of appreciating the higher forms of music meaning acute hearing and their grasp of accurate musical time (McLean, 1971, p. 6). However, Thomson went on to say, the simplest melodies are alone agreeable; delightful music falls upon their ears without exciting emotion; while a noisy drum keeping time gives them pleasure (McLean, 1971, p. 6). Furthermore, the Māori were curious about Western musical instruments such as the fife, bagpipe, piano, organ, violin, and even the bosun whistle, which is hardly a musical instrument. As with European singing, this provoked a mixed reaction amongst the Māori and singing hymns was a difficult task for the converted Māori (McLean, 1971, p. 7).

As the European people began to settle in the newly found land, New Zealand, they introduced their way of life, culture, values, the English language, trading ventures, a system of governing, music, songs, musical instruments, and various music genres. This gave rise to social change amongst the Māori people who, at first, were curious,

hesitant, and unaccepting of European settlement. Although peace and living together were established between European and Māori after the signing of the Treaty of Waitangi in 1840, this was the beginning of social, economic and political change and in particular a definite change in traditional Māori culture and music itself.

In reference to change in Māori music one must recognise the change within a social or community group of people who create the music, perform the music, listen to the music and decide whether to accept such a change in music. After all, music is a human behaviour and a human activity. Blacking states:

Musical change must be given a special status in studies of social and cultural change, because music's role as a mediator between the nature and the culture of man combines cognitive and affective elements in a unique way (Blacking, 1995, p. 153).

Blacking further suggests, many analyses of so-called musical change are really about social change and minor variations in musical style, if viewed in terms of the system affected. To elaborate on Blacking's statement, music changes are the consequence of social, political, economic, or other changes. This is evident in the Kīngitanga music tradition where music is used to capture the history and to promote this political movement during time of change. In the case of Māori and Kīngitanga music there have been minor changes in their music system encompassing traditional, syncretic, and modern development. As McLean suggests, some changes may come about through the influence of European music, but because Māori music is so unlike the European, such changes are likely, as in the past, to be small (McLean, 1971, p. 25).

Although traditional Māori music, song and dance are still preserved and practiced today, it is clear that traditional forms have combined with the influence of Western and other world music. Although Māori music still retains its uniqueness as the indigenous music of Aotearoa, New Zealand, it has and continues to import many other forms of music to enhance its own. Māori music has developed in parallel and in interaction with styles and genres from Western and other world music, generating numerous variations of styles, but always retaining some traditional forms, and transforming these forms into contemporary music to enhance Māori and Kīngitanga traditions.

The development of Māori music is best illustrated in Figure 18 below, Te Ara Pūoro - Spectrum of Māori music, which details Māori musical creativity, Māori music, Māori involvement in music and Māori musical endeavours.

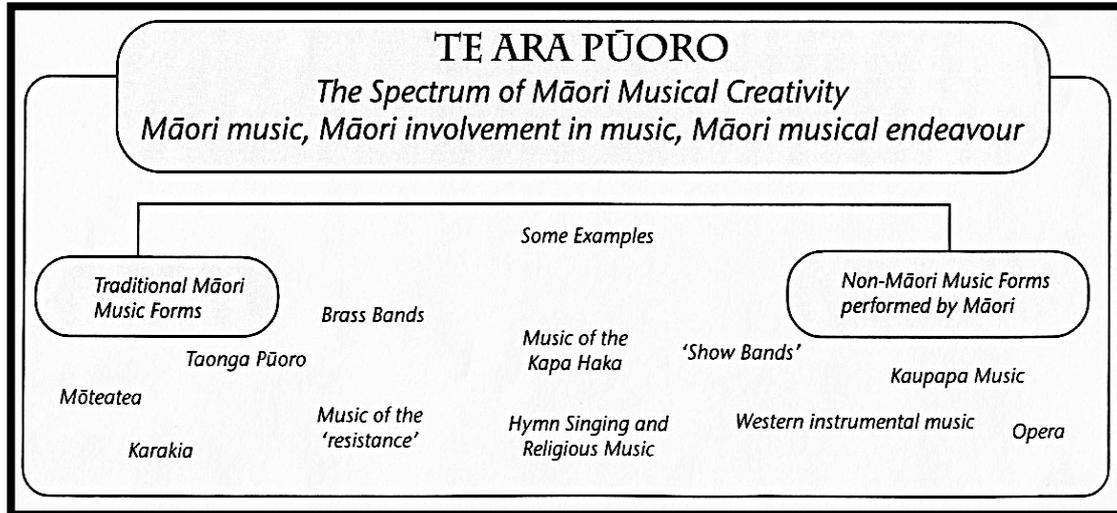


Figure 18 Te Ara Pūoro Spectrum of Māori music (Toi Māori Aotearoa, 2001, p. 7).

However, this would have expanded in the 21st century to include other forms and genres such as hip hop, reggae, popular music, jazz, and country and western to name but a few. Finally, Māori music has a unique cultural and music system that has adapted to contemporary times, and in turn developed more Māori composers and musicians to dwell within the crossroads of music acculturation, thus creating a new music culture that is still uniquely Māori, and an extended branch of New Zealand music itself.

Furthermore, Māori music is considered part of world music, which has been given global exposure within the music industry, especially in the recording and performances of traditional waiata, taonga pūoro and music associated with haka. Post states clearly, music industry created a multi-layered social, cultural, economic, and political landscape that contributes to the ever expanding diversity of styles, genres, and forms of musical expression throughout the world (Post, 2006, p. 2).

1.6.2 Kapa Haka Development

I leave you to dream the dream
That I and many friends have treasured throughout the years
That worthwhile elements of the old Māori culture
The things that belong to this beautiful land
May be preserved for the New Zealand nation

(quoted by Apirana Ngata, 1964)

This poem reflects the sentiments of those young Māori men, who, in the first decades of this century, realising that their culture had almost been destroyed by the impact of European domination and that the morale of the Māori people was very low, stimulated a movement to revive and preserve certain aspects of Māori culture and to foster Māoritanga, cultural pride, in general. Today, as one advocate of Māoritanga remarks, to a very large number of Māoris, the most real and immediate manifestation of their culture and the most tangible expression, apart from skin color, of racial identity are their songs, games, and dances (Armstrong, 1964, p. 9).

One of those advocates for the revitalisation of Māori culture and kapa haka development was Apirana Ngata. *The Journal Of The Polynesian Society* writes:

Nevertheless, Ngata (Sir Apirana Ngata) did not for a moment believe that a European education and a European economy would fully answer Māori needs. He was steeped in Māori tradition and culture himself and he passionately believed that this could survive and develop in a modern world. His own life was sufficient to show the truth of his belief, inspiring the young Māori to absorb European culture and yet retain and revitalise his own Māori Culture (as cited in *The Journal Of The Polynesian Society*, 1950, pp. 287-292).

Through his efforts Ngata inspired Māori carving especially on marae throughout New Zealand, the revival of Māori traditions, in songs and dances and above all the growth of Māori consciousness and self confidence. This led to Ngata's revitalisation of kapa haka, the invention of the waiata-ā-ringa (the modern action song) and the introduction of competitions in the early 1900s.

Support for kapa haka competitions developed throughout many of the tribal regions throughout New Zealand. Competitions were either tribal or religious, regional or

national. Some of the well-known competitions included: Koroneihana and Regatta (this has now changed to entertainment rather than competition), Ratana Pā (Whanganui), Manuariki now known as Manaariki (Te Hāhi Te Kotahitanga), Tamararo (Tai Rāwhiti), Auckland Māori Cultural Festival (Tāmaki), Ahurei (Tūhoe), Hui Tōpu (Te Hāhi Mihingaere), Hui Aranga (Te Hāhi Katorika), Ngā whakataetae mō ngā kura tuatahi me tuarua (primary and secondary school competitions), and the national kapa haka competition Te Matatini (formerly the New Zealand Polynesian Festival).

1.6.3 Māori Contribution to the Music World

Traditional Māori music prior to the 1800s was created by tribal tohunga (exponents of music) and kaitito (composers) of which no literature or audio recordings were collected. However, acknowledgment must be made to musicologists and ethnomusicologists such as George Grey, John McGregor, Eldon Best, Mervyn McLean, Mervyn McLean and Margaret Orbell, and Māori musicologists such as Apirana Ngata and Pei Te Hurinui Jones, Tīmoti Kāretu, Te Ahukaramū Charles Royal and Shane Te Ruki who have provided a collection of classical Māori waiata and mōteatea. Māori music is part of ‘World Music’ and is exposed through different medium, and provides a Māori musical world view. Traditional Māori music has been promoted all over the world through literature, CD and DVD recordings, kapa haka performances at the South Pacific Arts Festival and Te Māori exhibition, and various forms of media and technology including radio, television and internet.

Since the arrival of the European people to New Zealand in the early 1800s, who introduced their particular music and instruments to the Māori people, gave rise to a bi-musical culture unique to New Zealand. The radio, phonogram, film, television and later CD and DVD recordings, and internet exposed all types of music to New Zealand, and the world. This opened the doors for the Māori to become involved in all sorts of musical creation and endeavour (as cited in Toi Māori Aotearoa, 2001, p. 6).

Besides the preservation of traditional Māori music, song and dance, the Māori became involved in modern popular music as mentioned by Chris Bourke:

Also popular in this period - the mid twentieth century - were brass bands, bag pipers and choirs. But they are hardly mentioned in this book (Blue Smoke, Bourke, 2010),

which looks at the evolution of modern popular music as an industry: the changes in musical fashions, technology and social mores. This popular music keeps evolving, and is usually heavily affected by overseas influences (Bourke, 2010, p. vii).

Western music (in particular American and British music) flooded the airways of New Zealand with country and western, Hawaiian, swing, war song music, jazz, opera, rock and roll, pop, reggae, disco, hip-hop and rap. This led to Māori learning new instruments, embracing the different music genres, and developing their own style of performance, exemplified The Māori Showbands of the 1950s and 1960s, and kaupapa Māori songs during the revitalisation of the Māori language through commercial recordings.

Not only did the Māori adopt the different musical genres but they also contributed successfully to the New Zealand and world-wide music scene. Tables 1a and 1b, lists some of the most successful Māori music artists and groups spanning over 100 years or more. The table names the musical genre and the artist. This is by no means a complete list but an indication of Māori contribution in various music genres.

Music Genre	Artist	Music Genre	Artist
Opera	Kiri Te Kanawa Princess Te Rangipai Inia Te Wiata Ana Hato Deane Waretini Tahiwi Family Hana Tātana Donna Awatere Hohepa Mutu Deborah Wai Kapohe Zane Te Wiremu Jarvis Shannon Karaitiana	Country & Western	Johnny Cooper (Māori Cowboy) Eddie Low Dennis Marsh
Taonga Pūoro	Hirini Melbourne Richard Nunns Horomona Horo Jo'el Kōmene	Māori Showbands	The Brown Bombers Hi-Five Mambo The Sunbeams The Māori Hi-Liners The Sheratons The Māori Premiers Te Pois Te Kiwis The Māori Minors Māori Hakas The Milford Sounds Mary and The Māori Hi-Marks Mahora and The Māori Volcanics The Quinn Tikis The Māori Troubadors Manaia Showgroup

Hawaiian	Bill Sevesi and his Islanders Daphne Walker Mati Hita Hawaiian Swingsters Hawaiian Rockers	Kapa Haka	Makeriti Papakura's Concert Party TPM - Te Pou O Mangatwahiri Ngāti Poneke Young Māori Club Waihirere Ngāti Rangiwewehi Manutaki St Josephs Māori Girls College Te Wakahuia Pātea Māori Club Te Kotahitanga Taniwharau Māwai Hakona Te Whānau-ā-Apanui Te Matarae-i-orehu
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Table 1a
Māori Music Artists

Music Genre	Artist	Music Genre	Artist
Popular	Kahu Pineaha Prince Tui Teka Deane Waretini Mark Williams Nash Chase Shona Laing Rangi Parker Bunny Walters Billy T James Tina Cross Bic Runga Anika Moa Mika and Te Plastic Māori Stan Walker	Hip-Hop and Rap	Tiki Tāne Dalvanus Prime and Pātea Māori Club Moana and the Moa Hunters Nesian Mystik Young Sid
Vocal groups	The Playdates Howard Morrison Quartet The Kini Quartet The Tui Trio The Māori Hi-Marks Lou & Simon Kotuku Entertainers Moana and The Tribe The Consorts	Reggae	Herbs Katchafire House of Shem 1814
Jazz	Ricky May Whirimako Black	Māori Music/ Te Reo	The Apaapa Sisters Whirimako Black Maisey Rika The Maniapoto Voices T Sistaz Adam Whauwhau Ruia Aperehama Toni Huata Leon Wharekura Brannigan Kaa Mahinarangi Tocker Hirini Melbourne Dave Henare Mabel Wharekawa
Swing/ Dance Bands	Tai Paul and His Pohutu Boys Huimai Boys The Keil Isles TPM (Te Pou o Mangatawhiri) Sonny Day and the Sundowners Ardijah	Brass Bands	Ratana Taniwharau

Table 1b
Māori Music Artists

Māori have become very proficient in the music world within a local, regional, national and global contexts. Since European settlement in the early 1800s music from indigenous Māori music, European pioneering music, and the fusion of both music worlds developed a unique New Zealand music tradition. As Bourke states, “New Zealanders have never been a people without song” (Bourke, 2010). Music from many genres have been embraced, learnt, adopted, adapted, and performed by Māori, which indicates the capability, adaptability and flexibility of Māori artists, musicians, and composers. Furthermore, my research is a continuum in the ever-changing Māori music tradition. By adapting Western music and incorporating New Zealand electroacoustic music for Māori and Kīngitanga purpose, I have become an adaptor of such music and a creator of hybrid music that expressed my musical persona and aspirations.

1.7 Finding a model for composing

The primary aim of this study was to construct a framework and practical model for composing music by integrating waiata, taonga pūoro and New Zealand electroacoustic music. Composition is basically a ‘process’ for creating something new, and in the case of music, something unique, creative and original. This is no easy task, as Jack Body explains:

Composing is basically hard work. One wrestles with something, looks at lots of solutions, dismisses this or that and finally comes up with something that might not be very long or sound very complicated. But one has arrived at that through a certain process. It might sound masochistic, but it has to do with the idea of a composition being a considered process of creativity - it’s not just fiddling or playing around. (as cited in Dart, Elmsly & Whalley, 2001, p. 18).

To support the task at hand, one must understand the different meanings and interpretations of the word composition. Collins Paperback Dictionary defines composition as, the act of putting together or composing; something composed; the things or parts which make up a whole; a work of music, art, or literature (2009, p. 55). It is clear that Collins Paperback Dictionary and synonyms give a brief explanation with reference to mainly the creation of music. However, Austin and Clark give a more in-depth interpretation that is relevant to this particular study:

Etymologically, the term composition is rooted in the concept of ‘putting together.’ Today, it connotes putting music together, integrating the materials with skill, planning and artful originality to satisfy the requirements of a particular musical genre (Austin & Clark, 1989, p. 9).

In regards to the role and process of composition, a composer feels obligated to create music by developing and following a certain process to achieve the end result. as Vella writes:

The process of composition can be summed up as design, implementation, testing and revision. It is fundamentally intuitive and often non-sequential: usually composers are unable to tell that order a creative process has taken until it is over. There are no rules for composition: the choice of one sound following another is often arbitrary (Vella, 2000, p. 9).

Furthermore, Vella expands on the creative process:

The creative process involves a set of skills such as pattern recognition, analysis, conceptualisation, experimentation, categorisation, variation, testing, selection and implementation. All these require different ways of thinking; time to unravel one’s own creative process and finely tuned judgment of when to act analytically, intuitively or randomly (Vella, 2000, p. 9).

Some composers might endeavour to formulate music by writing ideas on paper, discussing an idea with a colleague, writing parts of a score, intuitively thinking about the music before creating, or creating music on the spot when inspired to do so. Improvisation is an alternative process for composing new works epitomised by composers and practitioners of improvisation, such as Richard Nunns on taonga pūoro (Nunns, personal communication, 2010), Einstein on piano (Cox and Warner, 2004), John Cage on prepared piano (Sonatas and Interludes, 1946 - 48), Louis Armstrong on trumpet (1901 - 1971) to name but a few.

The creation of music as it is being performed is termed improvisation. This technique in music performance or composition is widely practised in all types of music throughout the world. Furthermore, Bailey describes two forms of improvisation:

Idiomatic improvisation, much the most widely used, is mainly concerned with the expression of an idiom - such as jazz, flamenco or baroque - and takes its identity and motivation from the idiom. Non-idiomatic improvisation has other concerns and is most usually found in so-called 'free improvisation' (Bailey, 1980, pp. 4-5).

In constructing the framework and practical model for composing hybrid music both forms of improvisation described by Bailey were explored further. Although the idiomatic form is used more often in Māori music to express a unique cultural tradition and being a contemporary Māori composer myself, there was always that urge to try something new, and allowing non-idiomatic improvisation to take its course. Because this research deals with Māori, Western and world music, this cross pollination of music traditions, in one way or another, must include some type of improvisation from a composers' and/or performers' point of view.

Music culture has always been fascinated with the central role its composers play in making music (Austin and Clark, 1989, p. xi). Although composing is a very personal activity, selected composers of waiata, taonga pūoro and New Zealand electroacoustic music works who have participated in this research have disclosed important information and provided an insight into their thinking patterns and processes when composing. Literature and musical analysis of recorded works provided additional information towards constructing a model for composing in the three musical idioms under examination.

Waiata, taonga pūoro and New Zealand electroacoustic music are unique idioms and must be treated differently. Although there were common musical traits, there were also points of difference in the structure of each genre. For example, waiata requires lyric writing in te reo Māori and finding a melody line; taonga pūoro could be an instrumental piece or a mixture of poetry, song and instrumental; and finally, New Zealand electroacoustic music requires the use of digital technology and can be a layered or multi layered piece of sonic sound, incorporating array of sound materials and/or a mixture of poetry, song or instrumental.

Suggestion is made amongst composers that a musical piece usually has a beginning, middle and end, but not so in some cases. The aim of the composer is to create a piece of music that will be performed, appreciated, and critiqued, by the listening audience.

The main challenge of a composer is finding a way to bring their original piece of music to life. To support such a challenge and to find a model for integrating waiata, taonga pūoro and New Zealand electroacoustic music, Austin and Clark provide an overview of musical composition, both in theory and practice, for the composer, the inventor, the creator, the architect of music:

- **Modes of Invention** focusing on form modeling, mediums and idioms, and drawing music.
- **Materials of Invention** such as time streams, pitch space, sound colour, musical architecture.
- **Coda**¹⁷ and **Context**¹⁸ for composing.
- **Portfolio** of musical works to analyse the music and assist with the composition process.
- **Invention**. After each chapter and sub-section are practical exercises to concrete the learning.

(as cited in Austin & Clark, 1989)

Although Austin and Clark provide a theory and practice into Western music composition and draw on a portfolio of music from American composers in the second half of the 20th century, a composer of music can relate to the framework, and take into consideration parts of the framework as part of the compositional thinking and process. Because Māori music was based on an oral tradition there is a lack of literature on the processes used to compose waiata and taonga pūoro music. Due to the integration of Māori and Western music, there is a tendency for composers to use processes, frameworks, and practical models that are available to create their own music.

A model for composing waiata, taonga pūoro, and New Zealand electroacoustic music was explored further throughout this study from the data collection that included composers' processes, literature, and analysis of selected New Zealand musical works. The guideline from Austin and Clark's book, *Learning To Compose - Modes, Materials and Models of Musical Invention* (1989) is an excellent composer's companion and handbook. Finally, the implementation of the proposed Harakeke & Tūi model explained in Chapter Two (refer to 2.7) supported the construction of a model. After the

¹⁷ *Coda*: Charles Burkhart suggests that the reason codas are common, even necessary, is that, in the climax of the main body of a piece, a "particularly effortful passage", often an expanded phrase, is often created by "working an idea through to its structural conclusions" and that, after all this momentum is created, a coda is required to "look back" on the main body, allow listeners to "take it all in", and "create a sense of balance (Stein, 2005).

¹⁸ *Context*: Austin & Clark (1989) refers to three profiles of a professional composer, and the context for creating new works: sponsorship; competitions; commissions and performances.

models were constructed, six original music compositions tested the validity of these models as detailed in Chapters Three, Four, Five and Six.

1.7.1 The Production of Waiata, Taonga Pūoro and Electroacoustic Music.

Finally, another key enquiry for this study is what purpose should a model for composing and integrating waiata, taonga pūoro and New Zealand electroacoustic music be formulated and who will benefit from this endeavour. Da Cunha explains the importance of production within a culture:

Culture is production and not a product, we must be attentive in order to not be deceived; what we must guarantee for the future generations is not the preservation of cultural products, but the preservation of capacity for cultural production (as cited in Stephens, 1995, p. 290).

Furthermore, Robert Joseph expresses the importance of reflexivity and adaptability:

As in the past, Māori have survived dramatic changes of colonisation, urbanisation and now globalisation, individually and collectively, by deploying their capacity for adaption; on the one hand modifying traditional forms to serve new functions and on the other creatively adapting introduced forms to their own ends, transforming both in the process (as cited in Joseph, 2007, p. 18)

The Māori people have survived into the 21st century and they have brought forth their tribal heritage, genealogy, traditional belief system, cosmology, customs and traditions, language, myths and legends, guardianship (*kaitiakitanga*¹⁹), and all the arts including waiata, haka and taonga pūoro. As Cunha mentions, culture is production and not a product supports the importance of production of a culture, and the rise of new composers to produce new works to add to the vast repertoire of the Kīngitanga music, song and dance. Joseph states that Māori are very capable of adapting their traditional way of life with the production of waiata, taonga pūoro music and embracing new music genre's such as New Zealand electroacoustic music. Māori culture is forever evolving and developing to meet the challenges of the 21st century and beyond.

¹⁹ *Kaitiakitanga*: Māori guardianship over land, environment, and all bequeathed resources.

1.7.2 Kīngitanga theme - Waiata, Taonga Pūoro, and Electroacoustic music

The Kīngitanga was chosen as the theme for this research because of its historical value and its relevance to Māori and New Zealand society today. Since 1858 with the crowning of the first Māori king, Kīngi Pōtatau Te Wherowhero, there has been a large volume of waiata composed and performed at many occasions providing a significant collection for examination. Although many waiata have been lost over time, this research provides 50 waiata collected from various sources including literature, audio recordings, archives, and well-known Māori composers throughout Aotearoa, New Zealand.

The 50 waiata collected in this research provides:

- an insight into composers thinking and compositional processes
- the use of the Māori language in lyric writing
- the motif and function of the waiata
- Māori tribal stories, customs and traditions
- Māori music, waiata form and structure
- the Māori world view
- and finally the performance

Although many of the composers of these waiata have passed on, they have left a wealth of knowledge for the present and future generation to carry on the tradition of waiata renaissance and composition.

In regards to the composition of taonga pūoro, the main focus being on the selection and arrangement of traditional Māori instruments, my research examined literature and works by well-known taonga pūoro experts such as Hirini Melbourne, Richard Nunns, Rangiiiria Hedley, Horomona Horo, Jo'el Kōmene, and Brian Flintoff, to name but a few. The thesis provided an in-depth account of the origins, the structure, the function, musical elements and performance of traditional Māori instruments as detailed in Chapter Four. This knowledge along with the processes shared by taonga pūoro musicians and composers influenced the final composition of new works dedicated to the Kīngitanga.

Finally, in reference to New Zealand electroacoustic music, a selection of New Zealand works were examined that focused on how this idiom works compositionally and musically. Although New Zealand electroacoustic music is still a new idiom to Māori and the Kīngitanga, the thesis explored whether this idiom enhances Māori music and vice-versa. The framework and model for New Zealand electroacoustic music composition took into consideration traditional and contemporary Māori music and the integration of new electronic sounds by means of digital technology and software programmes. The new found model supported the new composition dedicated to the Kīngitanga as detailed in Chapters Five and Six.

1.8 Chapter Summary

This chapter gave an overview of the research under investigation. The argument presented in this study is that a framework and practical model for composing hybrid music by integrating waiata, taonga pūoro and New Zealand electroacoustic music was achievable. This supported the creation of new works that enhanced and extended the Kīngitanga music tradition. No doubt, the New Zealand multi-cultural and musical landscape provided an opportunity for merging various music traditions such as Māori and Western, and for creating new works that promoted the distinct voice of Māori, Kīngitanga, and New Zealand. This revealed the evolving music scene in New Zealand supporting Lomax's theory that musical change is based on the assumption that musical variations are related to variations in culture, and that there are correlations between musical and cultural change (as cited in Blacking, 1995, p. 158).

A synopsis of the Kīngitanga as the chosen theme for this research was provided detailing my personal interests and experiences, a geographical study, a historical account, and a music overview of its tradition supporting the need to generate new approaches towards music composition that enhance Māori music, and extend the Kīngitanga music tradition in the 21st century.

This thesis aimed to demonstrate that the Māori and Kīngitanga music has evolved by modifying traditional forms to serve new purposes, and on the other hand, creatively adapting introduced forms such New Zealand electroacoustic music, transforming both in the process for Kīngitanga purpose. The changing world of arts, the cross pollination

of music that results in something new and unique, and the notion that there is no limit to art creation as expressed by Charlie 'Yardbird' Parker:

Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music. But, man, there's no boundary line to art.

(quoted by Charlie Parker)

In the next Chapter, the planning and the working out of the research will be discussed by focusing on the research methodology and theoretical framework.

TITO WAIATA - TITO PŪORO
Extending the Kingitanga Music Tradition

CHAPTER TWO
Research Methodology and Theoretical Framework
Structure of the Thesis

Ko te kairapu, ko ia te kite.

Ko ia kāhore nei i rapu, tē kitea.

He who seeks will find.

He who does not seek will not find. (Translation)

(Brougham and Reed, 2009, p. 126).

2.1 Introduction

This chapter discusses my research within a wider context of established research practices that were employed in this study. It does this by drawing together theoretical perspectives to support the research and that provide the rationale for research design, methods and techniques that guided the investigative process into hybrid music composition. The innovative approach - the way in which data has been collected, created and analysed in order to engage with the research intentions - is then explained and justified. Finally this led to the overall structure of the thesis, the investigative intentions of each chapter, and the proposed outcomes of the research.

To undergo a bi-musical investigation into music composition that aim to comprehend Māori and Western music forms, a qualitative research approach of inquiry was employed in this study. Qualitative research is multi-method in orientation and produces data specific to each research topic (Bouma, 1997; Bryman & Bell, 2007; Denzin & Lincoln, 1994). In positioning oneself within the research Wildman states, qualitative research requires a process to engage one's inner world as well as one's outer world where the research is to be conducted (Wildman, 1995, p. 174). The collection of data for this research focused on existing published texts from primary, and secondary sources. As Boote and Beile reminds us that, a researcher cannot perform significant research without first understanding the literature in the field (Boote & Beile, 2005, p. 3).

“Qualitative researchers attempt to make sense of phenomena that cannot usefully be subjected to quantification, such as human relationships, interpretations and reflections on experience, personal expressions, and the dynamics of the creative process” (as cited in Jennings, PhD Thesis, 2008, p. 14). Therefore, there was a need for personal communication with composers, musicians, kaumatua and kuia throughout the research. These participants provided relevant information towards New Zealand musical works and music compositional processes. Data collection from both ‘face to face’ communications and the musical analysis of selected New Zealand works proved valuable towards the outcomes of this research.

According to Gill Ereaut (2007), qualitative research has multiple focal points. In relation to this study the research focused on:

- **Culture.** The research visited the Māori cultural and Kīngitanga musical traditions and investigated waiata and taonga pūoro. It also explored the Western musical traditions and their influence on Māori music development.
- **What people say.** The research included personal communication with individuals, and group discussions with a range of people including Māori elders, scholars, and well-known New Zealand composers of waiata, taonga pūoro and New Zealand electroacoustic music.
- **What people do.** In generating a new framework and practical model for composing hybrid music, data from the analysis of New Zealand works, and personal communication with composers themselves provided current practices in music composition.
- **Mean, need or desire.** The research encompassed a selection of research theories and methods to gather relevant data. There was a need to foster Māori and Kīngitanga music traditions, and investigate the possibilities of advancing the tradition by incorporating other idioms such as New Zealand electroacoustic music. My personal aspiration was to create a new musical expression and to inform contemporary composers of hybrid music composition from a Māori perspective, to keep these art forms alive, and to extend the Māori and Kīngitanga music traditions.

Encompassing the qualitative approach to research, a number of other research methods and theories were implemented to guide the research. First and foremost, I was reminded that I am a Māori descendant of Ngāpuhi and Waikato, a Māori wahine, a

tribal member of Oraeroa and Ngā Tai E Rua Marae, a member and supporter of the Kīngitanga, and a music composer. Identifying myself as a contemporary Māori composer grounded me within the Māori world (Kaupapa Māori) and the willingness to venture outside my comfort zone into the Western world (Kaupapa Pākehā) to undergo an extensive research. The following theories and methods were discussed in the following order:

- The Māori Epistemology (Te Ao Mārama and Mana Wahine).
As research is often framed by the researcher's attitudes and assumptions about what we know (ontological concerns) and how we know it (epistemological concerns), this research draws on my personal ability to be interpretive, positivist and critical in both Māori and Western worlds.
- The Kaupapa Māori Research Model.
The research into hybrid music composition investigates the Māori and Kīngitanga music traditions, which comes under 'kaupapa Māori', Māori purpose research. There are familiar and traditional protocols associated with research by Māori, with Māori, and for Māori that must be adhered to.
- The Mātauranga Māori Framework.
In generating a framework and model for integrating waiata, taonga pūoro and New Zealand electroacoustic music there was a need to comprehend and understand the Māori world as a Māori, and how this knowledge base could be augmented to encompass Western knowledge for Māori benefit (hybrid music composition)
- Ethnomusicology Model.
Ethnomusicology is a branch of musicology that provided insight into research theories and methodologies for studying the social and cultural aspects of music and dance within a local and global context.
- The Poutama and Harakeke and Tūi Model.
These metaphorical models for research were constructed by me to describe a research theory and method from a Māori perspective. The Poutama is an overall framework that steered the research from a top-down approach. In contrast the Harakeke and Tūi is a bottom up approach that allowed for a more empirical investigation.

- Ethical principles of the study.
Aligning with qualitative research, ethics are the acceptable standards of behaviour by researchers based on moral and academic protocols to ensure the researcher and all participants were protected during the research.
- Analytical tools used in the research.
A description of analytical tools used for collecting data and recording participants during personal communication to support this research.
- The conventional method of documenting and protecting waiata, taonga pūoro and New Zealand electroacoustic music works.
During the analysis of New Zealand musical works (waiata, taonga pūoro, and New Zealand electroacoustic music) a method for documenting and protecting these sources were clarified.
- Methodology of collecting and analysing data.
This section described the method for collecting and analysing waiata, taonga pūoro and New Zealand electroacoustic music works from primary and secondary sources.
- Problems during the data collection.
Gives a summary of problems that occurred during the data collection.

2.2 Māori Epistemology

This thesis was steered by Te Ao Māori (The Māori world-view), Te Ao Mārama (contemporary times), and Mana wahine epistemology (Māori female knowledge and world-view). In order to construct a better understanding of this epistemology, the Māoritanga model by John Rangihau provides a bi-cultural world-view, reflective of an ideal New Zealand. In turn, this model encapsulates Māoritanga (Māori culture) in relation to Pākehātanga (Pākehā culture) that allowed this research to develop within a bi-cultural and bi-musical environment.

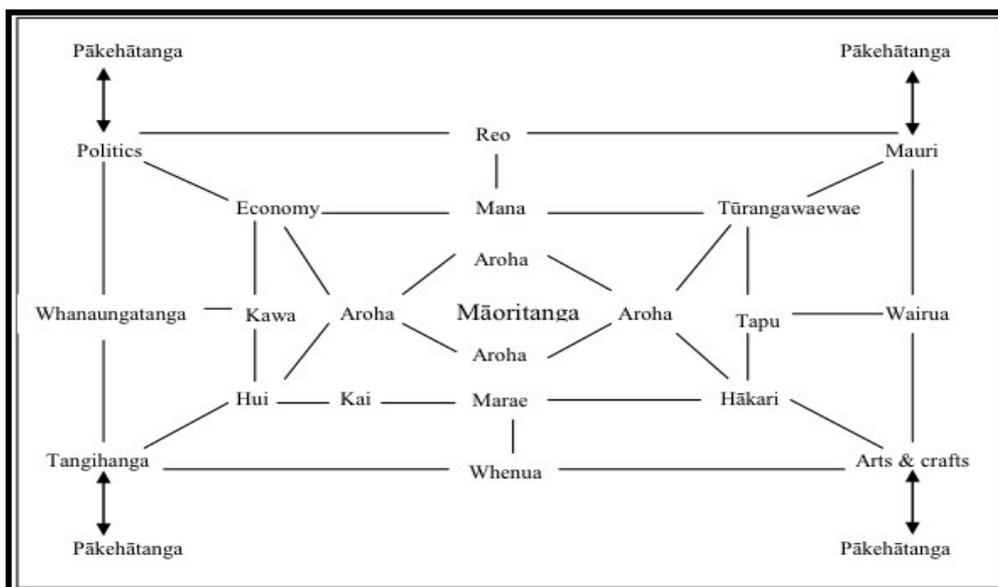


Figure 19 Māoritanga by John Rangihau (as cited in Ka'ai, Moorfield, Reilly and Mosley, 2004).

Figure 19 illustrates Māoritanga by John Rangihau as he attempts to link Māori with Pākehā, as if in a shared whakapapa, reflecting New Zealand society today. Rangihau locates Māoritanga at the centre of his Māori world-view, and the concept of aroha (love and concern for others) as the core social concept. The diagram incorporates all aspects of the Māori world-view including social institutions', social relationships, and spiritual and physical relationships.

In relation to this research, the Māoritanga diagram includes arts and crafts (song and music of the Māori) allowing Māori art form to develop from the centre (traditional form) to integrate with Pākehātanga, Western, and world music traditions (contemporary forms) on the outer-core. According to Māori, the arts and crafts that comprises of song and music is the medium in which human culture is expressed. This encompasses all aspects of Māori life as illustrated by Rangihau, and song and music are media that transmit this rich culture amongst the tribe, and also within a local, regional, national and global contexts. This is exemplified in the following quote from Ka'ai, Moorfield, Reilly and Mosley:

All cultures evolve over time as new technology is introduced and as various ethnic groups are exposed to one another. Furthermore, all cultures in contemporary times have artefacts from the past that serve as cultural indicators of the way in which its people behaved and as reminders of where they came from (Ka'ai et al., 2004, p. 19).

In the past Māori history was told through oral traditions by way of kaumatua and kuia oral transmission, story telling, genealogy, formal speeches, carvings, arts and crafts and music, song and dance. This tradition is still present in today's society that reminds us of the past, and inspires us to preserve these Māori arts and crafts into the future. This research provided an opportunity to update our music practices by incorporating other non-Māori musical forms and genres to enhance our own.

2.3 Kaupapa Māori Research

Kaupapa Māori demonstrates the more familiar and traditional protocols associated with research work undertaken by a Māori. The model ensures ownership by the researcher and all who participate in its initiation, development, and achievement of the final outcome. Graham Smith (1990), Linda Smith (1997), Leonie Pihama, (2001), Taina Pohatu (2005), and Russell Bishop (2005) support this theory and state, Kaupapa Māori Research can be regarded as research which is by Māori, for Māori and with Māori. Due to the interdisciplinary nature of this research that included both Māori and Western music traditions, this statement could be modified to be inclusive and read as, Kaupapa Māori Research can be regarded as research by Māori for Māori with a wider participation, including non-Māori participants. Smith (1997) provides further clarification:

The Kaupapa Māori approach is a recognised research framework that is both specific and unique to Aotearoa. The approach recognises that research needs to be conducted in a culturally appropriate way that does not exclude other cultural traditions and approaches (as cited in Thompson and Barnett, 2007, p. 1).

For the purpose of research some of the conventions of Māori culture were initially identified theoretically on a number of key principles by Graham Smith and extended by other theorists Linda Smith, Leonie Pihama and Taina Pohatu within the context of educational intervention (Kura Kaupapa Māori) and research:

- Tino Rangatiratanga - The principle of self-determination.
- Taonga tuku iho - The principle of cultural aspiration.
- Ako Māori - The principle of culturally preferred pedagogy.
- Kia piki ake ngā raruraru o te kāinga - The principle of socio-economic mediation.
- Whānau - The principle of extended family structure.

- Kaupapa - The principle of Collective Philosophy.
- Te Tiriti o Waitangi - The principle of the Treaty of Waitangi
- Ata - The principle of growing respectful relationships

(as cited on Rangahau Resource Site)

Other theorists also support these Kaupapa Māori research components as follows:

Kaupapa Māori...does not mean the same as Māori knowledge and epistemology. The concept of kaupapa implies a way of framing and structuring how we think about those ideas and practices (Smith, 1996, p. 188).

Kathy Irwin characterises Kaupapa Māori as, “research which is ‘culturally safe’; which involves the ‘mentorship of elders’; which is culturally relevant and appropriate while satisfying the rigour of research, and which is undertaken by a Māori researcher, not a researcher who happens to be Māori” (as cited in Smith, 2006, p.184).

Nepe argues that Kaupapa Māori is a:

[C]onceptualisation of Māori knowledge. It is a way of abstracting that knowledge, reflecting on it, engaging with it, taking it for granted sometimes, making assumptions based upon it, and at times critically engaging in the way it has been and is being constructed. There is a possibility within the Kaupapa Māori Research to address the different constructions of Māori knowledge (as cited in Smith, 2006, p. 188).

These theories give a more multi-faceted definition and a broad understanding of Kaupapa Māori Research, which implies it has varied functions with its own set of protocols that can be implemented by the Māori researcher in an appropriate manner. Smith asserts that Kaupapa Māori is transferable across and within the various sectors (as cited in Pihama et al, 2004, p. 11).

As a Māori researcher, Kaupapa Māori is the centre of my being. It was the main positioning as I researched new approaches to music composition. Furthermore, the Kīngitanga was the main theme of this research, and I was bounded by cultural ethics and sensitivities when constructing a new framework and practical model for composing new works dedicated to the Kīngitanga. My family and tribal elders were my

sources of all knowledge, spiritual and physical guides, mentors, protectors, eyes and ears, and human support system throughout this research.

2.4 The Mātauranga Māori Framework

Mātauranga Māori is being Māori and knowing the world through Māori eyes. Salmond argues that Mātauranga Māori is a complex and open system of knowing the world (Salmond, 1997). Wiri highlights the complexity of definitions of Mātauranga Māori and its multiple elements as follows:

Māori epistemology; the Māori way; the Māori worldview; the Māori style of thought; Māori ideology; Māori knowledge base; Māori perspective; to understand or to be acquainted with the Māori world; to be knowledgeable in things Māori; to be a graduate of the Māori schools of learning; Māori tradition and history; Māori experience of history; Māori enlightenment; Māori scholarship; Māori intellectual tradition (Wiri, 2011, p. 25).

There are aspects of Mātauranga Māori identified by Tapsell that are important to this research especially when dealing with Māori and the Kīngitanga:

- Ngā Atua/ Whakapono (Cosmology and belief system).
- Whakapapa (Genealogy).
- Kōrero (Oratory and oral traditions).
- Whakataukī (Proverbial sayings).
- Waiata (Traditional songs).
- Kupu Whakaari (Prophetic sayings).
- Whānau/ hapū/ iwi (Family, clan, and tribe).

(Tapsell, 1998, p. 12)

In researching the Kīngitanga music tradition, I was reminded of the multiple facets of Mātauranga Māori that I had to consider throughout the journey. Although some Mātauranga Māori can be found in literature or archives, other Mātauranga Māori came from selected human resources through *kanohi ki te kanohi* (face to face) personal communication. Again ethical considerations were applied, and acknowledging the source was pertinent.

2.5 Ethnomusicology Model

Ethnomusicology is a branch of musicology defined as the study of social and cultural aspects of music and dance in local and global contexts (Pegg, 2008). In reference to this research, Māori-musicology is the study of social and cultural aspects of Māori music and dance within a local and global context relates to ethnomusicology and Kīngitanga music in particular. Although ethnomusicology was often thought of as a study of non-Western music, it now includes the study of Western music from an anthropological or sociological perspective.

In regards to researching another culture and its music system from a Western perspective, Nettl (1993) believes that there are limits to the extraction of meaning from a culture's music because of a Western observer's perpetual distance from the culture. However, in this case the researcher was of the Māori culture allowing the study of their own musical traditions, and to employ a range of theoretical frameworks and research methodologies that other ethnomusicologists have implemented to benefit this research.

As a Māori musicologist, I was reminded that researching my own whānau, hapū and iwi knowledge defined me as an insider researching my own culture within my tribal affiliation. Researching another Māori whānau, hapū, or iwi throughout Aotearoa that I had no affiliation with, made me as an outsider; therefore, caution and correct ethics had to be considered before the research could take place. In researching New Zealand electroacoustic music, I was considered to be an outsider of this Western art form and, again, caution and correct ethics were adhered to.

The role of ethnomusicologists studying different music traditions is multifacet. Nettl mentions the role of the ethnomusicologist include the research activity, and the ultimate goals for research (Nettl, 1983, pp.4-5). From Nettl's information, I selected the relevant information for this particular research.

- The role of the ethnomusicologist is to study: folk music, tribal and indigenous that is possibly ancient music; music of a given locality, as in the ethnomusicology of the Kīngitanga in the Waikato and Tainui regions of Aotearoa; and music outside the investigator's own culture (New Zealand electroacoustic music); all contemporary music that is non-Māori that reflects

the multi musical landscape of New Zealand; and finally, all human music that mirrors human thinking, emotions and behaviour.

- Research activities of the ethnomusicologist include: comparative study (of musical systems and cultures); comprehensive analysis of the music and the musical culture of one society (essentially anthropological); the study of music as systems, perhaps systems of signs, and an activity related to linguistics or semiotics; and the historical study of music outside the realm of Western classical music, using the approaches of historians, area studies specialists, and folklorists.
- The ultimate goals of ethnomusicologist might include: the search for universals; the description of all factors which generate the pattern of sound produced by a single composer or society (Blacking, 1970, p. 69); a science of music history, aiming at the establishment of laws governing musical development and change. In this research the main goal was to integrate waiata, taonga pūoro and New Zealand electroacoustic music into one hybrid musical piece to extend the Kīngitanga music tradition.

Ethnomusicology was implemented as a guideline with the main focus on Māori-musicology: the study of waiata and taonga pūoro; and traditional and contemporary Māori music, song and dance; incorporating New Zealand electroacoustic music and digital technology to enhance traditional and contemporary Māori and Kīngitanga music; and to investigate whether New Zealand electroacoustic music could enhance Māori and Kīngitanga music, and vice-versa.

When studying a musical culture, ethnomusicologists would ask indigenous people or music culture for permission to study their music at close range. In context, the researcher was immersed in social activities that involved music. As an outsider, observing the indigenous music and culture, the researcher had the opportunities to live with the people and their music in social context, speak with musicians and composers, and record their music for further study. Merriam (1960, pp.109-110) lists six main areas to be considered when studying a music culture: instruments, words of songs, native typology and classification of music, role and status of the musicians, function of music in relation to other aspects of the culture, and music as a creative activity (Merriam, 1960, pp. 109-110). These suggestions by Merriam assisted with the

collection of relevant data and understanding of the Kīngitanga and Western music traditions.

2.6 The Poutama Model

To guide the research and music composition in this research, a framework needed to be formulated to steer the process. In reference to this study, two models were developed including the Poutama model which took a top-down approach, and focused on implementing past and present research approaches and models for composing music, and in contrast, the Harakeke & Tūi model provided a bottom-up approach, an empirical approach towards research and music composition.

Māori Research Framework

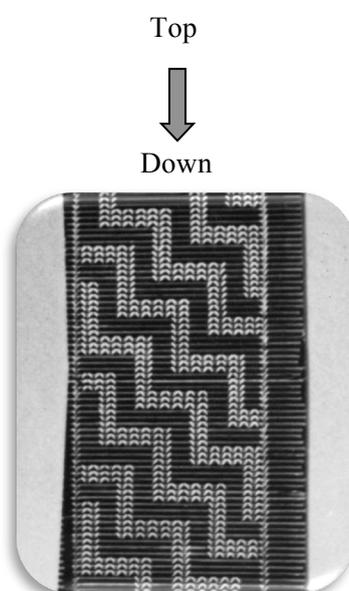


Figure 20 Poutama Tukutuku Panel (Houston, 1965).

The Poutama Model

Figure 20 above provides the Poutama design used in traditional Māori tukutuku²⁰ panels that decorate the inside of a whareniui meeting house on a marae. The Poutama pattern is a stepped pattern or staircase and signifies the growth of man striving ever upwards. This pattern is sometimes referred to as steps to heaven. However, for the purpose of this study, the Poutama was reversed, and the steps show a downward movement or stairway from heaven to earth. This new usage of the Poutama design reflected the importance of whakapapa ira atua (cosmology) descending upon

²⁰ *Tukutuku Panel*: is a lattice-like frame made up of vertical stakes which form the back layer of the frame; horizontal rods that form the the layer of the panel; and flexible material, being both *pingao* and *kiekie* which when threaded through the rods and stakes form the patterns and designs (Auckland Museum, 1997).

whakapapa ira tangata (genealogy of mankind). In Māori it is believed that all knowledge descends from the heavens by way of the kete wānanga²¹. One of the structures of this research followed a downward progression from the heavens (and gods) descending to mankind. In Figure 21, the Poutama model was employed to research from start to finish:

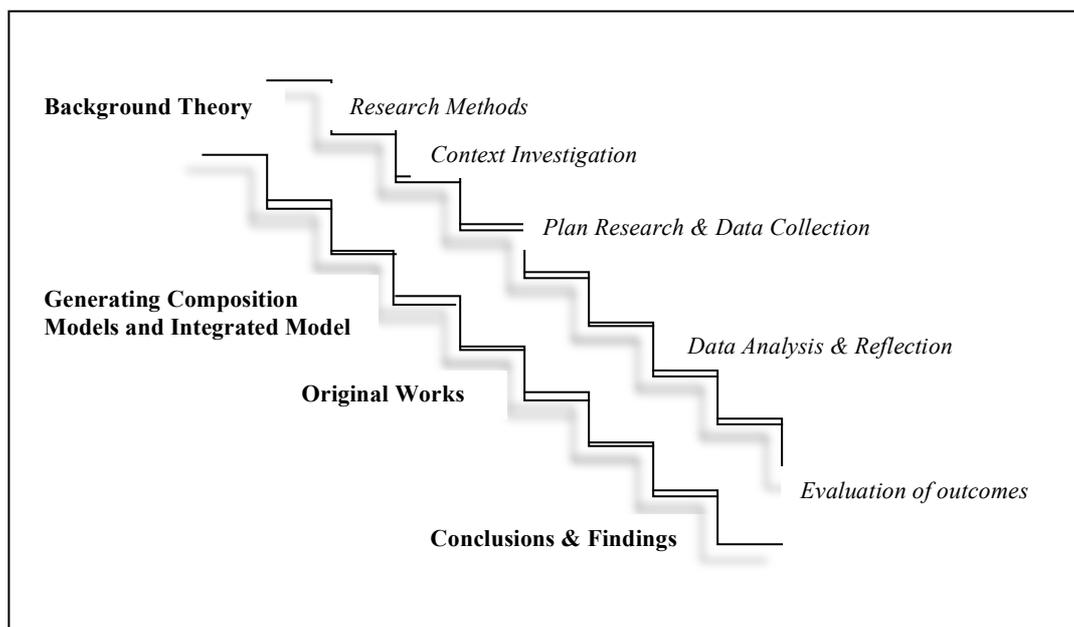


Figure 21 The Poutama Model (Rollo, 2010).

The Poutama model was based on Māori philosophy that all knowledge derived from the gods (cosmology), including knowledge past down from the ancestors. In planning the research, I had to determine the best strategy for this research by searching other methodologies besides Māori. Phillips and Pughs (2005) explains that the PhD journey is a complex journey that requires careful planning. They state::

The activity of getting a PhD is inevitably a complex one. Students often embark on their research with the naïve view that, having identified their topic; they will follow a predictable path to its conclusion. Unfortunately this is totally misleading (Phillips & Pughs, 2005, p. 71).

²¹ *Kete Wānanga*: the three baskets of wisdom/ knowledge retrieved by Tāwhaki according to Tainui traditions.

To address the psychological nature of completing a PhD, I was inspired by this well-known Māori proverb to aim for excellence, never give up, and to complete what I have started:

**Whāia e koe te iti kahurangi
Ki te tūohu koe, me maunga teitei.**

Seek the treasure you value most dearly
If you bow your head, let it be to a lofty mountain

(Riley, 1990, pp. 5-11)

Furthermore, the support of my whānau, my hapū and iwi gave me strength to journey into the unknown, but that their support was ever present, physically and spiritually. Although research work can be a lonely and isolated journey, I acknowledged the guidance and support of my supervisors, and usually called on friends and other researchers, to share with me their ideas and knowledge about the research topic. Surrounded by music of all kinds, and having many examples of waiata, taonga pūoro and New Zealand electroacoustic music to support the research, I was convinced that my research would contribute to Māori and New Zealand music, and definitely benefit the Kīngitanga music tradition as a whole.

2.7 The Harakeke and Tūi Model

In contrast to the Poutama model which was a top-down approach to research, the Harakeke and Tūi model took a bottom-up approach and allowed for a more empirical method to research as illustrated in Figure 22. Both models were pertinent to this research, not only to guide the process, but to have a dual perspective in seeking knowledge. The Poutama model sought knowledge from past theories and practices, and in the case of this particular research defined the actual PhD journey and expectations. The Harakeke and Tūi model was dependent on the researcher's own knowledge and believed that through experimentation found new knowledge in hybrid music composition.

The Harakeke and Tūi Model

Up



Bottom

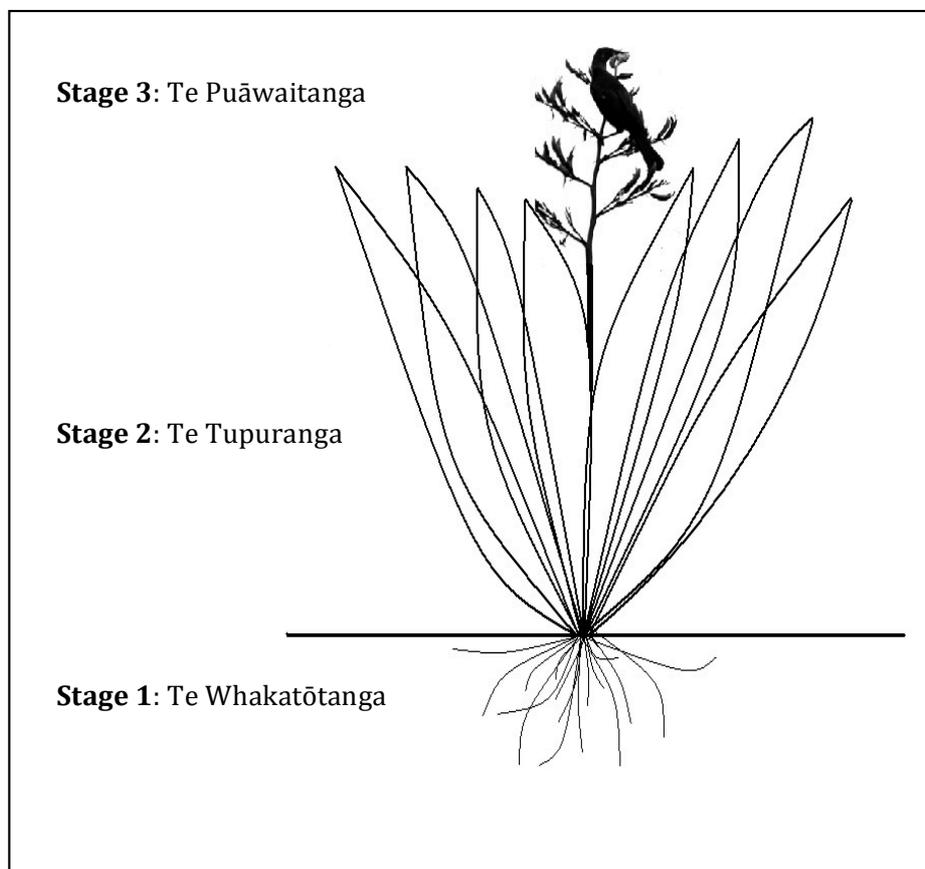


Figure 22 The Harakeke and Tūi Model (Rollo, 2010).

Key

Stage One in this music project was Te Whakatōtanga²² for the composition of waiata, taonga pūoro, and New Zealand electroacoustic music including the integrated composition. Each idiom required different knowledge and skills in the composition process before progressing on to stage two and three. After the initial analysis and interpretation of the data, Te Whakatōtanga identified musical influences, experiences, skills and knowledge of the composer that were implemented in the composition of the six original pieces of music in this thesis.

²² *Te Whakatōtanga*: the plantation, the cultivation and the fertilisation. Te Whakatōtanga refers to the prior-knowledge of the composer in the chosen music idiom before creating new works.

Stage Two was the hands-on, Te Tupuranga²³ of music composition. Each idiom was treated differently in the composition process and required artistic creativity and an extensive knowledge of music production before progressing to stage three.

Stage Three was the final stage, Te Puāwaitanga²⁴ that included the digital recording of music compositions leading to a public performance. The final outcome was the recording (in the music recording studio) and acousmatic performance of all compositions to showcase innovative works, and to prove the validity of the newly generated models for composing waiata, taonga pūoro, and New Zealand electroacoustic music as separate idioms, and as a hybrid musical piece. During stage three, an evaluation of each composition was carried out that involved composers, musicians, and audience, with the intention of reworking and improving the quality of the new works. Even after the final recording and performance, ongoing critical review was expected in creative arts.

The Harakeke and Tūi Model: a Māori perspective

Figure 22 represents a Māori perspective of the three main stages in the composition of waiata, taonga pūoro and New Zealand electroacoustic music, and the integrated composition. The three stages are stage one Te Whakatōtanga, stage two Te Tupuranga, and stage three Te Puāwaitanga.

Stage one represent the roots of the harakeke (phormium tenax, New Zealand flax). The flax cannot grow or survive without soil, water, the sun, its nutrients and roots that give sustenance to the harakeke plant. In regards to the composition process, the prerequisites, music influences, and the fundamental knowledge and skills of the three music idioms were vital to the composer.

²³ *Te Tupuranga*: to develop, to grow and to nurture. Te Whakatupuranga refers to the ongoing production process in creating new works. (Translation)

²⁴ *Te Puāwaitanga*: to flower, to mature and to blossom. Te Puāwaitanga refers to the final production of the new works. (Translation)

Stage two represent the rau or flax leaves. Each leaf represented the important aspects of composition including the production, or the hands on approach, which was detailed in the key of the Harakeke and Tūi model.

Stage three represent the kōrari (the flower stem of the flax) and the tūi bird (*Prothemadera novaeseelandiae*), a native New Zealand bird that eats the nectars of the flowers on the kōrari stem. In Māoridom, the tūi is known for its sweet chirping singing voice, and portrays the sound of the final composition during the performance.

Ka tangi te tūi, te kanakana te hae²⁵.

When the tūi sings, the jealous eyes is on the watch. (Translation)

(author unknown)

2.8 Creative Practice-led Research

As a composer-researcher this study is steered by a creative practice-led research framework where there is “original investigation undertaken by means of practice and the outcomes of that practice” (Candy & Edmonds, 2011, p. 40). The investigation into hybrid music composition that integrated waiata, taonga pūoro and New Zealand electroacoustic is interdisciplinary and interactive research internally (as the composer-researcher), as well as between the musicians or digital technology (as performers of music) and the audience (as interpreters and reviewers of music). Because the research aimed to extend Māori and Kīngitanga music, the targeted culture and its people became important research partners, and they were fundamental to the full realisation of the research and its outcome. This was supported by Candy and Edmonds (2011) statement, “ there is an emerging form of research founded in creative practice that is making claims of novelty, not only to culture, but also to knowledge” (p. 34).

Creative practice is research, and research is certainly an integral part of creative practice. However, the dual roles of research and creative practice do differ as explained by Candy and Edmonds:

²⁵ *Ka tangi te tūi, te kanakana te hae*: The proverb relates to a singer with an extraordinary voice is the envy of the listener.

Research differs from creative practice: we do research when we seek to augment our knowledge. The word is frequently used to denote both a process and a product: the process of seeking out new knowledge and the outcomes of that process, the knowledge itself (2011, p. 34).

On the other hand, creative practice within research embraces practice as its central focus. Candy and Edmonds (2011) describes this type of research as:

Not only is the practice itself embedded in the research process but the research questions arise from practice and the outcomes are directed towards enlightening and enhancing practice in whatever form it takes (p. 35).

This work addressed my research questions through practice, and created new knowledge through practice and the creation of new musical works including hybrid music. In addition, Candy and Edmonds explain the importance of the research being new and genuine likened to this research:

For something to be perceived as genuine research, as distinct from simply gathering information of personal value, we expect it to produce something insightful, useful or indeed, ground breaking: in other words, the main focus is to add knowledge where it did not exist before. Research of this kind offers the prospect of achieving something new in the world and both outcomes and methodology are expected to be available to anyone to scrutinise or even challenge it (2011, p. 34).

In a sense this research explored the musical realm and working from the ‘unknown to the known’ that led to hybrid music composition. The thesis provided answers to the research in a rational way - identification of research questions and problems – resulting in the construction of a framework and practical model for composing hybrid music. In addition, the research methods, contexts and outputs focused on the creative practice that led to the original works that tested the validity of the hybrid music composition model in this thesis. This research revealed that the arts - music composition - demonstrated a creative human action and critical reflection that provided evidence of the scholarship.

Creative practice-led research, as it is enacted, has a distinctive trajectory of inquiry that is best seen in the way that conceptions and constructions of new knowledge are framed (Smith & Dean, 2009, p. 47). In addition Smith and Dean suggests:

In its broadest sense, practice-led research is circumscribed by an equally important emphasis placed on the artist-practitioner, the creative product and the critical process. The locus of inquiry can begin at any of these three points (2009, p. 47).

Practice-led research makes good use of this creative and critical process and may provide novel perspectives in reviewing existing knowledge structures (2009, p. 49).

In choosing a research framework to guide this investigation into hybrid music composition, Candy and Edmonds (2011) provided three trajectory models of practice and research that demonstrate interaction between practice, theory and evaluation. Candy and Edmonds (2011) proposed that the trajectories of practice and research can work in a number of different ways as described below:

Theory driven: a framework is developed that draws on theoretical knowledge and is used to shape the evaluation process and the creations of works (p. 51).

Practice drives the development of theory: research questions and design criteria are derived through the creation of works and this leads to the development of a theoretical framework which is used to in the evaluation of the results of practice (p. 51).

In addition, Candy and Edmonds (2011, p. 51) write, “in both cases, the process is cyclical, and there is often a tighter interactive sub-process in which the framework and practice develop together. This model represents how research and practice interrelate in the process of developing practitioner frameworks” which implemented in my research into hybrid music composition.

Candy and Edmonds’ trajectories of practice and research described the different kinds of relationships between theory, practice and evaluation. More so, “the interplay between practice, theory and evaluation involved many iterations and much interaction between the elements as the creative process drove a continuous process of change” (2011, p. 51). This was evident throughout this research into waiata, taonga pūoro and New Zealand electroacoustic music compositions, as well as hybrid music composition.

Furthermore, the research verified the important relationship and interaction between practice, theory and evaluation that produced the thesis, and in parallel, the creative works. It therefore put forward new knowledge for musical change and adaption, thus extending Māori and Kīngitanga music traditions.

2.9 Ethical Principles

Ethics are the acceptable standards of behaviour by researchers based on moral and academic concepts that are presented in narrative and empirical style. An application to the Faculty of Arts and Social Sciences Human Research Ethics Committee at the University of Waikato was completed and approved, to ensure that the researcher and all participants (personal communication) were protected during the research and that ethical aspects of research methods were implemented in accordance to University of Waikato's Human Research Ethics Regulations (University of Waikato, 2000, p. 13). Participation in the research was voluntary and each participant was informed about the research and a consent form was signed prior to participation.

In alignment with Kaupapa Māori Research model outlined in the research methodology, Ngahua Te Awekotuku identifies a set of principles that constitute sound ethical principles for research in the Māori and wider communities. For the purpose of this research the following principles were put into practice.

- Aroha ki te tangata (respect for people).
- Kanohi kitea (face to face, personal communication).
- Titiro, whakarongo, kōrero (look, listen and speak).
- Manaaki ki te tangata (host people, be generous).
- Kia tūpato (be cautious).
- Kaua e takahia te mana o te tangata (do not trample over the mana of people)
- Kaua e mahaki (do not flaunt your knowledge)

(as cited in Smith, 2006, p. 120)

Each ethical principle by Te Awekōtuku acted as a guideline and a reminder of how to conduct oneself when dealing with people from the Māori and wider community. In practice, a level of respect and trust existed between the researcher and each of the participants to ensure the exchange of knowledge and personal experiences benefitted the research.

Finally, because this research involved the collection of waiata and taonga pūoro from literature resources, tribal marae, the archives and composers themselves, it was stipulated on the participant consent form that these waiata (lyrics, audio, and where possible, a film recording) and taonga pūoro were used for educational purposes only. Under the ethics approval, and in some cases, copyright law, the collection of waiata, taonga pūoro and New Zealand electroacoustic music used in this research were protected, and stored away safely.

2.10 Analytical Tools (used in the research)

During the data collection the following tools were used:

- Recording Personal Communication (interviews)
Sony Digital Voice Recorder ICD-PX720
This is a digital dictaphone used during personal communication (interviews) with research participants.
- Recording audio and film
The music studio at the Conservatorium of Music, University of Waikato provided a music station with Apple iMac, G4-700 combo, Roland PC-300 Keyboard, Steinburg Cubase AV, 10 Mtbps Internet connections, and individual storage space on server. The Music Studio was used for finalising the recording of personal communication with participants, composing and finalising the original music compositions. All digital recordings and final editing were completed in the music studio.
- Mobile recording
Apple, Pro 17, Laptop computer. Mbox, ProTools and a Shure microphone. This technology was used during the recording of waiata by kaumatua and kuia at various marae and recording singers from Mangakōtūtukū Kapa Haka Group for the two original waiata, the recording of taonga pūoro, and live environmental sounds to be used for the New Zealand electroacoustic music composition.
- Transcribing the music
Sibelius 6, a music writing program, was used to notate the melody lines for the waiata collection as part of the music analysis.
- Analysing the music

Sonic Visualizer and EAnalysis are free software programmes that were used to view and analyse audio data from taonga pūoro and New Zealand electroacoustic music works.

2.11 The Conventional Method for documenting and protecting music

The model used in the Ngā Mōteatea Series 1, 2, 3 and 4 (Ngata & Jones, 2004, 2005, 2006, 2007) has become the recognised convention for the documenting waiata and mōteatea. This study primarily focused on waiata and taonga pūoro relating to the Kīngitanga, and some examples of New Zealand electroacoustic music works from local and national sources. In reference to waiata, the Māori lyrics were said to be the original texts, and in some cases, a variation of the original texts. Translations from Māori to English were provided along with annotation, however, the underlying philosophy was lost during translation. All composers of waiata including the recording label were acknowledged as detailed in the reference section of this thesis.

The purpose for the documentation of waiata and mōteatea is explained by Ngāta:

The first was to ascertain the correct texts in Māori, the authorship and the history attached to them and to explain the references to proper names, myths and traditions contained therein. The second was to make accessible to the youth of the Māori race the songs of their people, and so inspire them to cultivate one of the most interesting elements of their native culture (Ngata, 2004, p. xv).

In reference to the protection of waiata, taonga pūoro and New Zealand electroacoustic music, recorded works are protected under the New Zealand Copyright Act 1994 and the Faculty of Arts and Social Sciences Ethics Approval at the University of Waikato. This was clarified in clauses 6, 8 and 9 in the participant's consent form (Refer to Appendix Eight).

Ownership and copyright of song and music gives the composer exclusive rights to their composition as the creator of an original work under the Copyright Act 1994.

Generally, it is the right to copy, but also gives the copyright holder right to be credited for the work, to determine who may adapt the work to other forms, who may perform the work, who may financially benefit from it and other related rights. Today, many New Zealand composers of Māori waiata, taonga pūoro works and electroacoustic music are members of the Australasian Performing Right Association (APRA) which in

turn, collects and distributes licence fees for the public performance and communication of the members' musical works.

Finally, at the conclusion of this research study and the submission of the thesis, all information and recordings were locked away securely at my residence indefinitely, and not available to the public unless authorised by the author and/or the University of Waikato.

2.12 Methodology for collecting and analysing data

The collection of data implemented an ethnomusicologist's process that included the planning (goals, target data, definitions, people resources, and methods) and the actual collection of data (literature, personal or group communication, scholars, composers, field notes, email responses, questionnaires, audio and film recordings, lyrics, and music score). Curt Sachs describes two kinds of work used by ethnomusicologists' in collecting data, fieldwork and deskwork. Fieldwork denotes the gathering of recordings, song lyrics with English translations and annotations, historical accounts and the first-hand experience of musical life in a particular human culture, while deskwork includes transcription, analysis, and the drawing of conclusions (Sachs, 1962, p 16). This research implemented both field and desk work to achieve the outcome.

After collecting the relevant data it was important to label and archive the data in preparation for the analysis, and a reporting back on the findings. The ultimate goal of data analysis, as expressed by Wadsworth Hervey, was to find meaning in the data to understand what it is offering in response to the research questions or to uncover its truth (Hervey, 2000, p. 49). Archival, primary and secondary sources of data were analysed in accordance with the aims of this study as stipulated in the research proposal document and provided in the methodology section in this chapter. The analysis of waiata, taonga pūoro and New Zealand electroacoustic music collections are discussed further in this section.

Collection of waiata, taonga pūoro and New Zealand electroacoustic music

To construct a model for composing waiata (and possibilities for the integrated composition) a search for relevant examples had to be conducted by way of the archives, literature, audio recordings, and Māori composers. The majority of waiata in

this study were obtained from archival documentation, tribal collection, television, DVD, and audio recordings as listed in the reference section of this thesis.

Other waiata were collected through personal communications with Māori composers such as Ngapo and Pimia Wehi, Tīmoti Kāretu, Rāhui and Pānia Papa, Hone Nukutarawhiti, Pirihira Makara, Pou Temara, Te Ahukaramū Charles Royal, Adam Whauwhau, Donna-Lee Ngarangi Katipa, Hēmi Walker and Ashley Puriri.

Most of the taonga pūoro data was obtained from a selection of New Zealand literature, personal communication, and audio recordings as listed in the reference section of this thesis. New Zealand electroacoustic music data was collected from literature, personal communication, and audio recordings. A list of these works are provided in the reference section of this thesis.

Analysis of waiata, taonga pūoro and New Zealand electroacoustic music

Although the main aim of this research was to extract information from the data collection to generate a new framework and practical model for composing and integrating waiata, taonga pūoro and New Zealand electroacoustic music, I was confronted by the issues of validity, reliability, and generaliability. Keeping in mind that the method of inquiry in this study was a qualitative approach, there was a need to value texts and writings (published or unpublished), audio and visual recordings, and people's knowledge to ensure that they consisted of reliable and credible information for the purpose of the research. The success of the research depended entirely on the data collection and the analysis and interpretation of that data.

The analysis of waiata included the motif, the study of the lyrics (use of the Māori language), historical accounts, transcription, song form and classification, the music elements, analysis of the audio recording, and study of the performance. Analytical tools such as an Apple iMac music studio and Sibelius 6, supported the analysis of the 50 waiata as detailed in Chapter Three.

The analysis of taonga pūoro and New Zealand electroacoustic music focused mainly on the audio recordings samples and information from the composers themselves. The examination incorporated compositional notes, motif, instruments or sounds used in

each composition, the musical elements, and the study of the performance and instruments or technology used in the performance. The analysis was supported by the music software programs ProTools, Sonic Visualizer and EAnalysis.

Finally, a narrative report on the findings was presented which led to the careful construction of a framework and practical model for composing, and integrating waiata, taonga pūoro, and New Zealand electroacoustic music. This was followed by a creative response to the new generated models via the composition of six original works to test the validity of these models as detailed in Chapters Three, Four, Five and the integrated composition in Chapter Six.

2.13 Problems during the data collection

There were a few problems in collecting data throughout this research that were unavoidable. These problems did not hinder the progress and final outcome of the thesis.

First, in regards to personal communication with some of the participants, some elders were unavailable due to illness and other personal commitments. These elders were a crucial part of collecting information about the history of the Kīngitanga and waiata relating to the Kīngitanga. But, those that I spoke to provided valuable information, and I am indebted to their time and effort in providing data that were pertinent to this thesis.

The other participants in this research included composers and musicians of waiata, taonga pūoro and New Zealand electroacoustic music. I planned to speak to local, national and international composers and musicians to research the compositional processes they used to compose in the different music idioms, and to ask for examples of their work for analysis. I had to travel throughout the Waikato and Tainui region, and Aotearoa New Zealand to meet with certain people. Due to lack of time and finances, I was unable to travel overseas to meet with international composers. But, I was able to draw together information by email, and obtain permission to use some of their compositions to assist with this research.

Second, the interview process took usually 40-60 minutes and was recorded on a digital tape recorder. The limitation during these interviews included machine failure and noise factor. However, this was overcome by the participant being patient in allowing the

recording process to be taped over and over again to ensure their voice was heard. The other concern was that each participant was so interesting that I could have spent a longer period of time with them. But, the time I got to spend with these participants was very much appreciated. I learnt so much from these meetings.

Furthermore, transcribing the recordings of each participant required time and effort. Depending on the quality of the recording, it was sometimes difficult to understand some of their words. Transcribing was a long process but an important one to record the data for this research. This was overcome by contacting the participant and sending them a copy of the transcript so that they were able to correct and provide a final copy. Third, there were gaps in current literature where no models for composing music was found in the Kīngitanga, there was a lack of literature about waiata and taonga pūoro by Māori authors, Pākehā authors analysed Māori music from a Western perspective, and there were no models for composing, and integrating waiata, taonga pūoro and New Zealand electroacoustic music. In regards to taonga pūoro knowledge, Richard Nunns stated, a lot of information regarding taonga pūoro, is fragmented. Because Māori music was mainly an oral tradition, information gets passed down, and sometimes diluted (personal communication, 2011).

Fourth, the analysis of waiata, taonga pūoro and New Zealand electroacoustic music works was a long drawn out process that required hours of listening, and note taking. The analysis of the 50 waiata (the Māori lyrics, historical account, the music and performance attributes), the 10 taonga pūoro works (traditional instruments, music elements, gestures, theme), and the 10 New Zealand electroacoustic music works (technology used, motifs, gestures, live performance or studio-based recording) required careful examination. Furthermore, I had to make sure that I had quality recordings of each work, and the correct equipment and software program to undertake the analysis.

Finally, I requested authorisation from authors and composers of all figures, tables, and recorded works for the thesis. The main concern was that some figures had no ownership or contact details to ask for permission. In this thesis, all figures and tables were approved by the owner, and in some cases author or owner unknown was written. In regards to the recordings, all composers gave permission to use their works.

2.14 Structure of the thesis

The subsequent chapters of this thesis explore the construct of a framework and practical model for composing and integrating waiata, taonga pūoro and New Zealand electroacoustic music that aim to extend the Kīngitanga music tradition. The thesis is organised into seven chapters each describing a particular stage of the research.

Chapter 1 provides an introduction to the aims and objectives of this research.

Chapter 2 provides the research methodology and theoretical framework that guided the research process and to structure the findings of this thesis in a logical and systematic format.

Chapter 3 reviews the existing literature and research undertaken on the history and development of Māori waiata composition. In addition, a music analysis of 50 Kīngitanga traditional and contemporary waiata was accomplished to support the construction of a framework and practical model for composing waiata. Furthermore, the thinking process of how to integrate waiata into a hybrid musical piece was considered.

Chapter 4 studies the existing literature and research about taonga pūoro (traditional Māori instruments). A music analysis of 10 New Zealand taonga pūoro works supported the construction of a framework and practical model for composing taonga pūoro music.

Chapter 5 examines the existing literature and research about New Zealand electroacoustic music within a local, national and global context, but redefines this music idiom within a New Zealand setting for the purpose of this research. A music analysis of 10 New Zealand electroacoustic music works from local and national artists supported the construction of a framework and practical model for composing New Zealand electroacoustic music.

Chapter 6 investigates the existing literature and research undertaken about hybrid music creation, that supports the merging of waiata, taonga pūoro and New Zealand electroacoustic music. This investigation focuses mainly on what New Zealand works have successfully merged together different music idioms to make musical sense. This informed the creation of the integrated composition *Te Kīngitanga Mō Ake Tonu Atu*.

Chapter 7 summarises the significant findings and identifies key contributions the

thesis makes to New Zealand music composition. By successfully integrating waiata, taonga pūoro and New Zealand electroacoustic music into one hybrid music musical piece may encourage contemporary composers to adopt the model in this thesis, and explore other musical combinations to create music. Looking back to the future reflects the findings in this research, and makes further recommendations for future research.

A flowchart of the research process employed in this thesis is illustrated in Figure 23.

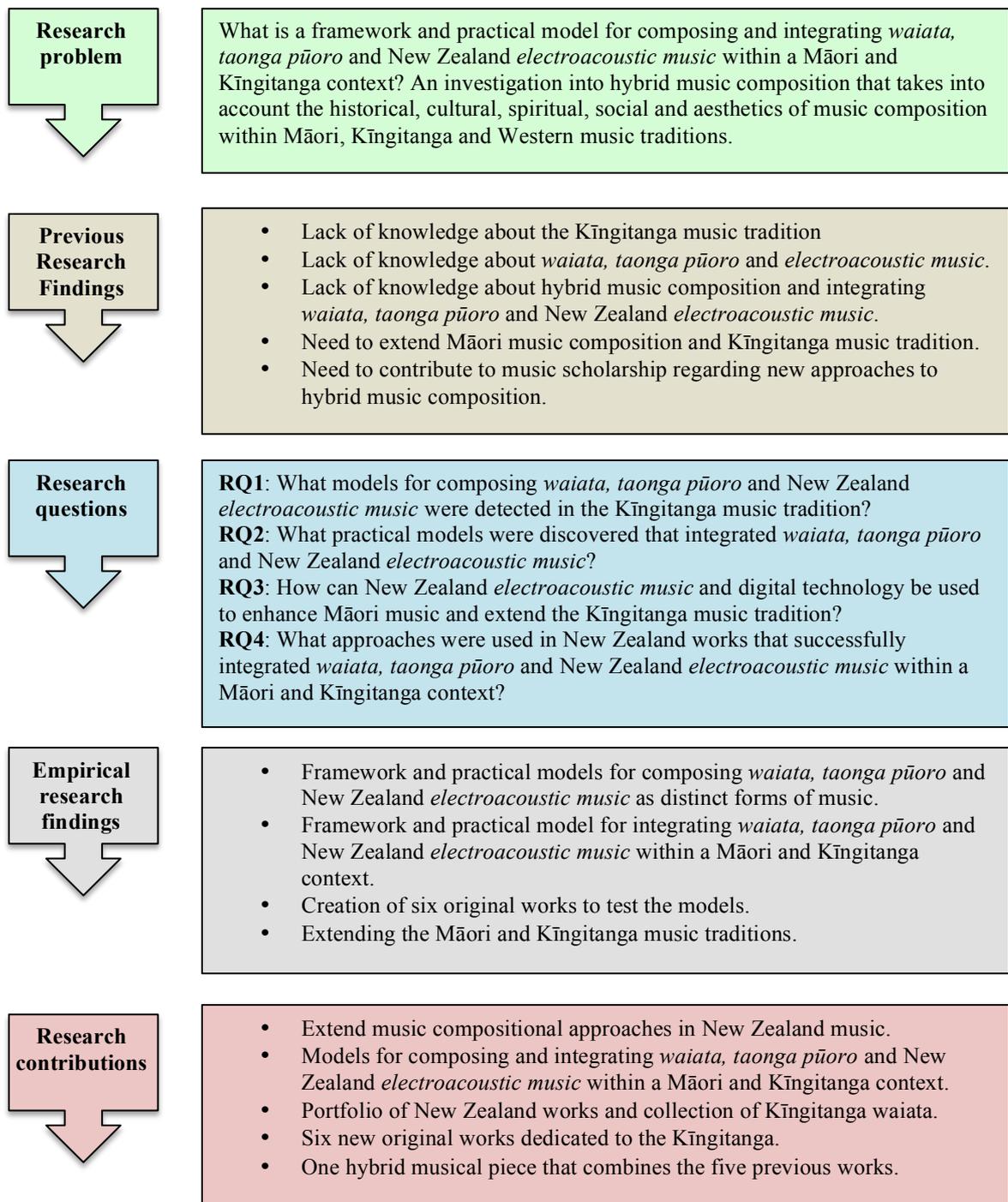


Figure 23 Flowchart of the Research Process

2.15 Chapter Summary

This chapter presented the methodology and theoretical approaches implemented in this thesis. As a Māori researcher undergoing a bi-musical and bi-cultural investigation, I confirmed my Māori world-view as a wahine Māori, my musical interests in Māori and Western music traditions, the need to explore and advance new approaches in New Zealand music composition, and the aim to extend the Kīngitanga music tradition through new approaches in music creation. The music idioms under investigation included waiata, taonga pūoro and New Zealand electroacoustic music. The task was to construct a framework and practical model that integrates these selected idioms, thus informing contemporary Māori composers and my own practices towards hybrid music composition.

The presentation of the theoretical framework of this thesis, and the discussion of Māori Epistemology, Kaupapa Māori research, Mātauranga Māori framework, Ethnomusicology model, the Harakeke and Tūi model, and Ethical principles guided and directed this research. However, cultural sensitivity was attached to these theoretical perspectives, and that there are no rights or wrongs in creative art forms. In addition, no judgements were made with conflicting music traditions, such as Māori and Western, that convey their own historical, cultural and aesthetic origins. This research was about exploring new avenues in music composition for the sake of music creativity in New Zealand.

To conclude, the chapter described methods for the collection of data, the tools used for analysing music, conventional method for documenting and protecting music, the limitations experienced during the research, and the structure of the thesis. Overall, the methodology and theoretical perspectives used in this research were not dependent on pure or applied research. However, as mentioned by Phillips and Pugh we shall consider a threefold classification of research: exploratory, testing-out and problem solving, which applies to both quantitative and qualitative research (Phillips & Pugh, 2005, p. 51).

TITO WAIATA - TITO PŪORO
Extending the Kingitanga Music Tradition

CHAPTER THREE

Tito Waiata

Construct a Model for Composing Waiata - Original Compositions

Me tangi noa ake te tangi a te tangata ka whakamauru e

He whakaputanga ki waho te hā o te ngākau

E ataata ai ngā whakaaro - hinengaro

E hī ake ao tēnei mea ko te waiata

Waiata is an outward expression

Of an inner spiritual reflection

Of pain, loss, suffering, wrought by tragedy and death

For some this is freedom and peace (Translation)

(Quoted by Huirangi Waikerepuru)

3.1 Introduction

Waiata is the generic term for all Māori songs. Waiata is a medium through which sacred and profane knowledge is passed from one person to another, or from one generation to another (Barlow, 1991, p. 151). According to Williams (2006), the literal meaning of waiata is song or sing (Williams, 2006, p. 475). This can be extended to sing, chant, song, psalm, and song poem as noted by Ryan (1999, p. 157). Royal makes an interesting interpretation of the syntax within the word waiata:

The word waiata can be interpreted as wai water and ata reflection. Therefore waiata is the reflection of the person's image in the water that mirrors the innermost feelings and human emotions, this again is revealed in waiata song (personal communication, 2010).

For the purpose of this research waiata refers to all Māori songs whether traditional or contemporary. There are different classifications of traditional waiata that are part of the older form of Māori music as explained by McLean:

The other kind of Māori music (Māori chant) has a long tradition dating back to the beginnings of the Māori people. Even today it remains associated with the old values and institutions of Māoridom. It exhibits, in consequence, great tenacity of style (McLean, 1965, p. ii).

The phrase contemporary waiata refers to modern styles of Māori songs composed in the 20th and 21st centuries that incorporate some traditional forms fused together with Western and other world music to enhance the song. Armstrong gives an account of the development of Māori music:

Then Māori songsters turned to the popular song with enthusiasm and not only borrowed current tunes but wrote new ones in the same idiom but to Māori words. These songs are infused with the harmonies of the new music and have a more modern form. At the same time they are reminiscent of, and owe much to, old chant and waiata. Now also there is a move away from adopting the Pākehā style in its entirety and instead it is being adapted to fit the Māori musical and emotional needs (Armstrong, 2005, p. 72).

At this stage clarification must be made between waiata and mōteatea, both referring to Māori songs. According to Ryan, mōteatea refers to poems, laments, and selection of tribal chants (1995, p. 167). This word is commonly used to represent traditional Māori chants introduced by the *Ngā Mōteatea* series 1, 2, 3 and 4 by Ngata and Jones (2004, 2005, 2006, 2007). Although mōteatea is the current word used for traditional Māori chants, waiata is still commonly used on the marae, and other social gatherings to represent all Māori songs whether traditional or contemporary.

Finally, the Māori genealogy of waiata has not been made clear. However, reference must be made to the description provided by Matiaha Tiramorehu that, all the different types of Māori song stem from the gods during the creation aeons (Tiramorehu, 1849). Like the genealogy of taonga pūoro (refer to Chapter Four), all the traditional Māori instruments descend from Ranginui the sky father, Papatūānuku the earth mother, and their children, so too descend waiata. There has been mention that waiata is an important part of Māori arts of pleasure denoted by the archaic term rēhia as defined by Elsdon Best:

The expression *rēhia* is the old Maori term denoting pleasure, and all games and pastimes were alluded to as *ngā mahi a te rēhia* (the arts of pleasure). Among a people possessing no form of written language, the arts of story-telling, singing, and dancing are likely to be carefully conserved, and all games and pastimes are treasured by such a folk, inasmuch as they not only serve as pleasing pastimes during long evenings and other periods, but were also the cause of much social enjoyment. At night the folk of a hamlet would assemble in the most commodious house, and there would spend the evening in these light and cheerful pleasures (Best, 1934, pp. 137-138).

3.2 Waiata Classification

In traditional Māori society there was a great deal of singing, in everyday situations as well as on special occasions (Orbell, 1991, p. 1). Prior to European contact the Māori people transmitted these waiata through oral traditions practised mainly on the marae, *papa kāinga*,²⁶ *whare wānanga*,²⁷ or *whare tāpere*.²⁸ Acknowledgement must be made to ethno musicologists and Māori musicologists such as Grey (1857), McGregor (1893), Best (1908), McLean and Orbell (1975), McLean (1996), and Simmons (2003). The most extensive collection of traditional songs is the *Ngā Mōteatea* series by Ngata and Jones (2004, 2005, 2006, 2007) who collected waiata lyrics and audio recordings of some waiata. To the Māori, these collections are regarded as *taonga* (treasures) for the present and future generation to appreciate, study, re-learn, and sing traditional songs of their ancestors.

The classification of waiata is based on motif, song function, song form, text types and language use, musical elements and unique performance attributes. The composer of the waiata is responsible for the creation of a new song whether it be for personal reasons or social gatherings. In 1928, Apirana Ngata characterised waiata as having the following forms based on literary qualities of the songs and the symbolic languages and images used (Simmons, 2003, pp. 9-10). These types of waiata include *oriori* or *pōpō* (lullabies), *waiata tangi* (laments), *pātere* or *kaioraora* (songs to reply to slander or cursing songs), and *waiata aroha* (songs of love). This list is extended to other classifications as detailed in Tables 2, 3 and 4.

²⁶ *papa kāinga*: home land of the tribe, a homestead, tribal territory.

²⁷ *whare wānanga* are traditional Māori schools of learning similar to universities.

²⁸ *whare tapere* is the Māori house of entertainment.

The following classifications of waiata are divided into two main groups, recited and sung, as clarified by McLean:

On musical grounds, the different song types can be grouped into just two categories, recited and sung. This turns out to be a useful division on textual and other grounds as well....when sung by groups, both recited and sung genres of song are unison or monophonic, in contrast with European derived action song and hymn singing (McLean, 1996, p. 34).

Tables 2 and 3 provide a list of waiata, recited and sung songs, obtained from the following literature:

- *Ngā Mōteatea* (Ngata & Jones, 2004, 2005, 2006, 2007),
- *Māori Music* (McLean, 1996),
- *Weavers of Song* (McLean, 1999),
- *Ngā Tau Rere - An anthology of ancient Māori poetry* (Simmons 2003),
- *Traditional Songs of the Māori* (McLean & Orbell, 1975),
- *Haka: The dance of a noble people* (Kāretu, 1993),
- *Songs of a Kaumatua* (Orbell & McLean, 2002).

Also, Tables 2 and 3 include sub-classifications of waiata highlighted by Simmons (2004, p. 10) with the example of waiata tangi a lament for the dead including sub-classifications of laments to include death in battle; death by murder or treachery; death by natural causes; death by misadventure or accident; loss of a child, husband or lover by death; leaving or being taken; for lost or deserted tribal land, or a lost tribe,; for wrecked canoes, seed or crop lost; and by invalids or those afflicted by illness (Simmons, 2004, p.10).

In Table 4 there is a list of sung songs based on performance criteria with a description of each waiata. This list is only a representation of major waiata in a vast repertoire of the Māori people throughout Aotearoa/New Zealand.

Recited Songs		
Waiata	Waiata Sub-classifications	Notes
Karakia <i>Pre-European waiata</i>	Williams reveals over 130 terms for different kinds of karakia and between 30 and 40 more for rites and ceremonies involving karakia (Williams, 1975).	Karakia are spells or incantations (McLean, 1996, p. 35). Karakia, or incantations, are of many different types (Simmons, 2003, p. 16).
Tauparapara Tau marae Pōhua tau Tau <i>Pre-European waiata</i>	There are different types of Tauparapara each considered appropriate for a particular situation. There are tauparapara for welcoming visitors, farewelling the dead, removing tapu, soliciting support and establishing genealogical link. (McLean, 1996, p. 39)	Short compositions customarily recited on the marae by males before making a whaikōrero (formal speech). Many tauparapara are fragments of longer compositions, usually karakia (McLean, 1996, p. 39).
Whakaaraara Pā <i>Pre-European waiata</i>		The whakaaraara pā or the watch song was performed by sentries on duty at a fortified village or pā to warn of the approach of enemies or to signal that the pā was on the alert against attack (McLean, 1996, p. 40).
Mataara <i>Pre-European waiata</i>		A mataara is more specifically a wake-up cry, used when a village was attacked (Simmons, 2003, p. 19).
Karanga <i>Pre-European waiata</i>	There are different types of karanga for different occasions that are usually performed by elderly women. These include a call to welcome visitors, a call in respect to the dead, a call to identify the visiting party, and calling people to feast in the dinning room (Makara, personal communication, 2010).	Karanga are marae calls performed by women. The usual context is during the ceremony of welcome to a marae, but they are also used on other occasions (McLean, 1996, p. 82)

Table 2
Classification of Recited Songs

Sung Songs		
Waiata	Waiata Sub-classifications	Notes
Waiata Tangi Apakura <i>Pre-European waiata, including new waiata composed today following this traditional form</i>	Examples of various forms of waiata tangi include: death in battle; death by murder or treachery; death by natural causes; death by misadventure or accident; loss of a child, husband or lover by death; leaving or being taken; for lost or deserted tribal land, or a lost tribe; for wrecked canoes; seed or crop lost; and by invalids or those afflicted by illness (Simmons, 2003, p. 10).	Laments are songs for those people, or things which have gone, been hurt, or passed away (Simmons, 2003, p. 9). According to McLean, the most numerous of the waiata are laments and love songs (McLean, 1996, p. 110). The apakura is a lament or dirge. But unlike the waiata tangi which can be about any misfortune, it is unequivocally for the dead (McLean, 1996, p. 145).

Sung Songs		
<p>Oriori Pōpō</p> <p><i>Pre-European waiata.</i></p>		<p>Oriori or Pōpō are lullabies sung on the birth of a chiefly child and afterwards recounting the deeds of his ancestors, and the myths and history of the tribe (Simmons, 2003, p. 9). Ngata recalls the importance of the oriori or pōpō, as a foundation to it recourse is made to distant Hawaiki; its traditions are related; its battles recounted; then the story of the migration to this country of Aotearoa is told; the genealogies are recited; and also battles fought here (Ngata, 1959, p. xvii).</p>
<p>Waiata aroha</p> <p><i>Pre-European waiata, including new waiata composed today following this traditional form</i></p>		<p>Waiata aroha (song of love, or longing) were composed exclusively by women and usually complained about unrequited love, the refusal of the poet's family to let her marry the man of her choice, or an absent or neglectful husband; occasionally too they lamented the poet's separation from relatives (McLean, 1996, p. 115).</p>
<p>Waiata whaiāipo</p> <p><i>Pre-European waiata, including new waiata composed today following this traditional form</i></p>		<p>Waiata whaiāipo (sweet heart songs) are evidently regarded as more personal and direct in their connotations than waiata aroha, though often the two terms are used interchangeably (McLean, 1996, p. 116).</p>
<p>Pao Ruri Ruriruri</p> <p><i>Pre-European waiata.</i></p>		<p>Pao are seldom referred to in the ethnographic and travel literature, and as Orbell observes, have been neglected also by scholars and translators (Orbell, 1978, p.10). Simmons writes that the pao is similar to the ruri, and that it is a short spontaneous song (Simmons, 2003, p.10).</p>
<p>Ruri Ruriruri</p> <p><i>Pre-European waiata.</i></p>		<p>Williams defines a ruriruri (ruri) as a song, ditty, generally of an amorous nature, accompanied by gestures (McLean, 1996, p. 78). Best defines ruri or ruriruri variously as a haka of a comparatively mild nature, performed in a sitting position; songs often accompanied by gestures, and songs accompanied by arm action (Best, 1976a, pp. 101, 118, 321).</p>

Sung Songs		
<p>Maemae Maimai Pihe</p> <p><i>Pre-European waiata, including new waiata composed today following this traditional form</i></p>		<p>Williams lists maimai as a dance or haka, to welcome guests at a tangi (funeral). The maimai (sometimes known as maemae) and pihe is sung accompanied by the waving of green leaves as an expression of grief (McLean, 1996, p. 68).</p>
<p>Pātere</p> <p><i>Pre-European waiata, including new waiata composed today following this traditional form.</i></p>		<p>Pātere are songs composed by women in reply to gossip or slander (McLean, 1996, p. 41). Such a song becomes a kind of genealogical tour, at once a gazetteer and a who's who for the period of its composition (Biggs, 1964, p. 46). This differs to Simmons who states a pātere or kaioraora poi songs reply to slander or cursing (Simmons, 2003, p. 9). Simmons could be referring to the pātere <i>Poia Atu Taku Poi</i> composed by Erenora of Ngāti Raukawa tribe, in which an imaginary poi figuratively skims around New Zealand, touching down upon the places mentioned in the song (McLean, p. 42, 1996). However, <i>Poia Atu Taku Poi</i> was never performed as a poi dance but kept true to the pātere form. A pātere may refer to poi imagery but normally performed as a traditional chant without poi.</p>
<p>Mata Matakite</p> <p><i>Pre-European waiata, including new waiata composed today following this traditional form</i></p>		<p>The waiata matakite is a prophetic song (McLean, 1996, p. 110).</p>
<p>Waiata-ā-ringa</p> <p><i>Post- European waiata.</i></p>		<p>According to McLean, few people know that there are two kinds of Māori music. The kind with which most people are familiar, known as an action song (waiata-ā-ringa) dates from perhaps the first or second decade of this century. In its present form it is little more than a Māorified form of Western popular music (McLean, 1965, p. ii).</p>
<p><i>Post- European waiata</i></p>	<p>Pōwhiri Pōhiri</p>	<p>Pōwhiri is an action song of welcome to distinguished visitors.</p>
<p><i>Post- European waiata</i></p>	<p>Poroporoaki Tangi</p>	<p>Poroporoaki is an action song to pay tribute, and farewell the dead.</p>

Sung Songs		
<i>Post- European waiata</i>	Aroha	Waiata aroha is an action song to convey love towards a person, a tribe, land etc.
<i>Post- European waiata</i>	Whaiāipo	Waiata whaiāipo is an action song to express love and emotions towards a sweet heart.
<i>Post- European waiata</i>	Whakapapa	Waiata whakapapa is an action song to account for a personal or tribal genealogy.
<i>Post- European waiata</i>	Pakiwaitara Pūrākau	Waiata pakiwaitara, waiata pūrākau is an action song about a myth, legend or well known story.
<i>Post- European waiata</i>	Whakahāwea Whakatoi	Waiata whakahāwea, waiata whakatoi is an action song that belittles someone or a tribe. A song of challenge and protest.
<i>Post- European waiata</i>	Whakanui	Waiata whakanui is an action song of celebration or to acknowledge someone important.
<i>Post- European waiata</i>	Tautohetohe Tautohe	Waiata tautohe is an action song to debate and discuss issues of concerns (political, radical).
<i>Post- European waiata</i>	Whakangahau	Waiata whakangahau is an action song of light hearted entertainment.
<i>Post- European waiata</i>	Karakia Ngā Atua	Waiata karakia, waiaka ki te atua is an action song to acknowledge the gods and to communicate spiritually with them.
Haka <i>Pre-European waiata/haka, including new haka composed today following this traditional form</i>		Haka is the generic name for all Māori dances (Kāretu, 1993, p. 24). The haka is a posture dance with shouted accompaniment (McLean, 1996, p. 44). However, there are many types of haka as detailed in the sub-classification section.
<i>Pre-European waiata/haka, including new haka composed today following this traditional form</i>	Haka Pōwhiri	According to Kino Hughes of Tūhoe the term pōwhiri (or pōhiri) applies to the entire ceremony of welcome for visitors, beginning with the wero, karanga, haka (pōwhiri), whaikōrero, and finishing with the hongī (McLean, 1996, p. 84). The haka pōwhiri is a dance of welcome usually performed by the host tribe to the approaching visitors.

Sung Songs		
<p><i>Pre-European waiata/haka, including new haka poi composed today following this traditional form</i></p>	<p>Haka Poi</p>	<p>Not all poi can be described as sung, but there is a historical progression from recited styles of poi to the sung forms so it will be convenient to treat them all together (McLean, 1996, p.123). Best states, the poi may be said to be allied to the haka, and is so styled by the natives. The poi dance (so termed) is performed by females. Each performer has a small, light ball made of leaves of the raupo tightly rolled, and having a string attached to it. A haka poi is a poi dance usually performed in a traditional chanting with the poi used as a percussion instrument imitating the meaning of the lyrics (Best, 1901, p. 42)..</p>
<p><i>Pre-European waiata/haka, including new haka taparahi composed today following this traditional form</i></p>	<p>Haka Taparahi</p>	<p>Most haka seen today are haka taparahi, haka without weapons (Kāretu, 1993, p. 24). This haka was performed in times of ceremony at birth, marriage and death. Used to recount history and even to express opinions or concerns of the time</p>
<p><i>Pre-European waiata/haka, including new haka composed today following this traditional form</i></p>	<p>Haka Tūtūngarahu Ngarahu Whakarewarewa</p>	<p>This haka is done with weapons in times of war to promote unity and prepare for battle. One of the prominent feature's is the jumping of the men from side to side, not up and down (Kāretu, 1993, p 39).</p>
<p><i>Pre-European waiata/haka, including new haka peruperu composed today following this traditional form</i></p>	<p>Haka Peruperu</p>	<p>According to Awatere the peruperu is the true war dance done with weapons face to face with the enemy in battle. Done as the taua (war party) glare into the face of battle to intimidate the enemy, stiffen the sinews and curl the blood. The main feature of the peruperu haka is the high jumping off the ground with legs folded under (Kāretu, 1993, p. 37).</p>
<p><i>Pre-European waiata/haka, including new haka whakatū waewae composed today following this traditional form</i></p>	<p>Haka Whakatū Waewae</p>	<p>A haka pakanga or a war haka done with weapons in preparation for battle. As Kāretu describes this haka was to unify the war party, stiffen the sinews, psych up the warriors, and perhaps even done before battle to intimidate the hoariri enemy. Also done to celebrate victory (Kāretu, 1993, p. 39).</p>

Sung Songs		
<i>Pre-European waiata/haka, including new kaioraora composed today following this traditional form</i>	Kaioraora	A kaioraora was a way to vent hatred at someone or a tribe. Swearing was often involved in the composition as well as graphic detail for deeds to be done to the hated subject. Kaioraora literally means to eat life and recently have been composed to also vent frustration and hatred toward issues affecting Māori people (Kāretu, 1993, p. 47).
<i>Pre-European waiata/haka, including new pōkeka composed today following this traditional form</i>	Pōkeka (similar to Ngeri, Pihe, Maemae and Manawawera)	A pōkeka is a free style haka, with no set movements, only what the performer deems appropriate (Kāretu, 1993, p. 43). The pōkeka is the Te Arawa equivalent of the maemae, manawera and pihe (McLean, 1996, p. 75).
<i>Pre-European waiata/haka, including new manawa wera composed today following this traditional form</i>	Manawa wera	Manawa wera can also have the same effect as a kaioraora, however tribal members can also apply the manawa wera to their own tribal members. An example was when women of a tribe admonished a war party for not returning with their husbands and sons. Manawa wera also have the effect of releasing pent up feelings of anger, shame and sorrow for those who perform such tikanga (Kāretu, 1993, p 42).
<i>Pre-European waiata/haka, including new ngeri composed today following this traditional form</i>	Ngeri	Best restricts the ngeri to derisive songs (Best, 1976a, pp. 86, 88). In addition, Best then reveals this usage as particular to the Tūhoe tribe where elsewhere it is applied to other classes of songs such as work songs and food carrying such as the heriheri kai (Best, 1908, p. 742). On the otherhand, Kāretu writes that ngeri are short haka to ‘stiffen the sinews, to summon up the blood.’ Performed with no set actions and no weapons (Kāretu, 1993, p. 41).

Table 3
Classification of Sung Songs

Sung Songs (performance criteria)		
Waiata	Waiata Sub-classifications	Notes
Waiata tira <i>New waiata type</i>		A group song or a choral item.
Whakaeke <i>New waiata type</i>		An entry onto the stage or a song for entering a marae.
Mōteatea Waiata tawhito Waiata koroua <i>Pre-European waiata including new waiata composed today following this traditional form</i>	Refer to Table 3 for different classification of waiata and mōteatea.	A traditional chant sung and performed in traditional Māori form.
Waiata-ā-ringa <i>Post European</i>		A modern action song where the hand and body movements interpret the lyrics of the song.
Poi Waiata Poi Haka Poi <i>Pre-European waiata/haka, including new waiata poi composed today following this traditional form</i>		A poi dance or a poi song accompanied with short or long pois that interpret the lyrics of the song.
Haka <i>Pre-European haka, including new haka composed today following this traditional form</i>	Refer to Table 3 for different classification of haka	A posture dance performed by men whilst the women support from the back or side.
Whakawātea <i>New waiata type</i>		An exit item from the stage or as the visitors leave the marae.
Kōpae pūoro <i>New waiata type</i>		Songs recorded on Digital CD for commercial purpose.

Table 4
Classification of Sung Songs (performance criteria).

Description of Sung Songs (performance criteria)

Table 4 is a list of waiata performed within a kapa haka group performance whether it be entertainment or competitive work, and kōpae pūoro relates specifically to commercial recordings of Māori waiata. Here is a description of these sung songs within a performance criteria.

Waiata tira (group song, choral)

Waiata tira is translated as, waiata (a song), and tira (a group). The Kīngitanga waiata collection included four examples of group songs or choral pieces relating to the Kīngitanga. Group singing was introduced by the missionaries in the late 1800s. This led to the harmonisation of modern Māori music through hymn singing in churches. Waiata tira and himene (hymns) also featured in kapa haka performances at regional and national competitions. I recall my personal experience in singing at the local Catholic Church in Mitimiti, Hokianga:

Every Sunday the family went to the Hato Hēmi Catholic Church in Mitimiti for mass. Father Hazelzet travelled from Kohukohu to perform the service in Māori. I remember my auntie taking flowers to place in a vase near the statue of the Virgin Mary. Every family brought a shared lunch as part of the feast of the day. The whole community gathered together and dressed formally for the occasion. I was captivated by the beautiful singing of Māori hymns in harmony without any musical instrumental accompaniment. This was a special time for me and the whole family. I really enjoyed going to mass to be united with relatives and friends. Also Sunday was a day of rest which meant no work and time to relax and praise God through prayer and song.

Appendices 5.20, 5.21, 5.22, 5.23 outline waiata tira examples as part of the Kīngitanga waiata collection.

Whakaeke (entrance)

Whakaeke literally means to enter or make an entrance. In Māori performing arts, songs were composed for a groups entrance onto the stage. The songs vary from slow laments, to songs with full harmony (similar to an action song), to haka songs that created an exciting and dynamic entrance. Most of these songs were composed to celebrate a special occasion. The impressive quality of the whakaeke performance is dependent on the main motif of the song via Māori lyrics which are expressed through creative choreography.

Armstrong gives a traditional perspective of a groups entrance onto the stage:

The traditional tama-tāne approach, with the men in front of the women prescribes that the entrance be from LEFT of the stage (that is, from the audience's RIGHT). This

ensures that the left arm (the ‘ringa whakapuru’ or shield arm) is towards the enemy (in this case the audience) ready to parry a blow if attacked, while the ‘ringa patu’ or weapon arm is held back, protected and ready to strike if necessary. This tama-tāne approach from LEFT was one of the early conventions adopted for the action song, particularly among the Ngāti Porou. On the other hand, however, tama-wahine - the approach from the RIGHT with the women in front - has equally sound historical precedent among some tribes. In such tribes there was a set protocol on occasions when two groups met for the purpose of making peace (Armstrong, 2005, p. 26).

Armstrong’s suggestion of the tama-wahine approach is similar to visitors entering a marae where the women are also in front of the visiting party. However, times have changed and groups will enter from the left, or right, or centre of the stage at their own discretion. Appendices 5.45 and 5.47 provide whakaeke examples as part of the Kīngitanga waiata collection.

Mōteatea - Waiata tawhito - Waiata Koroua (traditional chants)

There are many forms of mōteatea (also known as waiata tawhito or waiata koroua) used for different purposes. When performing a waiata, it is important to choose a song appropriate for the occasion. Traditionally, mōteatea were always performed in unison as a group song with very few actions and with no musical instruments (except the use of vocals) or choreography. These types of waiata were usually performed on the marae, after the whaikōrero to support the speaker. Today, they are sung at many events such as concerts, entertainment shows and kapa haka competitions. Each waiata encompasses a set of protocols for performance. In the case of waiata tangi (a lament to the dead), there are no set actions and usually the performers bow their head in mourning whilst singing. In the case of a ngeri, which is similar to a haka dance, some groups will have set actions whilst other groups will improvise whilst singing. There are 19 examples of mōteatea in the Kīngitanga collection. Appendices 5.1 to 5.19 provide mōteatea examples as part of the Kīngitanga collection.

Waiata-ā-ringa (action song)

Waiata-ā-ringa is translated as waiata (a song), ā-ringa (hand actions). As part of a deliberate campaign to revive Māori music and culture in the early 20th century, Apirana Ngata virtually invented the action song in which stylised body movements, many with standardised meanings, synchronised with the singing. Te Pūea Herangi was

a friend of Apirana Ngata who supported the cultural revival and in turn established her concert party Te Pou o Mangatāwhiri that performed many song and dances of the Māori including the waiata-ā-ringa as part of their show.

In their performance guide to Māori action songs, Armstrong and Ngata write, the action song is - a harmonious blending of the old and the new, it embodies the music and poetry which is the very soul of the race, and above all, it is a vigorous expression of - pride and - aspirations for the future (Armstrong & Ngata, 1960, p. 10). There are nine examples of waiata-ā-ringa in this collection that celebrate the Kīngitanga. Besides vocal singing, the guitar is the other non-Māori instrument that accompanies the waiata-ā-ringa. Appendices 5.24.1, 5.24.2, 5.25, 5.26, 5.27, 5.28, 5.29, 5.30, 5.31 provide waiata-ā-ringa examples as part of the Kīngitanga collection.

Poi - Waiata poi - Haka poi (poi song and dance)

Alfred Hill composed *Waiata Poi* in 1904. The song begins with, watch her supple wrist and the poi twirl and twist, hear the gentle tapping of the raupō²⁹ wrapping of this fascinating thing, tiny ball on end of string (as cited in Armstrong, 2005, p. 83)

Waiata poi is translated waiata (a song), poi (the poi ball used in traditional Māori dance). According to Huata, poi is the configuration played by many instruments, hands, feet, legs, body, voice, eyes, music all played an important role in interlacing and conveying in its entirety the expressive meaning of the words (Huata, 2000, p. 83).

Words are the essence of a poi dance. Armstrong elaborates that the poi was accompanied by a rhythmic chant or the men shouting a haka (Armstrong, 2005, p. 83). These are still used, but it is more common now for a European-type tune in 2/4, 3/4, or 4/4 time to be used. Today the poi dance expresses the words of the song, and performed at concerts, tourist attractions, international events and regional and national kapa haka competitions. There are eight examples of waiata poi that pays homage to the Kīngitanga. Appendices 5.32, 5.33.1, 5.33.2, 5.34, 5.35, 5.36, 5.37, 5.38 provide waiata poi examples as part of the Kīngitanga collection.

²⁹ *Raupō*: refers to the bulrush-Typha angustifolia (Williams, 2006). The raupō was used to make the outside wrapping of the poi ball.

Whakawātea

A whakawātea is an exit from the stage. In observing many performances at Te Mataini National Kapa Haka Competitions, groups that enter from the right side of the stage will usually exit on the opposite side, in this case the left, and vice versa. However, some groups will end their performance in the centre of the stage, usually towards the back of the stage. There are no examples of whakawātea in the Kīngitanga waiata collection.

Waiata-kōpae-pūoro (popular recorded song)

Waiata-kōpae-pūoro translated as waiata (a song), kōpae (vinyl record or compact disc), and pūoro (music). Recording of song and music has been popular amongst Māori composers, musicians and singers from the late 1900s to the present day. The 21st century has seen an increase in these recordings within the New Zealand music industry. The resurgence of the Māori language, the increase of Māori composers and musicians, and the increase of media and technology (television, radio, internet) has provided the public with access to these recordings and performances. Te Māngai Pāho is a Crown Entity established to make funding available to the national network of Māori radio stations and for the production of Māori language television programmes, radio programmes and Māori music CDs. In this collection there are eight examples of waiata-kōpae-pūoro dedicated to the Kīngitanga. Appendices 5.36, 5.39, 5.40, 5.41, 5.42, 5.43, 5.49, 5.50 provide waiata-kōpae-pūoro examples as part of the Kīngitanga collection.

Ētahi atu momo waiata (other types of song)

In the Kīngitanga collection there are eight examples of other types of waiata dedicated to the Kīngitanga. The collection includes different classifications of Māori waiata such as haka (posture dance) and orchestrated music for tenor, strings and percussion.

According to Kāretu, haka is the generic name for all Māori dances (Kāretu, 1993, p. 24). Today haka is defined as that part of the Māori dance repertoire where the men are in the front with the women lending vocal support in the rear and on the side. Whilst the men haka the words and perform body and hand actions, sometimes using weaponry, the women are free to express themselves with spontaneous actions and expressions. The manu ngangahu were women with the best pūkana and leadership skills that perform on the side of the main troupe (Kāretu, 1993, p. 32). There are two examples of

haka in the Kīngitanga waiata collection. Appendices 6.46 and 6.48 provide haka examples as part of the Kīngitanga collection.

Māori artists that are trained in Western music are writing music such as Te Ahukaramu Royal's composition *Te Arikiniui* (refer to Appendix 5.43). The Māori lyrics for a tenor singer were written by Tīmoti Kāretu, and the musical arrangement for strings and percussion was done by Te Ahukaramū Charles Royal. This is a fine example of bridging the gap between two musical worlds and allowing the composer to express their Māori musical side, and their trained Western virtuosity.

In reference to contemporary Māori waiata, some songs incorporate traditional forms while other songs merged with Western and/or world music idioms, whether it be instruments or music forms that are non-Māori. Although the lyrics are written in Māori and may or may not include taonga pūoro traditional Māori instruments, the waiata clearly is enhanced by Western or other world music characteristics. These types of waiata have been influenced by rock and roll, pop, reggae, opera, soul, funk, rap and hip hop, country and western, polynesian, Western instrumental, and as this research investigated, the inclusion of New Zealand electroacoustic music.

3.3 Kīngitanga Waiata Collection

At the outset of this research there was a need to collect a cross section of Māori waiata that related specifically to the Kīngitanga. I found this was very challenging not knowing where to go, who to ask and whether there were enough waiata available for this research. However, due to personal determination, a collection of 50 waiata were obtained from archival documentation and literature, audio recordings, and finally from composers of Māori waiata during personal communications.

In Table 5, a list of the 50 waiata were presented, along with the composer and the waiata classification. Appendix 9 provides more information on motif and historical notes that provide a deeper understanding of why waiata were composed, and the poetic language used to write Māori lyrics. As many of the composers have passed away and there were no records of the compositional processes they used, the research can only benefit from language used in Māori lyric writing, and musical arrangement. The audio

recordings of these waiata supported the musical analysis. In some cases there were no audio available.

Finally, some of the collections were classified according to the conventional classification system provided in Table 2 (recited songs) and Table 3 (sung songs). Some waiata proved difficult to classify due to insufficient information, these were labeled waiata or song. Other waiata were classified purely from the performance criteria provided in Table 4.

Kīngitanga Waiata Collection		
Title	Composer	Classification
<i>Tēnei Ka Noho Ka Hihiri Ngākau O Te Tangata</i>	Pōtatau Te Wherowhero	Waiata
<i>E Noho Ana I Te Ranga Maheuheu</i>	Pōtatau Te Wherowhero	Waiata
<i>He Maioha Nā Kīngi Tāwhiao</i>	Kīngi Tāwhiao	Waiata aroha Maimai aroha
<i>Kāore! Kāore Te Roimata</i>	Puke-Toa Turi-ngenge	Waiata tangi
<i>Kāore! Kāore Te Roimata</i>	Tangaroa	Waiata tangi
<i>He Aha Te Mahi?</i>	Timoti Kāretu Te Pua Paulo	Ngeri Whakaaraara
<i>Karekare Kau Ana</i>	Amohia Te Rei	Waiata tangi
<i>Ha're rā E Pue</i>	Unknown	Waiata tangi
<i>E Pā Tō Hau</i>	Te Rangiamoa	Waiata tangi
<i>He Pao Nā Waikato</i>	Unknown	Pao
<i>Te Kīngitanga</i>	Pānia Papa Rāhui Papa	Pātere
<i>Waikato Te Awa</i>	Rangi Harrison	Pātere
<i>Waikato Te Awa</i>	Rangi Harrison	Pātere
<i>Tuheitia</i>	Unknown	Waiata whakanui
<i>E Noho Ana I Te Roro O Tōku Whare</i>	Unknown	Waiata powhiri
<i>Ngā Tongi A Tāwhiao</i>	Harata Tupaea	Waiata whakanui
<i>E Noho Ana I Te Hīri o Mahuta</i>	Unknown	Waiata tangi Waiata aroha
<i>E Muri Ahiahi Kia Moe Huri Au</i>	Kepa	Waiata
<i>Te Kupu A Tāwhiao</i>	Unknown	Pao
<i>Whakarongo Ai Te Taringa</i>	Kīngi Mahuta	Waiata matakite
<i>Kāti E Te Iwi</i>	Te Pua Herangi	Waiata
<i>Te Atairangikaahu</i>	Pou Temara	Waiata whakanui
<i>Koia Ko Te Kaupapa</i>	Donna-Lee Katipa	Waiata whakanui
<i>Paimārire</i>	Unknown	Waiata karakia
<i>Te Orokōhanga O Te Paimārire</i>	Pirihira Makara	Waiata karakia

Kīngitanga Waiata Collection		
Title	Composer	Classification
<i>Song Of Te Puea</i>	Te Puea Herangi	Waiata Waiata-ā-ringa
<i>E Noho E Ata</i>	Te Puea Herangi	Waiata Waiata-ā-ringa
<i>Karanga Mai Korokī</i>	Wiremu Kerekere	Waiata whakanui
<i>E Koro Korokī</i>	Ngapō & Pimia Wehi	Waiata-ā-ringa
<i>Whakatau Te Whare Wānanga</i>	Timoti Kāretu	Waiata whakanui Waiata-a-ringa
<i>Wahine Toa</i>	Ngapō & Pimia Wehi	Waiata whakanui Waiata-ā-ringa
<i>Ka Mihi Rā Te Ngākau</i>	Tīmoti Kāretu	Waiata whakanui Waiata-ā-ringa
<i>Haere Mai Te Atairangi</i>	Unknown	Waiata pōwhiri Waiata-ā-ringa
<i>Kīngi Tūheitia</i>	Ngapō and Pimia Wehi	Waiata whakanui Waiata-ā-ringa
<i>Ngā Rā O Hune</i>	Te Puea Herangi	Waiata Waiata poi
<i>Tīmatangia</i>	Mere Morgan, Ngātono Muru, Tangiwai Te Koi, Hārata Tupaea and Te Paea Matatahi	Waiata whakanui Waiata poi
<i>Tīmatangia E Te Puea</i>	Mere Morgan, Ngātono Muru, Tangiwai Te Koi, Hārata Tupaea and Te Paea Matatahi	Waiata whakanui Waiata poi
<i>Te Ūpoko Ariki</i>	Tīmoti Kāretu	Waiata poi
<i>Taupiri Kuru Pounamu</i>	Hone Nukutarawhiti	Waiata poi
<i>Te Paki O Matariki</i>	Kīngi Tāhiwi	Waiata pōwhiri
<i>Kīngi Tuheitia</i>	Pirihira Makara	Waiata poi
<i>Te Porotaka Nama Tahi</i>	Hēmi Walker	Waiata poi
<i>Te Arikimui</i>	Hone Nukutarawhiti	Waiata tangi
<i>Te Maunga Tapu O Taupiri</i>	Ash Puriri	Waiata aroha
<i>Ko Taku Taumata</i>	Alice Turuhira Whauwhau Music by Adam Whauwhau	Waiata whakanui
<i>Te Atairangikaahu</i>	Ash Puriri	Waiata aroha
<i>Te Arikimui</i>	Tīmoti Kāretu – lyrics Te Ahukaramū Charles Royal – music	Waiata whakanui Waiata tangi
<i>Nei Rā Te Maioha</i>	Donna-Lee Ngaringi Katipa	Waiata
<i>Te Mauri O Te Motu</i>	Tīmoti Kāretu	Waiata whakanui
<i>Kotahi Rau E Rima Tekau Ngā Tau</i>	Compoers unknown.	Haka taparahi

Table 5

Collection of Kīngitanga waiata

3.4 Waiata - in search of a model for composing.



Figure 24 Te Puea Herangi (Courtesy of New Zealand History On-line).

With reference to Māori waiata and sub-classifications of waiata, using the Harakeke and Tūi model (refer to Section 2.7), the research focused on the composition process, which included the fundamental requirements for composing waiata (what the composer needed to know before composing waiata), the production of waiata (how the composers undertakes each aspect of the production of waiata), and finally the performance of the new waiata (either live or fixed media performance). The implementation of the Poutama framework (refer to Section 2.6) and the Harakeke and Tūi model was applied in the compositions of waiata, taonga pūoro and New Zealand electroacoustic music.

Waiata compositions are not new and have had an important function in Māori society from pre-European contact to the present day. It is evident in the *Ngā Mōteatea* series by Ngata and Jones that each Māori tribe had their own tohunga (expert) for composing waiata whether it be male or female (2004, 2005, 2006, 2007). The *Ngā Mōteatea* series also indicates the various classifications of waiata that was composed for personal or social events. This is supported by Best that, great numbers of such songs were composed and in fact any unusual event called for a new song (Best, 1907, p. 707).

The main challenge of this research was to identify the processes these experts used and what advice they give for constructing a model for composing waiata. The diary of

Kohine Ponika³⁰ revealed words of inspiration from Apirana Ngata to her when he visited Ruatoki in 1938, “select your words well, make them soft, smooth and flowing with rhythm and keep the ear attuned to the sound” (as cited in Kohine Ponika Whānau Trust, 2008.)

It was clear that Ngata was concerned about the Māori lyrics and the music of waiata composition. In reference to the underlying message, Ngata would have explained himself in-depth to Ponika but to interpret his message as a reader and to assist with formulating a model for composing waiata needed further investigation. Ngata does emphasise that careful consideration should be given to the writing of the Māori lyrics and arrangement of the music, with a hint of the performance of the waiata.

Ngata states in reference to the *Ngā Moteatea* publication:

In these songs the poetical genius of our ancestors is made evident in their use of the Māori language. In latter times, in these days of the European, the language is regular, phrases are frequently broken up, like an infant walking. In former times a wealth of meaning was clothed within a word or two as delectable as a proverb in its poetical form and in its musical sound (Ngata, 2004, p. xxiii).

Composers of former times were actually poets and proficient in the use of the Māori language. As the language evolved so did the quality of composing waiata, which, again, Ngata describes as “degenerating” (Ngata, 2004, p. xxiii).

Finally, Pou Temara stated that a composer of waiata must be proficient in Te Reo Māori and be knowledgeable in Māori tikanga (customs and traditions) and history (Temara, personal communication, 2010). This is also supported by Wiremu Kerekere³¹ who was 12 years old when he began composing waiata. He was nurtured by Tūini Ngāwai³² who instructed him in composing waiata with the focus being on correct use of the Māori language opposed to the music:

³⁰ *Kohine Ponika (1920 - 1989)*: A well-known Māori composer of Tūhoe and Ngāti Porou descent and was brought up in Ruatoki.

³¹ *Wiremu Kerekere (1923 - 2001)*: A descendant of Te Aitanga-a-Mahaki, Ngāi Tai and Ngāti Pukeko. A renowned Māori composer of waiata, entertainer, Radio Broadcaster and kapa haka tutor of Waihiere, Ngāti Poneke and Te Kāhui Rangatahi.

³² *Tūini Ngāwai (1910 - 1965)*: a famous *waiata* composer from Te Tai Rāwhiti.

This is what I want you to do. The big thing to do is to make sure that the Māori words and the phrases that I (Wiremu Kerekere) used make sense from a Māori point of view. If your words don't make sense no matter how good the song (music) is, it kills it (as cited in Te Ara Pūoro, 2001, p. 20).

3.5 Song Motif - Kaupapa Māori

Aligning with the Māori principles of waiata composition and performance, a composer decides on a song motif that relates specifically to Kaupapa Māori. In the case of this research the Kīngitanga was the main motif. In the Kīngitanga waiata collection there are examples of various motifs that are based on:

- Laments and tribute to the dead
- Acknowledgment of the Māori monarchs
- Love songs
- Bitter memories of war
- Historical account of the Kīngitanga
- Geographical and tribal recollections
- Kīngitanga events that include: Koroneihana, Regatta, and Poukai.
- Welcoming songs
- Tongi songs and messages from the Māori monarchs
- Visionary songs
- Paimārire religious songs
- Protest songs
- Celebration songs of Tainui unification of tribes
- Haka celebrations about the Kīngitanga

The main motif of waiata composition in the Kīngitanga collection is attributed to waiata tangi (lament to the dead) which is common in most Māori repertoire, including the vast collection in Ngata and Jones', *Ngā Mōteatea* collection (2004, 2005, 2006, 2007). Composers put more effort into writing the lyrics and arranging the music for waiata tangi. As Orbell describes, the greatest poetic energy was devoted to the waiata tangi literally weeping waiata, which were usually laments for the dead (though occasionally), a song mourned another loss, such as that of land or crops, or illness (Orbell, 1991, p. 2). As Māori celebrated life, they also held on to the memory of deceased whānau members and ancestors.

3.6 Māori Lyric Writing

Waiata is Māori poetry and Māori lyric writing that required the composer to be proficient in the use of te reo Māori (the Māori language) to its fullest capacity. Te Rito compares Māori poetry to that of Shakespeare, “there are some beautiful allusions, especially the older stuff” (Kai’ai-Mahuta, 2010, p. 72).

Although Western people differentiate songs from poetry, Māori make no such distinction. Waiata are poems that can be recited like a speech or sung in song form. In its poetic form, waiata is a medium for expressing life, human emotions, and specifically used for the retention and transmission of Māori knowledge and culture. In comparison, Māori waiata are similar to the Hawaiian mele (song or chant) as explained by Leilani Basham:

Mele, which are poetry, music, chants, and songs, have been a foundational part of the histories and lives of the Kānaka Maoli of Hawai’i. We have used mele to record and recount our histories and stories, as well as our ideas about the lives of our people and our land. Mele have been a vital part of our cultural belief systems and practices, our connection to our ‘āina, our land base, as well as our formal religious practices and our informal daily practices (Basham, 2008, p. 152).

In addition, the composer must have a vast repertoire of Māori waiata (refer to Tables 2, 3, 4) to reinforce a better understanding of the major and sub-classifications of waiata. This knowledge would advantage the composer in knowing the diversity of themes, composers and their models for composing, the use of Māori language in lyric writing, historical background, social context and performance requirements of such waiata. The following Māori proverb supports the importance of retaining traditional forms in support to creating waiata in contemporary times:

E hoki whakamuri, kia kōkiri whakamua ki te whei ao, ki te ao mārama

One must return to the past, so that one can advance into the future. (Translation)

(Makara, personal communication, 2010)

Finally, this research identified two main forms of Māori lyric writing. First, the literal form and second, the poetic prose. Both forms are highly recognised as important in all waiata compositions, as they convey the motifs of songs and the thoughts, emotions,

intentions of the composers. Literal writing is a direct form of expression, using simple conventional language, whilst poetic prose requires more time and effort using higher forms of Māori language, such as metaphor and imagery.

An example of literal form of Māori lyric writing in the Kīngitanga waiata collection is the song, *Te Paki O Matariki* as illustrated in Table 6. This is a waiata poi composed by Kīngi Tāhiwi as a welcoming song to the different tribes assembling at a Kīngitanga event. Te Paki o Matariki is the coat of arms of the Kīngitanga. The lyrics demonstrate simplicity at its best and the message of the song is made clear to the audience.

Line	Māori Lyrics	English Translation
1	Te Paki o Matariki	Te Paki o Matariki
2	Nāu te powhiri	The invitation is yours
3	Ki ngā iwi o te motu	To all tribes throughout the country
4	O ngā hau e whā	From the four winds
5	Nāu rā te kupu nei	The message is yours
6	‘Haere haere mai’	‘Welcome one and all’
7	Ki runga o Waikato e	To the Waikato region
8	Ki runga o Waikato e	To the Waikato region

Table 6
Te Paki O Matariki

In comparison, poetic prose in Māori lyric writing is demonstrated by the intermixing of conventional and higher forms of the Māori language. As mentioned before, this type of writing requires more time and effort, and uses the Māori language to its fullest extent. Māori lyric writing incorporates language such as imagery, metaphors, tongi, whakatauki, pepeha, whakapapa, historical accounts, ancestral stories, formulaic expressions and personal reflections that give depth to the song.

Here are two examples from the Kīngitanga waiata collection that illustrate poetic prose. The first example is *E Noho Ana I Te Ranga Maheuheu* composed by Pōtatau Te Wherowhero in reply to the pressure of accepting the kingship. *This particular waiata* was regarded as a traditional waiata composed in the late 1800s. The lyrics convey an ancient language adorned with tribal accounts, and poetic phrasing as illustrated in Table 7.

Line	Māori Lyrics	English Translation
1	E noho ana i te ranga maheuheu	Here I sit with heaped-up thoughts
2	O te ngutu o te tangata	And my name for ever is on the lips of men
3	E wani atu rā he taranga hau	Borne hither and hither with the wind
4	Ka hapainga ki te poti ngutu	A passing jet for frivolous lips
5	Hei hikihiki atu	Thus it is passed along
6	Ki te pahī tauā ki te tonga	By bands of marching warriors to the south
7	Kei Rēpanga ngā manu mōhio	At Repanga are the wise birds
8	Ko Mumuhau, ko Takereto	Mumuhau and Takereto
9	I tiraua ka waiho te ngaki	Veered off are they to avoid the toil
10	Titiro mai ka eke i Ruahine	Look you now I am the Aged-one
11	Ka tokotoko ko te ripa tauarai	With the last horizon looming nigh
12	Ki ngā mahi kauhoe i taku ohinga	Blotting out memories of my zestful years
13	Tēnei tonu ka te heheu mai	A life of ease should be (my lot)
14	Ka hoki au ki te Hine	A return to the women-a-weaving
15	Ko aku rongo kia puaina te ripa ki Mauina	With my fame confined within Mauina
16	E hara tāua i te taringa ki te whakarongo	These ears are not beguiled with
17	Whakamōhoutia ka waiho hei raru	The repeated words leading to endless
18	Ki ahau e ii...	For me....

Table 7

E Noho Ana I Te Ranga Maheuheu

The second example is *Te Arikinui* composed by Tīmoti Karetū for Te Ahukaramū Charles Royal's music for tenor, strings and percussion as illustrated in Table 8. This waiata pays homage to Te Arikinui Te Atairangikaahu and her chiefly descent. In the lyrics Kāretu uses imagery to describe Te Arikinui as a noble and humble Māori leader and comparing her to the celestial stars. Tīmoti Karetū is one of Māoridom's finest composers of waiata.

Line	Māori Lyrics	English Translation
1	Rā ō rongo, e hine, te hau nei	Your name is known far and wide
2	Wharau ana i te hukatai, i te romawai	Carried out by the froth of the oceans
3	Hīkaweana e te kōkōuri, e te kōkōtea	and the currents of the river
4	Nei rā a Kōpū te whetū rere ata,	Venus, the morning star
5	a Meremere te whetū tū ahiahi	and Venus the evening star
6	Ka rere i te pae	Rise above the horizon
7	Kōramuramu mai ana	To twinkle in the zenith
8	I te kōmata o te rangi	Never to be eclipsed
9	Ko te taumata rā tērā, e hine.	That is you, my noble lady
10	Nohoia nei e koe	Remain seated on high
11	E te tangata kōrero whenua	Oh famous one spoken throughout the land
12	Te ahurewa o te tapu	Remain on the sacred throne
13	E te mouna a te iwi	Oh treasure of the people
14	Kei taku ariki Te Atairangikaahu	My lady of noble descent Te Atairangikaahu
15	Ka mihi rā	I acknowledge you

Table 8

Te Arikinui

3.6.1 Women, Men, Group Compositions

Composers of waiata were both men and women. According to Ngata, women as a group predominate as composers, whilst men composed most of the priestly songs (Ngata, 1961, pp. xi-xii). This insight by Ngata is based on his own knowledge of waiata and his analysis of waiata collected in the *Ngā Mōteatea* series, that disclosed men and women composers from various tribes throughout New Zealand. In the article, ‘Imagery, Symbolism and Social Values in Maori Chants’ (Mead, 1969), a study compared male and female compositions with reference to three waiata tangi (laments). Mead observes that these three laments identify differences between male and female compositions (Mead, 1969, pp. 387, 390). This comparison study by Mead is illustrated in Table 9.

Female compositions	Male compositions
Emphasis is usually on how the composer feels and not the greatness of the deceased	Chiefly characteristics and the attributes of the warrior are extolled
Composition is a personal statement of grief and is not a statement on behalf of the tribe	Emphasis is not upon the composer’s own feelings but upon the loss to the tribe as a whole
Imagery tends to be simple but effective	Imagery is rich, ornate and often dramatic
Composition is usually short	Composition tends to be much longer
Fewer references to natural phenomena and especially to constellations and stars	More references to natural phenomena and especially to constellations and stars
The composition is less formal in arrangement	The composition is more formal in arrangement

Table 9
Differences between female and male composers

Mead’s study of the three laments indicate that women did compose waiata tangi differently to men. This was also evident in the Kīngitanga waiata collection that women composed in a less formal arrangement and simplistic form. This revealed a more affectionate approach to the theme and subject of the waiata. In Māoridom, women were known as te puna roimata (the spring of tears). On the other hand men were more formal in composing waiata, incorporating genealogy, natural phenomena, ancestral stories, imagery and symbolism, as they were known as te puna mātauranga (the spring of knowledge).

Besides women and men as individual composers, so too, were groups of composers that shared their skills and knowledge of the compositional process, along with knowledge of the motifs and subject matter. According to Awatere, most songs were

composed as a group effort, even though a particular person was credited with the song (as cited in McLean, 1996, p. 214). Group composition was evident in several songs in the Kīngitanga collection such as:

- *Te Kīngitanga* (refer to Appendix 5.10). This waiata was composed by a brother and sister, Pānia and Rāhui Papa.
- *Kāti E Te Iwi* (refer to Appendix 5.19). This waiata was composed by a group of female composers led by Te Puea Herangi.
- *Wahine Toa* (refer to Appendix 5.28). This waiata-ā-ringā was composed by Ngapō and Pimia Wehi, a husband and wife combination.
- *Tīmatangia* (refer to Appendix 5.33.1). This waiata was composed by a group of women namely Mere Morgan, Ngātono Muru, Tangiwai Te Koi, Hārata Tupaea, and Te Paea Matatahi.

However, this should not detract from composers who were able and did compose waiata alone, namely Pōtatau Te Wherowhero, Kīngi Tāwhiao, Te Puea Herangi, Tīmoti Kāretu and many others identified in the Kīngitanga waiata collection. The *Ngā Mōteatea* series by Ngāta and Jones, reports that composition by individuals was the norm for most waiata (Ngata & Jones, 2004, 2005, 2006, 2007). McLean elaborates that, two means of individual composition can be distinguished: the first is spontaneous composition or improvisation; the other is the making of a song to which prior thought has been given (McLean, 1996, p. 214).

Although McLean's explanation gives two models for composing waiata from an individual, which could apply to a group composition, this was difficult to distinguish in the Kīngitanga collection. The only evidence that could reveal whether the composer improvised, composed spontaneously, or put more effort into the composition itself, was the use of formal or informal language in the lyrics, the provision of annotations, and historical accounts. Although the time factor in completing a composition was not revealed in both the *Ngā Mōteatea* and Kīngitanga collection, this would have been an important indication as to whether the composer required a longer period of time to work on a composition, or the need to compose a waiata quickly for an upcoming event.

3.6.2 Imagery and Symbolism

Traditional Māori poets were capable of making allusive remarks using metaphorical language in writing lyrics that clothed the waiata with imagery, symbolism and simile. In most cases, the Māori lyrics were understood only by tribal decoding. This is due to the fact that a traditional audience had the requisite knowledge of mythology and local circumstance to understand ornate allusions in poetry (McRae, 2004, p.134).

Temara recalled that an important process of Māori lyric writing is selecting relevant vocabulary and phrases, including the use of metaphor, imagery and archaic expressions (Temara, personal communication, 2010).

In the Kīngitanga waiata collection it was really difficult to translate Māori lyrics into English to get an appreciation of the use of metaphorical language that was adorned with tongi, whakataukī, whakatauakī, pepeha, and archaic expressions. However, through further research and advice from kaumatua and kuia, metaphorical language was identified as detailed in Table 10:

Title and Appendix	Māori Lyrics	English Translation	Language Use
He Maioha Nā Kīngi Tāwhiao Appendix 5.3	Hoki ake nei au ki tōku awa koiora Me ōna pikonga He kura tangihia o te matāmuri	The river of life Each curve More beautiful than the last	Metaphor Likening the Waikato River to a human body. Admiration for the river source.
E Pā Tō Hau Appendix 5.8	E pā tō hau, He wini raro He hōmai aroha	The wind blowing softly from the north Brings sorrow and longing	Metaphor The spiritual wind that descends from Te Rerenga Wairua (Cape Reinga) lamenting death of Te Wano, a chief of Ngāti Apakura.
Ha' re Rā E Pue Appendix 5.7	Papa te whatitiri Ka hiko te uira!	The thunder strikes The lightning flashes	Archaic Expression Used in this waiata to announce the death of someone important.
Te Arikinui Appendix 5.39	E moe rā Te Arikinui e E moe rā Te Atairangikaahu e	Sleep peacefully oh noble one Sleep Te Atairangikaahu	Archaic Expression The use of 'e moe' meaning to sleep, as Te Atairangikaahu is laying in state. A lament.
Ka Mihi Rā Te Ngākau Appendix 5.29	Kia kotahi te kōhao o te ngira E kuhua ai te miro mā Te miro whero, te miro pango Ā muri, kia mau ki te aroha Ki te ture me te whakapono	There is only one eye of the needle, through which can be threaded the white, red and black strands. And when I have gone retain the aroha, obey the law, and have faith in God.	Tongi In this song the composer states that Kīngi Tāwhiao made this statement. Other records credit Kīngi Pōtatau as the author.

Title and Appendix	Māori Lyrics	English Translation	Language Use
Te Kīngitanga Appendix 5.10	Ka puta tana kupu urupare e Kua tō te rā ki ahau	Then he replied “The sun has set upon me”	Tongi Said by Pōtatau Te Wherowhero, the first Māori King, knowing that he is getting old, yet took up the post as king.
Ngā Tongi A Tāwhiao Appendix 5.14	Ka whēke, ka whēke koe i a ahau Nāu te pāhua i ēnei rā Nāku ka whēke koe i a taihoa ē E kore e huri ki taku mokopuna	I will be victorious, I will conquer you You may win today But I will eventually be triumphant This way will not continue to my grandchild	Whakataukī This is a well-known saying by Kīngi Tāwhiao who laid his patu at Pirongia mountain and ceased all war with the British, demanding peace for the sake of the future generation.
Kāore! Kāore Te Roimata Appendix 5.4.1	O Tāmaki ki raro O Mōkau ki runga	Of Tāmaki in the North Mōkau in the South	Pepaha Stating the territory of the Tainui people.
Te Kīngitanga Appendix 5.10	Whaia te ia o Waikato Horo pounamu e He piko he taniwha He piko he taniwha	Follow the flow of Waikato Consumers of greenstone Every bend a chief Every bend a chief	Pepaha Famous tribal saying of the Waikato people and their connection to the Waikato River

Table 10
Māori Lyrics
Use of the Māori Language in Waiata Composition

3.6.3 Te Reo Māori

Kāretu (personal communication, 2006) and Temara (personal communication, 2010) both prominent composers of waiata, stated that the primary objective in waiata composition is the words. The rangi (tune) and the choreography, if required, remain secondary. Kāretu revealed that when he was composing waiata for Te Whare Wānanga o Waikato Kapa Haka Group, his focus was on writing the lyrics. Members of his group would work on the musical arrangement and choreography in collaboration with him. This signifies a group effort of composing the lyrics and music, and performing new waiata as stated by Arapeta Awatere, “most songs were composed as a group effort, even though a particular person was credited with the song” (as cited in McLean, 1996, p. 214).

Te Kāhautu Maxwell states, the most important part of composition is that the language is correct (Ka‘ai-Mahuta, 2010, p. 76). He elaborates, that the intent of waiata and haka

is to be an effective medium for informing future generations. Therefore, it must be as accurate as possible in content and delivery as Maxwell quotes:

Ki ahau nei te mea nui ahakoa te teitei, te nui, te iti rānei o te reo.
Ko te mea nui kia tika te reo.

To me the most important thing, irrespective of how little or how big the use of the language, it is important that it is absolutely correct. (Translation)

(Ka'ai-Mahuta, 2010, p. 76).

According to the Waitangi Tribunal Report 262, *Te Taumata Tuatahi - Te Reo Māori* (2010), their findings revealed the decline of fluent speakers of te reo Māori:

The national census that year (1996) revealed that 25.0 per cent of the Māori ethnic group - 129,000 speakers - rated themselves able to converse in Māori. This proportion was maintained in 2001 at 25.2 per cent.

But the next census in 2006 told a different story. The proportion of Māori who spoke Māori dropped to 23.7 per cent even as the total number of Māori speakers of conversational Māori grew to 131,600. Officials said it was evidence of stabilisation after decades of decline, but there were 8,000 fewer speakers than there should have been had the proportion truly stabilized. Some of this loss is attributable to the death of older native speakers, but a decade previously that loss had been offset by the rise of the kohanga generation.

The decline in te reo Māori has affected Māori performing arts and the composition of waiata as stated by Ka'ai- Mahuta:

The decline of te reo Māori since the arrival of the Pākehā (non-Māori of European descent) has affected, and in many cases continues to affect, every facet of Māori society. One such facet is the field of Māori performing arts, ngā mahi a Tāne-rore me Te Rēhia (as cited in Te Kaharoa, 2008, p. 165).

In regards to waiata composition Ka'ai-Mahuta writes:

One of the most devastating changes for the performing arts has been the decline of te reo Māori. For example, it follows that as a number of Māori people fluent in te reo Māori

has declined, so too have the number of potential composers of waiata and haka (as cited in Te Kaharoa, 2008, p. 165).).

I agree with Ka'ai-Mahuta that many fluent speakers of the language are declining, especially those in the age group 55-64 (The Social Report, author, 2010). On the other hand, the proportion of younger people (those aged 15-24 years and 25-34 years) with a high proficiency in te reo Māori has more than doubled (The Social Report, 2010). This increase has led to more Māori composers of waiata, and the increase in waiata output in New Zealand today. This increase is prompted by:

- The revitalisation of te reo Māori;
- Educational institutions teaching te reo Māori such as Kohanga Reo, Kura Kauapapa Māori, Wharekura, Te Whare Wānanga, Te Atarangi, online Courses, and Iwi Reo Programmes;
- Te reo Māori Week celebrating the learning and speaking of the language;
- Music funding bodies such as Te Māngai Pāho and Creative New Zealand encouraging Māori artists to compose and release Māori waiata commercially;
- Media exposure through Māori radio stations, Māori Television, and the Internet;
- Māori Waiata Awards, and New Zealand Music Awards celebrating Māori artists achievement;
- Te Taura Whiri I Te Reo Māori, a Government department that supports and develops the Māori language, and expanding the Māori vocabulary.

The increase in waiata output include commercial recordings of Māori waiata by Māori artists with various recording labels, and the increase in educational resources in composing waiata specifically for learning the Māori language. However, the most popular medium is kapa haka performances. At Te Matatini National Kapa Haka Competitions in 2013, there were forty-one groups competing. Each group is required to perform seven disciplines and most of these disciplines require original waiata, in total 287 new waiata were composed for this festival. This does not take into account Te Matatini regional competitions, and primary and secondary schools regional and national competitions. This supports the fact that there is a high output of new waiata for different purposes, written by current composers.

In reference to textual form there were clear differences between recited waiata and sung waiata in the organisation of line and stanza. McLean states, recited items have no line organisation and are best represented as prose (McLean, 1996, p. 255). This is evident in karanga, whaikōrero, tauparapara and karakia. McLean and Orbell reinforces this by saying that waiata, have no line organisation and [are] therefore comparatively close to speech in their verbal rhythms (McLean & Orbell, 1975, p. 23). In contrast, the study of the three haka and waiata in the Kīngitanga collection were typically call and response, with leader solos and chorus responses (refer to Appendices 5.5, 5.46, and 5.48).

In sung waiata, McLean describes these songs as, sung items are organised by line and stanza. Waiata have long stanzas containing irregular number of lines. Each line typically contains two phrases (McLean, 1966, p. 255). The study of waiata, in particular mōteatea, by McLean and Orbell identifies that sung waiata are organised in two different ways, musically and syntactically, the language of sung mōteatea being shaped by melodic line, which generally has a two phrase structure (McLean & Orbell, 1975, p. 23). This is evident in waiata such as *Karekare Kau Ana* (Appendix 5.6) and *E Pā Tō Hau* (Appendix 5.8) in the Kīngitanga collection.

3.6.4 Borrowing and Adapting Lyrics

The borrowing of lyrics to create a new song, or the adaption of an old song with new words to suit a special occasion has always been part of waiata composition. Eldon Best claims that early this century songs such as laments were mostly composed of fragments culled from earlier ones (as cited in McLean, 1996, p. 212). In addition, Sir George Grey, writing of much earlier practices, likewise believed, it is the custom of the natives to compose their poetry rather by combining materials drawn from ancient poems than by inventing original matter (as cited in McLean, 1996, p. 212).

In the Kīngitanga collection, the original version of *Song Of Te Puea* (Appendix 5.24.1) composed by Te Puea Herangi for her cousin Kīngi Te Rata, has five verses with mention of Kīngi Te Rata. The adapted version *E Noho E Ata* (Appendix 5.24.2) with nine verses mentioned Te Arikinui Te Atairangikaahu and included other tribal areas of Tainui. Today, Kīngi Tūheitia is mentioned in this song that states his tūrangawaewae (homeland) in Waikato and Tainui, and his status as the current monarch. Although the

composers that adapted Te Puea's song are unknown, it highlights the virtuosity of Māori lyric writers in adapting an old song for contemporary times, providing an alternative model for composing waiata.

Māori composers were known to include lyrics and archaic expressions from other waiata for a newer composition. Also, whole songs were reworked to suit new circumstances such as *Song Of Te Puea*. In the song *E Noho Ana I Te Ranga Maheuheu* (Appendix 5.2) composed by Pōtatau Te Wherowhero, the phrase, e noho ana i te ranga maheuheu was used in another song titled *Nei Rā Te Maioha* (Appendix 5.44) by Donna-Lee Ngāringi Katipa. Although both songs were composed at different periods for different occasions, the phrase set the mood of the waiata. In the case of Pōtatau's song, it was translated as, here I sit with heaped-up thoughts, because he was talked about and pressured to accept the kingship. However, Katipa's song translates the phrase as, here I sit, in a state of confusion because of the death of the Māori Queen, she ponders on the future of the Kīngitanga, and who will lead the people.

Oral poetry is Māori verbal arts in waiata composition and the writing of Māori lyrics. Oral poetry is not new and has been an important phenomenon in human culture throughout the world as explained by Finnegan:

Oral poetry is not an odd or aberrant phenomenon in human culture, nor a fossilized survival from the far past, destined to wither away with increasing modernisation. In fact, it is a common occurrence in human society, literate as well as non-literate. It is found all over the world, past and present, from the meditative personal poetry of recent Eskimo or Māori poets, to mediaeval European and Chinese ballads, or the orally composed epics of pre-classical Greek in the first millennium B.C (Finnegan, 1977, p. 3).

Formulaic expression is part of this world oral poetry and in particular Māori verbal arts, and an important aspect in waiata composition. Roa explains that, oral formulaic composition, which involves the use of communally owned formulae of various kinds, is a common feature of verbal arts produced in many different languages (Roa, 2008, p. i). In addition Roa states, it is particularly associated with pre-literate cultures and tends to be gradually replaced by more individualistic verbal art forms when societies become literate (Roa, 2008, p. i).

An example of the use of such an expression is in the song *E Noho Ana I Te Roro O Tōku Whare* (Appendix 5.13) where the archaic phrase is in lines 21 – 22. The lyrics, ngā mate o te tau, te marama, o te wiki, o te rā nei (the bereavements of the year, of recent months, weeks and days) is a well-known expression, not only used in waiata composition, but transmitted to whaikōrero (formal speeches) performed on the marae. Other examples of formulaic expressions are detailed in Table 10.

In adapting a song for new circumstances the composer changes the lyrics or includes selected lyrics from that song to create a new composition for another occasion. An example of a reworked song is *Te Arikinui* (Appendix 5.43) which has lyrics written by Tīmoti Karetū, and the music for tenor, strings and percussion arranged by Te Ahukaramū Charles Royal. The words of this composition was actually taken from an earlier composition, an action song called *Rā O Rongo* composed by Tīmoti Karetū in 1992, reworked and adapted as a tribute to Te Arikinui Te Atairangikaahu. The interesting feature of this reworked waiata is the merging of Māori lyrics with opera style singing, accompanied by Western string and percussion instruments.

3.7 Musical Arrangement

The musical arrangement of waiata is the process of putting music to the words, and ensuring that the words are expressed through the creation of a rangi (tune or melody line). In ancient times the composer relied on two main inspirations to create music and to bring life to their waiata. First, the natural environment such as the sea, the birds, the mountains, and the wind provided unique ambience and timbre that inspired the creation of music. Secondly, the virtuosity of the composer to arrange the melody using the human voice or musical instruments. Today, the surviving ancient waiata are sung as close to the original from memory (oral tradition) with a slight variation, and contemporary Māori waiata are influenced by Western and other world music to enhance the composition.

Traditional practice for arranging the melody for waiata was best described by Hirini Melbourne using the taiao (the natural environment) as part of the music compositional process (refer to Figure 25). According to Melbourne, the composers of ancient times used the natural environments to create music similar to the landscape, the contours of the mountains, the crest of the waves, the ripples in the river, and the cluster of the

clouds (Ngāpō, personal communication, 2012). Furthermore, the ancestors attuned themselves to the natural sounds of the wind, the birds, the insects and animals, and thunder and lightning. The four models suggested by Melbourne (Ngāpō, personal communication, 2013) include Paepae Apa Papatahi, Tau marino, Tiritiri Puahei, and Papatai. Ngāpō describes each model as follows:

- Paepae Apa Papatahi - Horizontal model

Rite tonu tēnei tūmomo rangi ki te rārangi papatahi tōna hanga. Karekau he piki, he heke rānei i roto i tēnei tūmomo rangi. Rite tonu ki ētehi whenua, ki ngā ngaru āio o te moana.

This particular melody is likened to a horizontal foundation. There are no high or low pitches in this tune, similar to certain lands and calm waves of the sea. (Translation)

- Tau marino - Slight rises and lowering

Rite tonu tēnei momo rangi ki ngā ngaru tau o te moana. He paku pīoioi noa iho te momo o tēnei rangi.

This particular melody is likened to the ebb tide. Slight rises and lowering are the characteristics of this tune. (Translation)

- Tiritiri Puahei - Extreme high and extreme low

Rite tonu tēnei momo rangi o te waiata ki te kaha huene, ki ngā ngaru pōkarekare o te moana. Ka tino piki, ka tino heke te momo o tēnei rangi.

This particular melody of the song is like the swelling sea followed by calmness. The music includes extreme high and low pitches, and changing dynamics. (Translation)

- Papatai - Mixed model

Rite tonu tēnei momo tangi ki ngā maunga whakahī o ngā mātua tūpuna o mua noa atu, he āhua tapatoru te āhua nei, ka piki, kātahi ka heke iho, ka papatahi, kātahi ka piki ake anō.

This particular melody is likened to the mountain peaks of the ancestors of former times, the triangle framework demonstrates a rise and fall in pitch followed by a horizontal rest, then it rises again. (Translation)

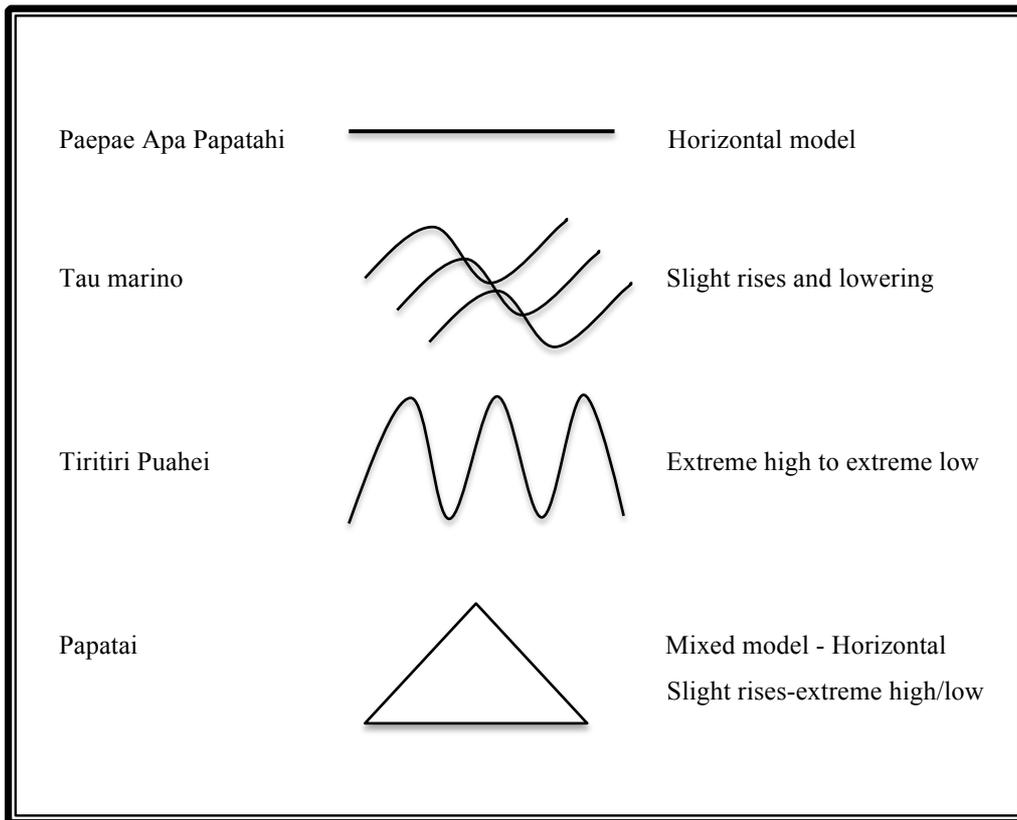


Figure 25 Music Arrangement for Waiata (Hirini Melbourne)

All Māori waiata, whether recited or sung, require a rangi (tune or melody line) that expresses the lyrics, thus conveying its inner message. During his observation of Māori singing Andersen makes an interesting find:

The appreciation of melody, except as mere accompaniment, was apparently in the earliest stages of its development: that is, the Māori did not consciously appreciate melody for its own sake - there was no tune existing separately apart from the words. He appreciated a song chiefly because of what words conveyed; the tune, or rangi, was altogether secondary (Andersen, 1923, p. 743).

Although Kāretu, Temara, and Te Kāhautu supported Andersen's view that the Māori lyrics are important, Makara replied that, Māori lyrics are the words that convey a message, it is the rangi (tune or melody line) that allows the words to come alive. Music brings the lyrics to life (Makara, personal communication, 2010). The study of the Kīngitanga waiata collection revealed the importance of the rangi for two main reasons:

- A vehicle for the Māori words. To bring the lyrics to life through song and music.
- Performance. To learn the song and remember the lyrics and tune for performance.

In relation to the melody line or tunes of waiata, the Kīngitanga collection recorded differences between traditional waiata or chants, and the more contemporary waiata using Western music scales. In relation to traditional Māori waiata, McLean notes that, sung styles have scales with few notes, small melodic intervals, range within the musical interval 4th, and a strong emphasis upon a central intoning note, known as oro³³ (McLean, 1996, p. 263). McLean goes on by saying, the unit of range for traditional Māori songs is thus the tetrachord³⁴ rather than the octave³⁵ (McLean, 1996, p. 236).

This was evident in the waiata *E Noho Ana I Te Ranga Maheuheu* (Appendix, 5.2) from the Kīngitanga collection. Figure 26, bars 1-22, illustrates an eighteen line traditional Māori chant with a key signature B flat, and a free metric (common in Māori traditional waiata) indicating no time signature. A scale of three notes with the tonic B flat. The Māori lyrics tended to generate the rhythm of the chant. The melody is repeated with variations throughout the waiata (strophic form) with a monophonic texture.

The image shows a musical score for the waiata "E Noho Ana I Te Ranga Maheuheu". The title is centered at the top. Below the title, the names of the performers are listed: "Te Tahuna Herangi" on the left and "Kingi Potatau Te Wherowhero" on the right. The score is written on a single staff in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes, with some words underlined. The score is divided into five systems, with bar numbers 6, 11, 18, and 22 marked at the beginning of their respective systems. The lyrics are: "E no ho a na i te ra-nga ma-he - u he - u - O te ngu-tu o te ta - nga-ta E wa-ni a - tu ra He ta-ra nga ha u ka ha pa-i nga ki te po-ti ngu tu Hei hi-ki hi-ki-a tu Ki te pa-hi ta-ua ki to ta - o - o nga Kei Re - pa-nga nga ma-nu mo - hi - o Ko Mu - mu-hau ko Ta ke re - to".

Figure 26 Score: E Noho Ana I Te Ranga Maheuheu (Appendix 5.2).

Another finding in this collection was that contemporary Māori composers are retaining the ancient form of composing waiata for contemporary times. The song *Te Kīngitanga*

³³ Oro: rumble, sound (Williams, 2006). Oro refers to musical note in this research.

³⁴ Tetrachord: a series of four notes, adjacent to one another in the musical alphabet. The term is usually applied to the lower four, or upper four, notes of the diatonic scale (Bennett, 1990).

³⁵ Octave: the interval of an 8th; the distance between the first and eighth notes of any diatonic scale, major or minor (Bennett, 1990).

(Appendix 5.10) composed by Rāhui and Pānia Papa demonstrates the use of the Māori language in writing lyrics and an arrangement of the music similar to that of traditional waiata. This reflected the desire for contemporary Māori composers to write Māori lyrics maintaining traditional music form in contemporary times.

In Figure 27, bars 1-9 illustrate similar elements of traditional waiata. This waiata is a pātere, seventy-six lines of lyrics with a time signature of 4/4 and key signature of C major. The whole waiata is anchored around the home note C. The song has a scale of two notes and the Māori lyrics set the rhythm of the chant. The melody is monophonic. Glissando use of the voice, and terminal glissando at the end of verses. The use of slurs, slides and curves is prominent in Māori singing which is evident in this waiata.

The image shows a musical score for a piece titled "Te Kīngitanga". It is written for voice in 4/4 time, with a tempo marking of ♩ = 112. The key signature is C major. The score consists of two staves of music. The first staff begins with the lyrics "Ka ku - i - ku - i, ka koa-koa Ka re-re te ka-re-re ki ngā hau e whā I". The second staff begins with the lyrics "ō u - ru ma - na - nu - i re - re i - a o ru - nga i a Wha - nga - nu - i Ki a Tū - ro - a". The music is monophonic and features a simple two-note scale. The lyrics are written in Māori and are set to the rhythm of the chant. The score includes various musical notations such as slurs, slides, and curves, which are characteristic of Māori singing.

Figure 27 Score: Te Kīngitanga (Appendix 5.10).

Today, Māori music has evolved by transforming traditional forms, and incorporating contemporary Western forms to enhance Māori and Kīngitanga music traditions. Two examples of contemporary Māori waiata that adopted popular Western music and fused together with Māori lyrics are detailed in the music scores in Figure 28 and Figure 29.

The image shows a musical score for the waiata 'Te Paki O Matariki'. The title is centered at the top. Below the title, the tempo is indicated as '♩ = 92'. The score is written for a single voice part in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff starts at bar 1 and ends at bar 3. The second staff starts at bar 4 and ends at bar 6. The third staff starts at bar 7 and ends at bar 7. The lyrics are written below the notes. The lyrics are: 'Te Pa - ki o Ma-ta - ri - ki Nāu te po-whi - ri, E ngā i - wi o te mo-tu O ngā hau e whā. Nāu rā te ku - pu nei "Hae - re hae - re mai" Ki ru - nga o Wai-ka - to e, Ki ru - nga o Wai-ka - to e.'

Figure 28 Score: Te Paki O Matariki (Appendix 5.36).

Figure 28 is the music score for the first seven bars of the waiata *Te Paki O Matariki* composed by Kīngi Tāhiwi. This is a welcoming song to visitors attending the celebration of the Kīngitanga. This cheerful rhythmic poi song with a catchy melody and simple lyrics is structured with sixteen lines of lyrics with a key signature G major and time signature 4/4. The scale has six notes and in the recording the group sings in harmony. However, this transcription only shows the melody. The singing is accompanied by an acoustic guitar and electric bass with the poi tapping used as a percussion instrument.

In comparison, the waiata *Te Arikiniui* with the lyrics composed by Tīmoti Kāretu, and music by Te Ahukaramū Charles Royal, reveals the interest of Māori trained in Western music, and writing music for voice and instruments. Figure 29 presents a more structured waiata composed for tenor, strings and percussion. Royal had to put more thought, time and effort into writing the music for this waiata (Royal, personal communication, 2011). Part of the score illustrates the music for the tenor voice, bars 94-115 shows a C major key signature and the piece is in 3/4 time signature. This is a tenor solo performance with a scale of five notes. The Māori lyrics, strings and percussion generate the movement and rhythm of the song. The whole music piece has eighty-six bars of Māori lyrics, but a transcription of bars 94-115 was provided for this particular research.

94 *mf With feeling*
T. Ra o ro ngo, e hi ne Te ha - u
102
T. ne - i Wha-rau a-na i te hu ka tai, I te
109 *f*
T. ro ma wa - i Hi ka-we-a a-na e te ko - ko -
115 *mf*
T. u - ri, E te ko - ko - te - a

Figure 29 Score: Te Arikiniui (Appendix 5.36).

3.7.1 Rhythm - Metre - Tempo

Each waiata outlined in the waiata classification and the Kīngitanga collection featured different rhythm, metre and tempo. Again, each waiata portrayed a certain motif, style and function, rhythm, metre and tempo distinguished them apart from one another.

Armstrong describes ancient waiata and the importance of rhythm over other musical elements:

The old music was lengthy, flowing and chant-like, with little tonal variation. It progressed in gradations of such minuteness that they are not readily apparent to the European ear. The requirement of rhythm transcended all these. Rhyme was quite unknown, and certainly not sought after (Armstrong, 2005, pp. 72–73).

According to McLean through his study of waiata, Māori melodies do not possess characteristics known in European music as metre (McLean, 1970, p. 5). This is essentially another way of saying that the time or metre in Māori music keeps changing. McLean refers to these changes as additive rhythms (McLean, 1996, p. 250). McLean continues by saying that, traditional waiata are heterometric or without time signature (McLean, 1996, p. 25). This was evident in some of the Kīngitanga traditional waiata, where the time signature and metre was difficult to identify.

In comparison to Western metre, McLean explains that:

[The rhythm of *mōteatea* is] typically non-metric in musical terms, tempo or pace cannot usually be expressed in the conventional way as beats per minute. A convenient alternative measure is syllables of text per minute. When songs are timed in this way it is found that tempos of sung items range from about 50 syllables per minute for the slowest songs to 240 or more syllables per minute for the fastest, averaging 100 for Tūhoe through 110 for Waikato-Maniapoto, 120 for Tuwharetoa, 130 for Te Arawa and 140 for Taranaki (McLean, 1996, p. 251).

In recited waiata, McLean and Orbell note that verbal rhythms are much closer to those of speech and recited styles of waiata tend to have much more rapid tempos than sung items and are necessarily syllabic or non-melismatic³⁶ in the treatment of their texts (McLean & Orbell, 1975, p. 25). For example *Te Kingitanga* (Appendix 5.10) is a pātere in which the tonality is mainly one note with prescribed continuous rises and falls near the ends of each verse, and in which the tempo is fast. Pātere are usually fast in tempo to cover the many verses that give a geographical and genealogical tour, composed by women in reply to gossip or slander.

In most contemporary Māori waiata today, the use of the Western music traditions are immanent in the compositional and production process of commercial songs, kapa haka compositions, and mixed music genres where the Māori language is highlighted. This allows for the composers to select any type of music genre and incorporate specific rhythm, metre, tempo that reflects the characteristics of that particular genre to enhance Māori waiata itself.

3.8 Waiata Performance

Māori waiata can be presented through live performances at official or social functions including the marae, a concert, a kapa haka performance, and broadcast through the mass mixed media such as radio, television, CD, DVD, and the internet. This research presents a fixed media performance of the original works through an acousmatic performance using digital technology, sound system and loud speakers.

³⁶ *Melisma*: in music, is the singing of a single syllable of text while moving between several different notes in succession. Music sung in this style is referred to as melismatic, as opposed to syllabic, where each syllable of text is matched to a single note.

Two of the original waiata were recorded live but will be performed as a fixed media and acousmatic presentation. Here are the performance attributes of the waiata tangi, *Te Kōtuku Rerengatahi*, a lament to Te Arikinui, Te Atairangikaahu, and the waiata-ā-ringa, *Ngā Pou Ariki*, an action song dedicated to the Kīngitanga and the Māori monarchs.

The waiata tangi is mostly performed at tangihanga or tribal functions in memory of the deceased. There are no set actions in this particular item. The singers group together with heads lowered in respect for the dead. A lead voice starts the waiata followed by the wailing voices of the the group. Some tribes wear parekawakawa (greenery worn on the head, as a sign of mourning) which adds to the sad occasion of tangihanga. The singers that performed and recorded the waiata tangi, *Te Kōtuku Rerengatahi* in 2012 were Levi Ché Ngāwaka and Nadia Marshall.

The waiata-ā-ringa (action song) is a song performed with set actions to express the lyrics. A description of the action song included the use of trembling hands or wiri as part of the set actions to express the lyrics, combined with foot movements, choreography, and accompanied by the guitar. The waiata-ā-ringa *Ngā Pou Ariki* combined all of these attributes along with solo and duet singing, and the haka taparahi (posture dance). The studio recording of this action song was by Levi Ché Ngāwaka and Nadia Marshall in 2012, but the live performance on DVD was by Mangakōtūkutuku Kapa Haka group from Melville High School, Hamilton in 2010.

3.9 Waiata Composition Models

Many of our prolific Māori composers of the past have left their classical waiata for the generations to uphold, but sadly, the process for composing these waiata were not fully known. During this research, I spoke to many Māori composers and asked the question, how did you go about composing waiata Māori from conception to realisation? The following models for composing waiata are their responses in which they provided individual processes, an in turn, supported the construction of a model for this research.

Composer: Pirihiira Makara (personal communication, 2012).

Waiata: *Kīngi Tūheitia* (Appendix 5.37).

“In composing this waiata poi, I was approached by Mangakōtutuku Kapa Haka Group to compose a poi song to celebrate Kīngi Tūheitia’s ascend to the throne. First, I focused on writing the lyrics carefully, then using a guitar put a tune to the lyrics using family members as singers. Sometimes I had to make slight changes to the lyrics and the music arrangement. Once I was satisfied, the waiata was given to the tutors of Mangakōtutuku to teach the group. The tutors put poi actions and choreography to the song. After many hours of rehearsals, the group performed the waiata poi at the 2009 Tainui Secondary Schools Regional Kapa Haka competitions. I was delighted with the final results”.

Composer: Te Ahukaramū Charles Royal (personal communication, 2010).

Waiata: *Te Arikiniui* (Appendix 5.43).

“Concerning the composing process, the first thing I did was compose the rangi (melody) for the lyrics without instruments. I was inspired by mōteatea and you can hear echoes or traces of it in the rangi (melody) sung by the tenor voice. This was the first thing to do, composing a rangi for the voice”.

“The next thing was to compose some music for instruments around the vocal line, some musical material which enhanced and supported the vocal line. This was important as it set the mood and atmosphere of the piece”.

“One of the challenges of this piece was to compose something convincing with a piece that does not modulate, does not change key. The A note was sounded throughout the entire piece and the challenge was to take the piece on a journey but with a harmonic structure that stayed essentially the same throughout the piece. I left it to others to judge how successful I was with this”.

“The music for the strings and percussion were composed to support the vocal part and once I did that, I realised I could present the piece in two parts. The first part without the voice leading to a climax, and then essentially repeat the same piece of music but this time with the voice. This was essentially how it turned out as you can hear now”.

“Concerning the instrumentation, I utilised strings because I felt more confident to compose for strings than for brass and wind instruments. That will come in time. I also liked the juxtaposition of the brief sound moment quality of percussion against the long sound events of strings”.

Composer: Donna-Lee Ngāringi Katipa (personal communication, 2012).

Waiata: *Koia Te Kaupapa* (Appendix 5.21)

“In composing the waiata, the focus was about the principles of the Kīngitanga, and to educate the youth about the importance of supporting the kaupapa (the event), the Kīngitanga. Looking back over tikanga and stories of the kaumatua and kuia, including my grandfather, I jotted down ideas that would shape the waiata. I wrote the lyrics based on my ideas, and tikanga (customs and traditions) of the elders with full use of te reo Māori (tongi, kupu whakaari, whakataukī, kīwaha). After writing the lyrics, I collaborated with the tutors of the Te Ara Maurea O Te Huinga Taniwha Group over the lyrics. Once the lyrics were confirmed, the waiata was given to the tutors to arrange the music, and teach the group. In the compositional process, I was responsible for the lyrics, whilst the tutors were given the opportunity to put music to the lyrics, teach the waiata to the group and bring to life in a choreographed performance”.

Composer: Tīmoti Kāretu (personal communication, 2009).

Waiata: *Whakatau Te Whare Wānanga* (Appendix 5.27).

“I composed this waiata-ā-ringa (action song) for Te Whare Wānanga o Waikato (University of Waikato) Kapa Haka Group to celebrate the 1985 Koroneihana. This waiata acknowledged the host tribe of Waikato, and Te Arikinui Te Atairangikaahu and her chiefly descent. My research and knowledge of the Kīngitanga, and the local tribe, assisted with the writing of the Māori lyrics. Personally, the Māori language was the very essence of communication amongst Māori, and energy was spent on this part of the compositional process. Once the lyrics were completed, group members arranged the music, and choreographed the actions that expressed the lyrics. After many rehearsals the group performed this waiata at Tūrangawaewae Marae in Ngāruawāhia to celebrate the Kīngitanga”.

Composer: Ash Puriri (personal communication, 2010).

Waiata: *Te Maunga Tapu O Taupiri* (Appendix 5.40).

“Living not far from the sacred mountain of Taupiri, in Gordonton, this inspired me to compose a song about this important tribal landmark. Taupiri being the resting place of my ancestors, the Māori kings and Te Arikinui Te Atairangikaahu, I wanted the song to express my love and admiration for them all. The song also connected my genealogy as a descendant of the East Coast tribes to the Tainui people. After writing

the lyrics, I arranged the music using my home recording studio. This waiata was recorded as part of my album *Aroha Just One Word* released in 2007”.

Composer: Hone Nuku Tarawhiti (personal communication, 2010).

Waiata: *Taupiri Kuru Pounamu* (Appendix 5.35).

“Sitting on the hillside at Taupiri Mountain with one of my kuia, and listening to her stories about Taupiri, I was inspired to write a song about the mountain, historical accounts of Waikato, and the Kīngitanga. First, I began to plan and structure the waiata, recalling the information from my kuia. I wrote the lyrics incorporating all this information, and addressed each monarch and well known ancestors in the song. After completing the lyrics, I went to visit the tutor of Mangakōtukutuku Pakeke Group, and collaborated with her in arranging the music. Once the lyrics and music were completed, the song was taught to the group, who performed this waiata as a poi dance at the Tainui Waka Regional Competitions in 2010”.

Composer: Pou Temara (personal communication, 2010).

Waiata: *Te Atairangikaahu* (Appendix 5.20).

“I wrote the lyrics to this waiata for Te Herenga Waka Group at Victoria University, as part of their program for the Aotearoa Māori Festival of Arts that was held at Tūrangawaewae Marae in 1992. First, I chose relevant words and important Māori phrases that was relevant for the waiata, and the occasion. After writing the lyrics, Taite Cooper arranged the music, and the group rehearsed the song and performed this item as a waiata tira (group song) with contemporary set actions to enhance the song. The waiata was dedicated to Te Arikinui Te Atairangikaahu and the host people of Waikato”.

3.10 Proposed Framework for composing Māori Waiata

After completing the literature review, musical analysis of the 50 Kīngitanga waiata, and speaking with composers of waiata, I constructed a framework for composing Māori waiata using the Harakeke and Tūi model (refer to Section 2.7.) as a guideline. There were three stages to this framework commencing at stage one Te Whakatōtanga, the planting of ideas and knowledge. This was followed by stage two Te Tupuranga, the creation and production of the waiata, and finally stage three Te Puāwaitanga, the development and performance of the waiata as detailed in Figure 30. The Māori principles of Kaupapa Māori, Wairua, and Te Mana-Te Ihi-Te Wehi-Te Tapu were

incorporated into all three stages to ensure that the unique attributes of the Māori and Kīngitanga music traditions were maintained.

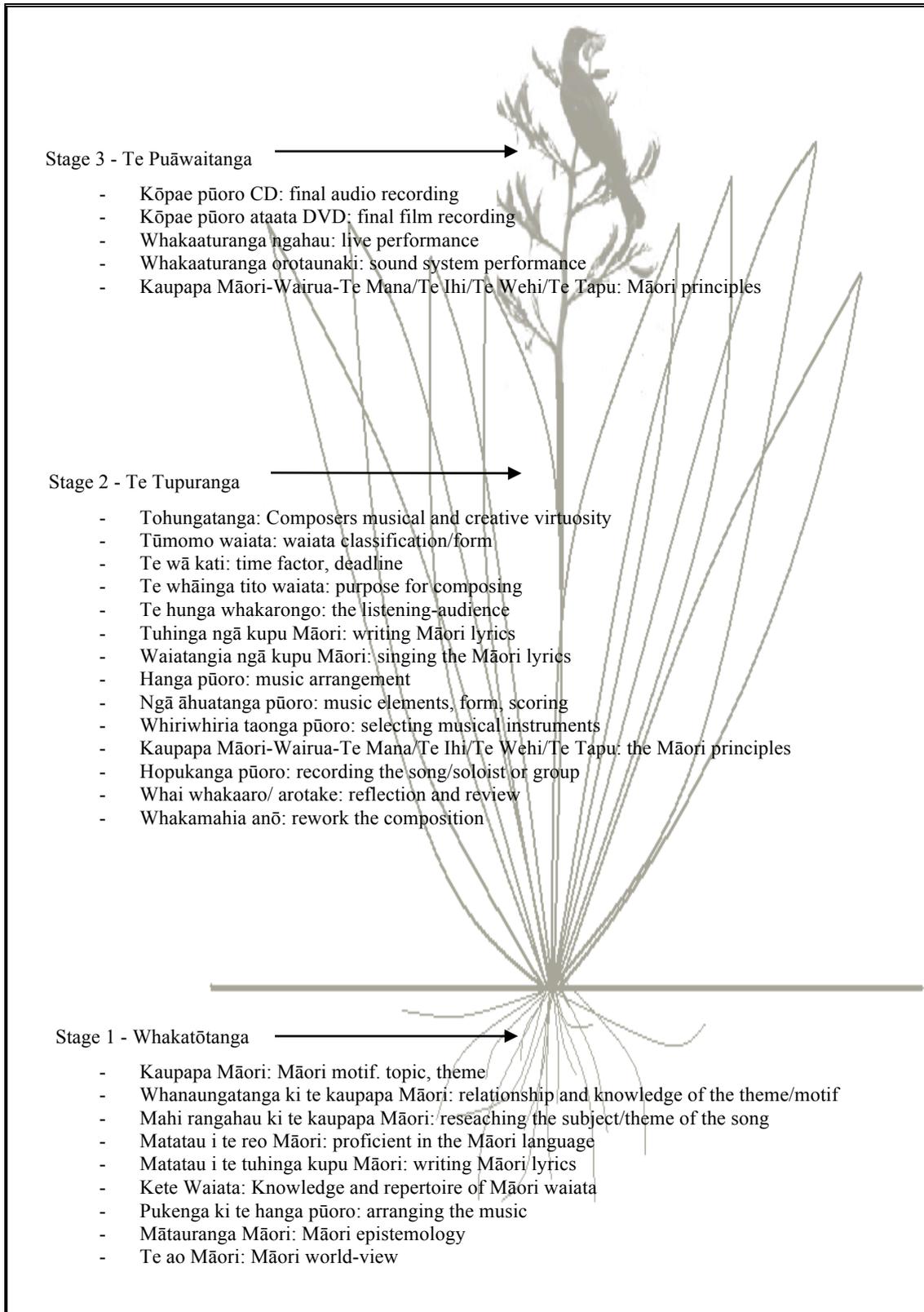


Figure 30 Proposed Framework for composing waiata

3.11 Original Composition *Te Kōtuku Rerenga Tahī*

Te Kōtuku Rerenga-tahī

He waiata tangi - a lament for Te Arikinui Te Atairangikaahu.
Composer: ©Te Manaaroaha Rollo (2012).

Reflection in poetry of *Te Kōtuku Rerengatahī* - A composers inspiration

Written by Te Manaaroaha Rollo ©2012

As I sit amongst the multitudes, head bowed, tears flowing.
I see her laying there in a restful state, in the shadow of Māhinārangi,
on her marae Tūrangawaewae.

A graceful leader has passed on.
My idol, my protector, Te Arikinui Te Atairangikaahu, and the tears
continue to lament.

A proud descendant of Waikato.
The noble grand daughter of many chiefs throughout Aotearoa.
You, in your own right, you are a chieftainess, a noble yet humble leader.

The whānau carry you to Tūmanako waka.
Your last journey upon the ancestral waters.
The Waikato River is you, you are the Waikato River.
The people mourn your farewell as you depart,
To your final resting place at Taupiri mountain.
To be with your mother, your father and your illustrious ancestors.

Fly on oh white heron that visits once in a lifetime.
Go beyond the sunset.
Although your smile will be no more.
Your memory will always flood my mind, and my heart

Go to the Spirit world, where they await you with a warm welcome
Come daughter, cease your pain, rest my daughter

In keeping with the traditional form of waiata composition, I decided to compose a waiata tangi (lament) implementing the Harakeke and Tūi proposed framework in Figure 30. Here is a description of the compositional process used to compose *Te Kōtuku Rerengatahi*, a lament for the late Te Arikinui Te Atairangikaahu. The three steps include:

Step 1

I decided on the kaupapa Māori motif, a lament to Te Arikinui Te Atairangikaahu. Prior to composing this waiata, I visited Taupiri mountain to mihi (acknowledge and speak) to Te Arikinui, and asked for inspiration. This waiata reflected my memory of her, and especially recalled the day of her tangihanga. I researched the background of Te Arikinui, her family and the Kīngitanga. Although I am not related to her personally, I felt a close connection to her as a Māori, and her strong qualities as a wahine Māori. In composing this song I referred to many waiata tangi (laments) exemplars from the Kīngitanga and *Ngā Mōteatea* collection.

Step 2

Recalling memories of her as a great Māori leader, I wrote the lyrics based on her final day before she was laid to rest. The waiata recollected the tangihanga, the people, the weeping, and her journey down the Waikato River arriving at Taupiri mountain, her final resting place. The title and a verse within the song, described Te Arikinui as *Te Kōtuku Rerenga Tahī*, which translates as the white heron of a single flight. To many people she was an important figure only seen once in a lifetime. The music was arranged to fit the lyrics and to give the song an emotional resonance based on traditional waiata form. The melody line was based on the Tau marino, slight rises and lowering model by Melbourne (refer to Figure 25) as this gave the song its emotional sound. A group of singers got together to rehearse the waiata. Some of the lyrics were edited to suit the tune and vice-versa. I recorded our singing sessions so that I could check the lyrics and the music, and rework the song where necessary.

Step 3

After a number of rehearsals, the singers Levi Ché Ngāwaka and Nadia Marshall were recorded in the music studio at the University of Waikato, and a final mix written to a digital CD format. The waiata tangi (lament) is part of the final integrated composition, *Te Kīngitanga Mō Ake Tonu Atu*, presented as a fixed media acousmatic performance.

The Māori lyrics are provided with an English translation. Refer to CD 1 of original compositions, Track 5, for a digital recording of this waiata.

Line	Māori Lyrics	English Translation
1	Takoto e Rangi e	Rest, oh special one
2	I te poho o Māhinārangi	In the bosom of Māhinārangi
3	I te whakaharahara o tō Tūrangawaewae	In the splendour of your Tūrangawaewae marae
4	Ka mānu tō waka i te puna roimata	Your casket floats upon the mourning tears
5	O te tini, o te mano tangi ai e, tangi ai e	Of the multitude that weep continuously
6	Auē! Taukiri	Oh the grief stricken me
7	Tōku toka tūmoana	For my solid rock, my strength
8	Ākinga-ā-tai	That defies the tides
9	Ākinga-ā-hau	That defies the winds
10	Tāku parepare, tāku whakaruruhau	My cloak, my protector
11	Tēnā, ko koe e Ata e, e Ata e	That is you, Te Atairangikaahu
12	(He) Tūturu te ōhākī e	The words of wisdom are ever so true
13	Waikato Taniwharau	Waikato of many chiefs
14	Waikato horo pounamu	Waikato swallower of greenstone
15	He piko, he taniwha - he piko, he taniwha	At every bend of the river, a chief, a leader
16	Ko koe rā e Ata	That leader being you Te Atairangikaahu
17	Te mokopuna a te motu	The noble grandchild of Māoridom
18	Te Arikinui o te motu e, o te motu e	The paramount leader of the country
19	E kawē Tūmanako e	Tūmanako waka carry onwards
20	Te kuru pounamu	This precious treasure
21	Ki runga i tōna awa koiora o Waikato	Upon her Waikato River of living waters
22	Rere tōtika ki te taumata o Taupiri	Journey straight to the summit of Taupiri
23	Kei reira te Kāhui Ariki i te pō okioki ai e	To the paramount chiefs in the spirit world
24	Okioki ai e	Rest in peace
25	E rere e te manu e	Fly onwards
26	Te Kōtuku renga-tahi	Oh white heron of a single flight
27	Ki tua o te tōnga o te rā	Fly beyond the setting sun
28	E kore anō 'hau e kite i tō menemene	I will never see your smile again
29	Ka noho tonu koe ki roto i tōku pūmahara e	But your memory remain with me always
30	Tōku pūmahara e	Your memory remains with me
31	Haere atu rā	Farewell
32	Te Atairangikaahu	Te Atairangikaahu
33	Ki te hono i wairua	To the meeting place of souls
34	Ki te Pūtahi-nui-Rehua	Beyond the constellation of Scorpio stars
35	Ki ō mātua tūpuna	To your illustrious ancestors
36	E tatari ana ki tō taenga mai	That await your arrival
37	Whakatau mai rā! E hine e	Come daughter
38	Kāti rā tō mamae	Cease your pain
39	E moe e hine e	Rest my daughter

Note: This particular composition features as movement four in the integrated music composition *Te Kīngitanga Mō Ake Tonu Atu* (refer to Chapter 6).

Feedback and Feedforward about the Composition

This research supported the theory that revision and reflection is a healthy process when refining new works, in other words, having another pair of eyes and ears in creating music - an interactive process. Landy makes an interesting point about holism and the importance of feedforward on his own work performed at a concert:

Certainly, there is nothing more gratifying than individual or small group achievement. As my life is divided between artistic and musicological work, I can support this feeling with ease. Still, the last thing I want to do is offer a work on a concert programme that will achieve the inevitable, “that was interesting” remark from everyone with whom I speak without any inquisitiveness as to what I had done and, more importantly, why I had done it (as cited on Landy, 2000, p. 4).

Personal communication with Adam Whauwhau, Pirihiira Makara and Kīngi Kiriona provided constructive feedback and feedforward on *Te Kōtuku Rerengatahi* with the main focus being on: the Māori lyrics and the music; and, whether this waiata conveys the traditional form of waiata tangi in a cultural, philosophical, spiritual and musical sense. After considering their valuable constructive analysis, I was able to rework this composition.

Māori Lyrics

According to Makara, “the title of the waiata is relevant and describes the Māori Queen as someone of rare quality. The Māori lyrics are beautifully written and express the deep love and respect of the composer, for Te Arikinui Te Atairangikaahu” (Makara, personal communication, 2010). Adam Whauwhau acknowledged me for putting a lot of work into the lyric writing and said that, “the words revealed clear intentions and good use of the language” (Whauwhau, personal communication, 2012). After listening to the audio recording, over and over again, Kīngi Kiriona felt that, “the first three verses contained a higher poetic use of the language and the remaining verses were more literal” (Kiriona, personal communication, 2011). Kiriona asked me why I had written the lyrics in this way. I answered, the first three verses, I relied on formulaic expressions used in *whaikōrero*, and what I remembered of older waiata (reproducing lyrics for new purpose). In the final verses, I changed to literal language, as if I was speaking directly to Te Arikinui in expressing my innermost feelings, person to person. The use of poetic prose and literal language was evident in this composition.

The Music

Whauwhau felt that the melody line was similar to traditional laments, in which a leader starts each verse followed by a group of singers. According to Makara, the music is appropriate for this type of waiata conveying elements of the traditional form of waiata tangi composition that use only three notes, with slight rises and falls (Makara, personal communication, 2010). Kiriona felt that the tune was appropriate for this waiata but thought that the tune may have been influenced by other tribes like the Tai Rāwhiti people and may not be customary amongst Waikato and Tainui tribes.

Implementation of Traditional Waiata Form

In summarising, Makara, Whauwhau and Kiriona all agreed that I had followed the traditional form of writing waiata tangi lyrics, and that the arrangement of the music was relevant for this type of waiata. However, in arranging the music for this particular composition, the influence of Western music is apparent with the use of whole tones and semi tones, compared to traditional Māori music which usually uses mono tone. The reason for introducing Western melodies for Māori purpose in this waiata tangi was to give the waiata variation, yet still conveying the sense of mourning and sadness.

Feedforward

Makara, Whauwhau and Kiriona were cautious about changing what I had composed as they felt that was not their place, however, I appreciated their feedback. It reassured me that I was on the right track. Personally, I felt that this waiata needed to be rehearsed over and over again, before the final recording, to ensure fluency in the delivery of the lyrics, and to ensure that the music was in accordance to traditional laments of ancient times.

3.12 Original Composition *Ngā Pou Ariki*

Ngā Pou Ariki

He waiata-ā-ringa – celebrating the Kīngitanga
Composer: ©Te Manaaroa Rollo (2010).

Reflection in poetry of *Ngā Pou Ariki* - A composer's inspiration

Written by Te Manaaroa Rollo ©2010

In Māoridom it is said, when one leader falls, another rises.

Te Kīngitanga a long testament to itself, the producer of many Māori leaders
Born of mana and whakapapa connection, called to protect what is rightfully Māori
Arise Pōtatau, Tāwhiao, Mahuta, Te Rata, Korokī, Te Arikinui Te Atairangikaahu
and Kīngi Tūheitia.

Unity as one, protection of Papatūānuku - the land below,

Ranginui - the heavens above

Mana Motuhake - autonomy as a people.

This is Te Kīngitanga

This is Te Kīngitanga

So I mourn the past monarchs and welcome the new

Kīngi Tūheitia, a mokopuna of Pōtatau Te Wherowhero

I extend my hand in support to the movement, the course, the principles

Te Kīngitanga of 1858, is still the Kīngitanga of 2010

Just the faces and roles have changed.

In contrast to the traditional form of composing waiata, I decided to create a contemporary Māori song performed as a waiata-ā-ringa (modern action song). This was a break away from traditional Māori music, incorporating Western and other world music idioms. The proposed framework in Figure 30 for composing waiata was implemented along with popular Western music structure. The waiata *Ngā Pou Ariki* celebrated the Kīngitanga, and acknowledged the special traits of each monarch, and the ascending of the new Māori king Tūheitia to the throne. Here is a description of the compositional process aligned with the Harakeke and Tūi model:

Step 1

The Kaupapa Māori motif was the celebration of the Kīngitanga, the Māori monarchs and a warm welcome to the sixth Māori King Tūheitia. The research on the Kīngitanga assisted with this waiata, and kaumatua and kuia described the different qualities of each monarch, sometimes used in whaikōrero, were made clearer. The use of the whakataukī, kua hinga atu he manukura, kua ara mai he manukura (when one leader falls (passes away), another leader will take their place) pays tribute to past Māori monarchs and refers to the ascending of Kīngi Tūheitia to the throne. I am a supporter of the Kīngitanga and believe in the aims and objectives of the movement, which are to unify the people, to protect Māori taonga (including land and resources), and to promote Māori autonomy. The study of other waiata-ā-ringa in the Kīngitanga collection and throughout Aotearoa assisted with understanding the process of composition.

Step 2

After speaking with local kaumatua and kuia, and Māori composers, I set off to create this waiata, recollecting the history of the Kīngitanga. First, as a composer, careful consideration towards writing the lyrics by choosing relevant vocabulary, and correct language use (poetic prose, literal language, whakataukī, tongi, pepeha) was imminent. Furthermore, a true account of the Kīngitanga history, and describing the unique traits of each Māori monarch gave substance and meaning to the song. After writing the lyrics, I used the guitar to arrange the music, ensuring that the melody complemented the lyrics, and added dramaturgy to the song itself. The opening verse was slow and paid homage to the monarchs that have passed away. The main body of the song had a cheerful uptempo beat, and the haka part created excitement. The musical arrangement was based purely on Western form with the use of many notes, pitches and harmony, a break from traditional forms. My musical influences were shown here, having being raised on the Andrew Sisters, rock and roll and country and western. A group of singers were assembled to rehearse the waiata, and during those rehearsals the song was reworked, ensuring the lyrics combined well with the tune. A recording of the song was used to check the development of the song. Once satisfied, the song was taught to Mangakōtukutuku Kapa Haka Group and actions were choreographed by members of the group.

Step 3

After many hours of rehearsal, Mangakōtuketuku performed this waiata-ā-ringa at the 2010 Mana Ariki Regional competitions. For the purpose of this research, the waiata was recorded at the University of Waikato music studio by Levi Ché Ngāwaka and Nadia Marshall in 2012, and a final mix written to a digital CD format. The Māori lyrics are provided below with English translation. Refer to CD 1 of original compositions, Track 5, for a digital audio recording of this waiata.

Line	Māori Lyrics	English Translation
1	E hinga atu he manukura	When one leader falls
2	Kua ara mai he manukura	Another leader arises
3	Ko koe te manukura, Kīngi Tūheitia	You are that leader, Kīngi Tūheitia
4	Ka hoki whakamuri ki a rātou mā	Lets us reflect back in time to acknowledge those
5	Te Kāhui Ariki	The noble ones
6	Te Mana o te Kīngitanga	The authorities of the Kīngitanga
7	Maimai aroha	Sincere token of affection
7	Pōtatau kīngi o te tika	Pōtatau the righteous king
8	Tāwhiao kīngi o te maungārongo	Tāwhiao the king of peace
9	Mahuta kīngi o te rangimārie	Mahuta the peaceful king
10	Te Rata kīngi o te taupoki whakamārie	Te Rata that wore the kilt
11	O te tāpenekara me te whakaoranga o te Atua	of atonement of the tabernacle and salvation
12	Korokī kīngi o te mana motuhake	Korokī the king that encouraged
13	O ngā waka katoa o te motu	Māori sovereignty
14	Te Atairangikaahu	Te Atairangikaahu
15	Kuini o te hūmārie	The humble queen
16	Me te whakakotahi i ngā iwi katoa	Who united all people together
17	E hinga atu he manukura	When one leader falls
18	Kua ara mai he manukura	Another leader arises
19	Ko koe te manukura, Kīngi Tūheitia	You are that leader, Kīngi Tūheitia
	<u>Haka</u>	<u>Haka</u>
20	Whakahōnoretia Kīngi Tūheitia	Let us honour King Tūheitia
21	Me tōna hoa rangatira a Te Atawhai	His noble wife Te Atawhai
22	Me ā rāua tamariki	Their children
23	Me te Whare Kāhui Ariki e	And the noble family
24	Rire rire hau paimārire	Peace and goodness
25	E rere rā te tohu rangatira	Fly high oh noble symbol
26	Te Paki o Matariki	Te Paki o Matariki
27	Tāhuhu tonu te mana o te Kīngitanga e	The backbone and support of the Kīngitanga
28	Tū tonu te kīngi Māori	Remain upstanding oh Māori King
29	Nōu te pou herenga waka	You bind all people together
30	Herenga wairua, herenga whakaaro	You bind spiritual elements and knowledge
31	Waiho ko a rātou mā	Left by those noble ancestors
32	E hinga atu he manukura	When one leader falls
33	Kua ara mai he manukura	Another leader arises
34	Ko koe te manukura, Kīngi Tūheitia	You are that leader, Kīngi Tūheitia
35	Kīngi, Kīngi Tūheitia	Oh King Tūheitia
36	Hāumi e! Hui e!	Lets pull together, gather together
37	Tāiki e!	Yes indeed!

Note: This particular composition features as movement six in the integrated music composition *Te Kīngitanga Mō Ake Tonu Atu*. (refer to Chapter 6)

Feedback and Feedforward about the composition

Feedback and feedforward was given by Adam Whauwhau, Pirihiira Makara and Kīngi Kiriona after they listened to the audio, and watched the YouTube of Mangakōtukutuku performing this waiata-ā-ringa in 2010. I asked these composers to give a review of the Māori lyrics, the music, the contemporary form, the performance, and feedforward.

Māori Lyrics

The lyrics of this waiata reflected the different characteristics of each monarch and celebrated the Kīngitanga. Adam Whauwhau (personal communication, 2012) mentioned, “by listening to the waiata reminded me of those monarchs and ancestors that have passed beyond the veil of death. Acknowledging the deceased is common in all waiata composition and it is evident in this waiata-ā-ringa” (Whauwhau, personal communication, 2012). According to Makara, “the simplicity of the lyrics revealed the very essence of song writing. In acknowledging the past kings, the Māori Queen and celebrating Kīngi Tūheita, I will always remember this waiata” (Makara, personal communication, 2010). Kiriona liked, “the literal use of the language in each verse, it was meaningful, and gave meaning to the waiata from beginning to end” (Kiriona, personal communication, 2011).

The Music

Pirihiira Makara (personal communication, 2010) said, the tune to this song was relevant and simply beautiful where it enhanced the words (Makara, personal communication, 2010). Kiriona (2011) felt that the tune was original (and not copied from a popular song) and suited this particular waiata (Kiriona, personal communication, 2011). Whauwhau enjoyed the break in the waiata when the haka was introduced (Whauwhau, personal communication, 2012).

Implementation of Contemporary Waiata Form

In summary, Makara, Whauwhau and Kiriona all agreed that this waiata was contemporary due to the guitar, harmonies, duet singing and the balance of sweet voices from the young people that interpreted the lyrics.

The Performance

Makara enjoyed watching Mangakōtukutuku Kapa Haka Group performing the actions and choreography on stage. In addition she said, “the actions suited the lyrics of this waiata” (Makara, personal communication, 2010). Kiriona felt that, “the actions and choreography were very entertaining and reflected the Māori youth of today” (Kiriona, personal communication, 2011). Most of the actions were choreographed by the young people in this group. Whauwhau agreed that, “the actions were appropriate and complemented the words” (Whauwhau, personal communication, 2012).

Feedforward

Makara, Whauwhau and Kiriona all agreed that the performers needed to be sharp in the delivery of the actions, competent in their movement on stage, learn to enjoy themselves, and finally be proud of the Kīngitanga.

3.13 Chapter Summary

This chapter provided an analytical examination of traditional and contemporary Māori waiata. The examination included a literature review, musical analysis of the 50 Kīngitanga waiata, and the compositional process used by contemporary Māori composers. This enabled the construction of a framework for composing waiata, and in turn, guided the creation of a traditional and contemporary waiata based on the Kīngitanga. These compositions tested the validity of the proposed framework based on the Harakeke and Tūi model, and allowed me to develop my own practical model for composing through an empirical approach. The waiata tangi (lament) *Te Kōtuku Rerengatahi* incorporated traditional Māori form of waiata composition whilst the waiata-ā-ringā (modern action song) *Ngā Pou Ariki* allowed for the integration of contemporary music idioms as suggested in the findings of this chapter.

As part of the analysis, a selection of Māori composers provided feedback and feedforward on both waiata compositions. The feedback reported specifically on four aspects that represent the main rudimentary elements of waiata composition including: Māori lyric writing and correct use of the Māori language; music arrangement that complemented the lyrics and pertinent to the genre; the performance of hand actions and stage choreography; and finally the successful transmission of traditional and contemporary music components that revealed the unique structure of each waiata. The

feedback and feedforward from composers confirms whether each waiata was successful in the compositional process, and whether they needed reworking.

In the next chapter an examination of another traditional Māori art form, taonga pūoro (traditional Māori instruments) will assist with the creation of two more original works that form part of the integrated composition, *Te Kīngitanga Mō Ake Tonu Atu*.

TITO WAIATA - TITO PŪORO
Extending the Kīngitanga Music Tradition

CHAPTER FOUR

Tito Pūoro - Tito Taonga Pūoro

Construct a Model for Composing Taonga Pūoro Music - Original Compositions

Ka whakatauritea te tangi o te reo-ā-tangata

me te wairua o te whatumanawa-ā-tangata e ngā taonga pūoro.

Traditional Māori instruments are singing treasures
that imitate the voice and soul of the person. (Translation)
(quoted by Richard Nunns, 2010)

4.1 Introduction



Figure 31 Ngā taonga pūoro (Courtesy of James Webster, 1998).

Taonga pūoro is the accepted terminology for singing treasures or traditional Māori instruments. According to Moorfields' Te Aka Dictionary, defines taonga as treasure (2011, p. 192). Williams defines pūoro or pūoru as sing, song, sound (Williams, 2006, p. 311). For the purpose of this thesis, pūoro will mean music whether Māori or other world genres, and taonga pūoro will refer to traditional Māori instruments. According to Richard Nunns the ancient term for traditional Māori instruments was taonga

whakatangitangi which literally means instruments that were played to make a sound or music (Nunns, personal communication, 2010).

According to the Māori cosmology everything has a mauri³⁷ and a whakapapa,³⁸ and taonga pūoro is no exception which is clearly summarised by James Webster:

Māori music traditions are founded in a creation story where the gods sang the universe into existence. The musical instruments are therefore parts of the families of the gods. Tunes are named Rangi after the Sky Father and rhythms come from the heartbeats of Papa, the Earth Mother. From one of their children, Tawhirimātea, god of the winds, we get the family of wind instruments. From Tangaroa, god of the seas, we get the instruments made from shells. Tāne, god of the forest and its creatures, and two of his daughters, Hine-pu-te-hue and Hine Raukatauri are the ancestors of a wide range of musical instruments. Some instruments are a union of these families and in today's world new materials become substitutes for endangered or extinct ones (Webster, personal Communication, 2011).

Webster's summary emanates the whakataukī (proverb) and the creation story by Matiaha Tiramorehu of Ngāi Tahu. This is one account of origins of music and sound from the Māori gods. However, this may differ from tribe to tribe throughout Aotearoa.

Kei a te pō te tīmatanga o te waiatatanga mai a te atua. Ko te ao, ko te ao mārama, ko te ao tūroa.

It was in the night, that the gods sang the world into existence. From the world of light, into the world of music. (Translation).

(Flintoff, 2004, p. 12)

According to McLean, the traditional Māori instruments consisted of idiophones (percussion instruments) and aerophones (wind instruments). Membranophones (drums) were absent and there was only one chordophone (stringed instrument) represented by the kū originating from the South Island of New Zealand (McLean, 1996, p. 166). Te

³⁷ *Mauri*: power of the gods. Mauri is a special power possessed by Io (Supreme God) which makes it possible for everything to move and live in accordance with the conditions and limits of its existence (Barlow, 1991).

³⁸ *Whakapapa*: Genealogy. Whakapapa is the genealogical descent of all living things from the gods to the present time (Barlow, 1991).

Whānau-ā-taonga pūoro (the family of traditional Māori instruments) are categorised and listed below in Table 11. The list gives the name of the instrument, genealogy link to Māori gods, a brief description with photo, and the main function as a musical instrument.

In the Māori instrumental world of music, reference is made to certain gods who represent certain musical elements such as Ranginui the tunes, Papatūānuku the rhythms, Hine-Pū-Te-Hue the gourds, Tānemahuta father of many song makers, Tangaroa the father of shell instruments, Tāwhirimātea the wind voices, and Raukatauri goddess of flutes (Flintoff, 2004, pp. 23-24). Each of these gods played an important part in taonga pūoro, first as the creator of the instrument itself in its natural state, and secondly, the unique sound it made as detailed by Flintoff:

Ranginui - Sky Father

Te hau a Ranginui - The tunes of Ranginui

Rangi is the term applied to all tunes, and the shortened name of the Sky Father, Ranginui. Just as the universe took its physical shaping from the singing of the gods, music can be perceived as creating shapes in the silence (Flintoff, 2004, pp. 23-24).

Papatūānuku - Earth Mother

Te manawataki a Papatūānuku - The rhythms of Papatūānuku

At Te One Ki Kurawaka, Tānemahuta moulded the first woman, Hine-ahuone, from the sacred clays of Mother Earth and then he breathe his own breath into her to give her life. He took her as his wife and their daughter Hine-titama, became the first mortal. Because of our origins are in the earth, our heartbeats are like echoes of Mother Earth's (Papatūānuku) heartbeats. Similarly, the rhythms of music are the vitality of its being (Flintoff, 2004, p. 82).

Hine-pū-te-hue - God of gourds

Ngā tahā a Hine-Pū-Te-Hue - The gourds of Hine-pū-te-hue

Hine-Pū-Te-Hue is the child of Tānemahuta and Hinerauāmoa, and is known for taking the wrath of the gods into herself and distributing peace (Flintoff, 2004, p. 28). She became the mother of the hue, gourd family. The gourd was once used for storing food now used as a percussion instrument.

Tānemahuta - God of the forest

Ngā taonga pūoro a Tānemahuta - Tānemahuta, father of many song makers

Tānemahuta, one of the children of Rangi and Papa, was responsible for separating his parents. He then assumed the task of clothing them in beauty as befitted their great status. Tānemahuta is the god of the forest. The bodies for many of the other instrument families come from the tree children of Tāne, whose wood and leaves are used to produce a large variety of sounds (Flintoff, 2004, p. 39).

Tangaroa - God of the sea

Ngā anga pūoro a Tangaroa - Tangaroa, the father of shell instruments

Tangaroa is the mighty god of the oceans, and the fish are his children with Hinemoana. From the largest of the shellfish we get the pūtātara instruments that are first recorded in this myth (Flintoff, 2004, p. 48).

Tāwhirimātea - God of the winds

Ngā hau aTāwhirimātea - The wind voices of Tāwhirimātea

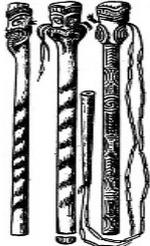
Tāwhirimātea the god of the winds, is usually acknowledged as a child of Rangi and Papa but sometimes as one of the wind children of Rangi and Pua te Pō. He and his family opposed the separation of his parents. Tāwhirimātea and his wind children still do battle with the children of Tānemahuta, both plant and animal (Flintoff, 2004, p. 57).

Raukauri - Goddess of flutes

Ngā taonga pūoro a Raukauri - Raukauri, the goddess of flutes.

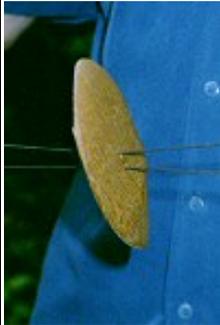
All the flutes of the Māori come down to us from Hine Raukauri. She was the daughter of Tāne and she and her sister Raukatamea are the goddesses of the arts of pleasure. Hine Raukauri is best known as the goddess of flute music (Flintoff, 2004, p. 65).

Table 11 provides a list of taonga pūoro (traditional Māori instruments). The list provides the name of the instrument, the Māori God associated with that instrument, the musical function, description and photo.

Taonga Pūoro Instrument	Atua Māori Māori God	Āheinga Pūoro Function (music)	Puna Kōrero Description and Information	Whakaahua Photo/Image
Tumutumu	Papatūānuku	Percussion	Instrument made of ākohe (argillite stone), or pounamu (New Zealand Greenstone) or heartwood. The instrument used to beat the stone, bone or hardwood (Flintoff, 2004, p. 82). <u>Photo:</u> Courtesy of Gareth Watkins	
Pahū	Papatūānuku	Percussion	Large signalling drums created from logs or thick planks. Pahū were made from tōtara, porokaiwhiria (pigeonwood) or matai (Flintoff, 2004, p. 82). <u>Image:</u> (Best, 2005, p. 298)	
Tōkere	Papatūānuku	Percussion	Tōkere were castanets made of wood, bone, or a pair of bivalve shells (Flintoff, 2004, p. 84). <u>Photo:</u> Courtesy of Wellington City Library.	
Poi	Papatūānuku	Percussion	The most intricate rhythmic instruments of the Māori are the poi balls that are swung on a cord and used to create stunning visual and sound effects. (Flintoff, 2004, pp. 85-86). <u>Photo:</u> Courtesy of Sue Scheele	
Pākuru Tutunui	Papatūānuku	Percussion	Pākuru are long resonant rods held between the teeth and rhythmically tapped while being sung over (Flintoff, 2004, pp. 87-88). <u>Image:</u> (Best, 2005, p. 309)	
Poi Āwhiowhio	Hine-pū-te-hue	Wind instrument	The poi āwhiowhio or whistling gourd. As these instruments recreate the spirit voices of the winds they are sometimes seen as members of their other family (Flintoff, 2004, p. 29). <u>Photo:</u> Courtesy of Gareth Watkins	
Hopurangi	Hine-pū-te-ruhe	Wind instrument	Hopurangi are recent innovation, and resemble a miniature poi āwhiowhio. Made of bone or wood. (Flintoff, 2004, p. 30). <u>Photo:</u> Courtesy of Kapa New Zealand Design Gallery	

Taonga Pūoro Instrument	Atua Māori Māori God	Āheinga Pūoro Function (music)	Puna Kōrero Description and Information	Whakaahua Photo/Image
Ororuarangi	Hine-pū-te-ruhe	Wind instrument	Ororuarangi are long flutes similar to a pūtōrino. The name Ororuarangi echoes a remembered ability to jump between two sound pitches (Flintoff, 2004, p. 30). <u>Photo:</u> Courtesy of Gareth Watkins	
Kōauau Ponga Ihu	Hine-pū-te-ruhe	Wind instrument	Kōauau ponga ihu are tiny gourds with the neck removed. The name, Kōauau ponga ihu translates ‘flute played with the nostril’, and played that way these simple instruments create my very favourite sounds. The sweet, soft music can mesmerize a large audience with no need for amplification (Flintoff, 2004, p. 32). <u>Photo:</u> Courtesy of Gareth Watkins	
Hue Puruhau	Hine-pū-te-ruhe	Wind Instrument	Hue Puruhau are large dried gourds with the seeds removed. No finger holes are drilled, but the top is cut off leaving a neck. When blown over the top of the Hue puruhau creates a vibrant bass sound. (Flintoff, 2004, p. 35). <u>Photo:</u> Courtesy of Museum of New Zealand, Te Papa o Tongarewa.	
Hue Rarā	Hine-pū-te-ruhe	Percussion	The Hue rarā are shakers. These are rhythmic instruments which also belong in the family of Papa, but because their sound is mellowed in the characteristic way of the gourds, they are introduced here with their birth mother (Flintoff, 2004, p. 34). <u>Photo:</u> Courtesy of Gareth Watkins	
Hue Puruwai	Hine-pū-te-ruhe	Percussion	Hue puruwai are medium-sized gourds with their seed intact. The Hue puruwai are shakers. When shaken, they create the soothing sounds of a bubbling stream (Flintoff, 2004, p. 34). <u>Photo:</u> Courtesy of James Webster.	

Taonga Pūoro Instrument	Atua Māori Māori God	Āheinga Pūoro Function (music)	Puna Kōrero Description and Information	Whakaahua Photo/Image
Karanga Manu Kōauau Pūtangitangi	Tānemahuta	Wind instrument	Karanga manu or Kōauau pūtangitangi are calling flutes. By placing the pursed lips at the correct angle to the mouthpiece, the player is able to mimic several kinds of bird calls (Flintoff, 2004, p. 39). <u>Photo:</u> Courtesy of Wellington City Library.	
Karanga Weka	Tānemahuta	Wind instrument	The original karanga weka is 55 mm long with a bore tapering steeply in from 23 mm. It has just one 8mm finger hole tapering inward from the upturn. By flickering the finger off this hole while blowing, the call of the weka is produced (Flintoff, 2004, p. 40). <u>Photo:</u> Museum of New Zealand Te Papa o Tongarewa	
Tuarōria	Tānemahuta	Wind instrument	Tuarōria are leaves folded and blown through to become singing leaves. Karamu or taupata leaves (both coprosma species) are widely available and good to use. As singing leaves their primary use may have been to imitate bird calls in order to attract them closer (Flintoff, 2004, p. 40). <u>Photo:</u> Courtesy of Gareth Watkins	
Rōria	Tānemahuta	Wind instrument	A 100 mm silver of kareao (supplejack), matai, mānuka, maire or kauwae upoko hue (jawbone of a pilot whale) makes a good instrument. These very quiet instruments are likened to a Jew's harp. Rōria use a slender tongue of wood or bone which is plucked to create vibrations. These are amplified and modified by the manipulation of the players mouth, which becomes the resonator. They are used to suggest words while being played (Flintoff, 2004, p. 42). <u>Photo:</u> Courtesy of James Webster.	
Te Kū	Tānemahuta	Wind and stringed instrument	The kū is a bow with a single string which is taped with either a rod or the knuckles while using the mouth cupped over the string as a modifying resonator, as with the rōria (Flintoff, 2004, p. 43). <u>Photo:</u> Courtesy of Gareth Watkins	

Taonga Pūoro Instrument	Atua Māori Māori God	Āheinga Pūoro Function (music)	Puna Kōrero Description and Information	Whakaahua Photo/Image
Pūtātara Pūmoana Pū whakaoro	Tangaroa	Wind instrument	The most common heard shell instrument is the pūtātara, or pūmoana, a conch shell trumpet. Used to transmit messages, approaching parties, signalling a call, make an announcement, these instruments can be used in a more melodic way, by manipulating the opening with a dampening object like a poi or simply with the hand (Flintoff, 2004, pp. 48-50). <u>Photo:</u> Courtesy of Gareth Watkins	
Pūpū Harakeke Tētere (McLean, 1996)	Tangaroa	Wind instrument	Pūpū Harakeke are flax snails and shelter in flax. They grow around 90 mm long. The empty shells are blown like a kōauau to create a special song (Flintoff, 2004, p. 52). <u>Photo:</u> Courtesy of Gareth Watkins	
Pūpūrangi	Tangaroa	Wind instrument	Pūpūrangi are giant kauri snails. These 'fairy flutes' can also become a fascinating instrument when the empty shells are blown in a similar way to the kōauau. They also make a whistling sound when retreating into their shells. (Flintoff, 2004, pp. 52-53). <u>Photo:</u> Courtesy of Gareth Watkins	
Porotiti	Tāwhirimātea	Wind instrument	Porotiti, or humming discs, are usually oval discs with a cord looped through two off-centre holes. The rhythmic humming of porotiti as accompaniment to songs. Used as an aid towards arthritis, to clear mucus from sinuses (Flintoff, 2004, pp. 57-58). <u>Photo:</u> Courtesy of Gareth Watkins	

Taonga Pūoro Instrument	Atua Māori Māori God	Āheinga Pūoro Function (music)	Puna Kōrero Description and Information	Whakaahua Photo/Image
Pūrerehua Rangorango Hamumu Ira Ngārara Pūrorohū and Kōrorohū (McLean, 1996).	Tāwhirimātea	Wind instrument	Pūrerehua are made of wood, stone and bone and in a range of sizes. The Pūrerehua or Rangorango is a bullroarer. Many uses of this instrument such as rainmaker, farewell song to the dead, stir the lizards to life etc (Flintoff, 2004, pp. 58-61). <u>Photo:</u> Courtesy of Shannon Wafer.	
Kōauau	Raukatauri	Wind instrument	Cross-blown flutes traditionally made from albatross wing bone, moa bone or human bone; a variety of soft and hard woods; and occasionally stone. Sweetest sounds are those produced by 'human bone' kōauau, but the mellow sound of soft wood (eg. Neinei) has its own enchantment. The crisp purity of the ringing stone kōauau creates the closest replication of the bell-like notes of the kōkako (Flintoff, 2004, p. 65). <u>Photo:</u> Courtesy of Kete New Plymouth.	
Pōrutu Rehu – a side-blown pōrutu (McLean, 1988).	Raukatauri	Wind instrument	Pōrutu are essentially long kōauau with usually three (but up to six) finger holes of the same relative spacing as kōauau but located near the bottom end. Capable of being over-blown to a second harmonic. The song of the pōrutu was much esteemed as being able to 'speak mouth words' (Flintoff, 2004, p. 68). <u>Photo:</u> Courtesy of Wellington City Library.	
Rehu	Raukatauri	Wind instrument	Rehu are long flutes with a closed top and a transverse blowing hole, but with finger holes like a pōrutu. Although the waha or mouth fipple is like a European flute, suggesting this could be a transitional instrument, the placement of finger holes (wenewene) as in the pōrutu creates the song with true traditional qualities (Flintoff, 2004, p. 71). <u>Photo:</u> Courtesy of Gareth Watkins	

Taonga Pūoro Instrument	Atua Māori Māori God	Āheinga Pūoro Function (music)	Puna Kōrero Description and Information	Whakaahua Photo/Image
Pūmotomoto	Raukatauri	Wind instrument	<p>A pūmotomoto are long flutes with a noticed open top which becomes the blown edge and a single finger hole near the end. The pūmotomoto is blown over a notch in the top while being chanted through and has only a single finger hole (Flintoff, 2004, p. 71).</p> <p><u>Photo:</u> Courtesy of Te Kōputu a Te Whanga a Toi - Whakatāne Library & Exhibition Centre.</p>	
Nguru	Raukatauri	Wind instrument	<p>Nguru are semi-closed cross-blown flutes unique to the Māori. Their enclosed bore gives a rounder sound than the kōauau and with four finger holes they have a slightly extended range. Although nguru are popularly known as ‘nose flutes’ they are commonly played with the mouth, in the same way as a kōauau (Flintoff, 2004, p. 72)</p> <p><u>Photo:</u> Courtesy of Peasbody Essex Museum.</p>	
Pūtōrino	Raukatauri	Wind instrument	<p>The shape of the instrument is taken from the casemoth cocoon that houses Raukatauri, goddess of flute music, who loved her flute so much that she went to live in it. It has been called a bugle flute because it has two voices, but the traditional concept is of two complementary voices, the male and the female. Its male voice is played as a trumpet and its female voice as a flute. The male trumpeting voice summons or make people aware something is about to happen. The female voice is usually played either in the same side blown way as the kōauau, or blown over the top. It is sometimes a crying voice (Flintoff, 2004, pp. 74 -77).</p> <p><u>Photo:</u> Courtesy of Richard Nunns.</p>	
Pūkāea	Raukatauri	Wind instrument	<p>Pūkāea are long alphorn-like trumpets, which amplify the male sound of Raukatauri’s flute. Often referred to as war trumpets, pūkāea were also used to welcome people and to announce a variety of occasions, including the important ceremony of planting kumara. Some instruments are capable of being blown over five to six harmonics. (Flintoff, 2004, p. 78).</p> <p><u>Photo:</u> Courtesy of Meg Lipscombe.</p>	

Taonga Pūoro Instrument	Atua Māori Māori God	Āheinga Pūoro Function (music)	Puna Kōrero Description and Information	Whakaahua Photo/Image
Kōauau	Ranginui	Wind Instrument	The rangi or melody and tune played by the kōauau - Māori flute is inspired and created by Ranginui <u>Photo:</u> Courtesy of Simon Rogers	
Pūtōrino	Ranginui	Wind instrument	The rangi or melody/ tune played by the pūtōrino - Māori flute is inspired and created by Ranginui <u>Photo:</u> Courtesy of Alistair Fraser	
Ngā tangi a ngā manu Bird sounds	Ranginui	Natural voices	Kōkako, Tūi, Korimako (Bellbirds), Riroriro (Grey Warbler) and other native birds. Every species of birds have their own 'chirping sound'. The bird sounds are sometimes imitated with the use of taonga pūoro (Flintoff, 2004, pp. 23-24). <u>Photo:</u> Courtesy of Matt Binns.	
Ngā reo o te ao tūroa me te taiao. Natural sounds	Ranginui	Natural sounds	Te Reo Māori, human voice, nature, sea, river, forest, the lakes, thermal geysers, waves against the rocks, the wind, caves, the rain, insects, animals etc (Flintoff, 2004, pp. 23-24). Nature provides unique and unusual sounds to be imitated by the taonga pūoro or inspiration towards music composition (Flintoff, 2004, pp. 23-24). <u>Photo:</u> Courtesy of Toni-ann Tapu	
Ētahi atu tūmomo taonga pūoro Other instruments	Ranginui	Natural sounds	All taonga pūoro instruments are made of natural resources such as wood, human bones, birds bones, pounamu (greenstone), sea shells, leaves and stones. All taonga pūoro have the capabilities of making unique sounds and music. Taonga pūoro music also compliments waiata singing (Flintoff, 2004, pp. 23-24). <u>Photo:</u> Courtesy of Ian Thorne.	

Table 11
Ngā Taonga Pūoro
Traditional Māori instruments

**Ko te pūoro i takea mai i te wairua, i te ngākau,
i te hinengaro, i te toitūtanga mai o te ao.**

Music comes from spirituality, the heart,
and the mind from the remnants of those who have passed on. (Translation)
(as cited in Ngā Toi i roto i te Marautanga o Aotearoa, 2000)

4.2 Taonga Pūoro - in search of a model for composing.



Figure 32 Hirini Melbourne and Richard Nunns (Courtesy of University of Waikato).

Since the 1980s and 1990s there has been a great revival of taonga pūoro traditions (Flintoff 2004, p. 17). The main focus of this revival was re-learning the genealogy, the making, the playing and recording of traditional Māori instruments. This study specifically focused on taonga pūoro composition and revealed the uniqueness of each musician to play, arrange, perform and record a piece of music using these instruments.

Richard Nunns stated that when he plays and arranges taonga pūoro music he improvises, and regards himself as an improvising composer (Nunns, personal communication, 2010). This indicated that Nunns plays these instruments through feel similar to that of a jazz player, and to the Māori this was often the case when a musician or performer improvised through wairua (feel and human capabilities) irrespective of

the song or dance being performed. Improvisation was a common approach used by musicians and composers of taonga pūoro music.

Nunns improvisation process was highlighted during a collaborative partnership with Melbourne during the arrangement and recording of *Te Hau Kuri- Dog's Breath* (New Zealand Sonic Art. III, 2002) which included the sound of nine traditional Māori wind and percussion instruments, deliberately chosen and arranged, to retell the story of the Okiwa wind and Mariko a dog that belonged to the high priest Tāneatua of the Mataatua waka. This was definitely an arrangement in which both composer's carefully chose certain instruments to represent certain sonic images, thus retelling the story in a musical form.

Traditionally, taonga pūoro were intended to compliment words in a waiata; the instruments were not used just to make musical sounds (Flintoff, 2004, p 16). This was evident in many recordings such as *Porotiti* (Te Kū Te Whe, 2001) where Hirini Melbourne sang and Richard Nunns played the porotiti. From the album *The Hekenga A Rangi* (2003), Aroha Yates-Smith sang her farewell song to Hirini Melbourne while Richard Nunns played the pūkaea. This was highlighted in kapa haka performances where Te Whānau a Apanui used the kōauau (Māori flute) to enhance the waiata tira during Te Matatini 2009. This demonstrated that taonga pūoro and waiata were merged together to make music.

In addition, taonga pūoro were used for other purposes ranging from toys and games, calling birds during hunting, warning or assembling the people, to evoke the gods, for therapeutic benefits, and part of Māori rituals. Here are some examples of taonga pūoro practice:

- Toys and games: referring to the pūrorohū (pūrerehua), the bullroarer, McLean writes, in Polynesia, the bullroarer was used as a children's toy and the same use is attributed by Williams to New Zealand (McLean, 1996, p. 175).
- Calling birds: the karanga manu or kōauau pūtangitangi are calling flutes. The player is able to mimic several kinds of bird calls to lure birds during hunting (Flintoff, 2004, p. 39).

- Warning people: the pūtātara and the pūkaea instruments were used to gather the people and in dangerous situations, to warn people. Best writes about the pūtātara, “the noise is as rude as can well be imagined. These conches are sometimes used in war to collect a scattered party”(Best, 1976, p. 288). The pūkaea, sometimes referred to as war trumpets were sounded by watchmen on duty at a fortified village or pā to signal the approach of an enemy or to show that the pā was on the alert (McLean, 1996, p. 181).
- To evoke the gods: Best writes about the huhū (another name for the bullroarer) was used to call on the gods to bring rain. He would go forth with a bullroarer and handful of ashes, throw the ashes toward the south (the rainy quarter) and commence to sound his huhū by swinging it round, at the same time turning his back on the south in an insulting manner, so that it would become angry and send a storm (Best, 1976, p. 294).
- Therapeutic benefits: the healing powers of the porotiti or humming discs were used as an aid towards arthritis, to clear mucus from sinuses (Flintoff, 2004, pp. 57-58).
- Māori rituals: in Taranaki, according to Hamilton, bullroarers were called mamae and the whirling noise was used to dispense evil spirits at the laying in of a dead chief (as cited in McLean, 1996, p. 175).

Although taonga pūoro were multi-functional in the ancient Māori world, today these instruments are used mainly for their musical timbre, and in other cases, for therapeutic benefits. This research explored the musical qualities of these instruments, the construction of a framework and practical model for composing taonga pūoro music, and merging these instruments with other idioms such as waiata and New Zealand electroacoustic music. To accomplish this task was to have a better understanding of the instruments themselves especially the sound that it produced. After all, the composer needed to choose appropriate instruments to express certain concepts, expressions or sonic gestures within a composition.

Music requires sound, or instruments, to communicate effectively a composer's musical intentions. Instrumentation is an important part of music composition as described by Austin and Clark:

Instrumentation is the musical medium(s) chosen to create particular kinds of sound color³⁹ and color combinations, including all mediums of musical expression: vocal, instrumental, electroacoustic, intermedia, and/or any combination of musical means designated by the composer (Austin & Clark, 1989, p. 167).

Further discussion in this chapter addressed the importance of the composer's sensitivity to sound color (timbre) and choosing the right taonga pūoro instrument to convey different moods and emotions within a composition. Furthermore, the merging of these indigenous instruments with waiata, and New Zealand electroacoustic music needed further investigation.

4.3 Revitalisation of Taonga Pūoro

According to Dorothy Buchanan and Keri Kaa, taonga pūoro were only found in museums rather than on the marae (Buchanan & Kaa, 2002). However, my marae Ōtātara in Waima, Hokianga has a pūtātara which was made from a cow's horn, constructed similarly to a pūtātara, and was played by my ancestor Ngāniho Mano Makara during special occasions at this marae, and other marae throughout Hokianga. Although this particular instrument used non-traditional materials in its construction, it was still considered a taonga pūoro, a treasure to our marae. Buchanan and Kaa revealed that the performance skills required to play taonga pūoro were considered lost (Buchanan & Kaa, 2002). However, over the last decade, Māori traditional instruments have enjoyed a long-awaited revival.

Richard Nunns recalled a gathering held at Te Araroa, East Coast in 1981 for the revitalisation of taonga pūoro to which Hirini Melbourne, and other enthusiasts of traditional Māori instruments attended (Nunns, personal communication, 2010). Following this meeting other hui wānanga (conference, learning workshops) were initiated such as the 1991 gathering, organised by Hirini Melbourne, who drew together enthusiasts such as Mauri Tirikātene, Rangiiria Hedley, Tūpari Te Whata, Clem Mellish, Ranginui Keefe, Tēpora Kūpenga, John Collins, Te Wārena Taua and Rewi Spragon, all with different areas of expertise but whose intention was to create a human resource that would foster the revival of the instruments (Flintoff, 2004, p. 8).

³⁹ *Sound Color*: refers to timbre of tone color in music. Certain descriptive words may be used to express the effect of musical timbre or tone color such as: dark – brilliant; opaque – transparent; rich – mellow; fuzzy – clear; dull – sharp; complex – simple, et al.

These early gatherings led to the establishment of the Haumanu,⁴⁰ a group of Māori music players and instrument makers developed under the leadership of well-known composer and player, the late Hirini Melbourne (1950 - 2003). The group expanded over time to include other makers and players of taonga pūoro such as Te Aue Davis, Joe Malcolm, Hemi Te Wano, Rangi Kipa, Bernard Makaore, Pōtaka Taite, Aroha Yates-Smith, Warren Warbrick, Moana Maniapoto, Horomona Horo, Robin Slow, James Rickard and James Webster (Flintoff, 2004, p. 8).

Melbourne of Ngāi Tūhoe and Nunns of European descent extensively promoted and performed these instruments at many gatherings. Their skill and inspiration brought to life the subtle and traditional sounds of taonga pūoro to a wide audience through numerous tours, and recordings. As part of university academic programs, taonga pūoro papers have been offered giving more exposure to the learning, making and playing of these indigenous instruments. At the University of Waikato in Hamilton, paper TIKA341 (HAM), Ngā taonga pūoro mai i te ao tawhito ki te ao hou (ancient and contemporary music of the Māori) was offered as part of a degree program. In 2001, I was fortunate to be enrolled in this paper with the late Hirini Melbourne as the lecturer. This was my first experience in the making and playing of taonga pūoro.

4.4 Taonga Pūoro and the Kīngitanga

Although there were no recordings of taonga pūoro music relating specifically to the Kīngitanga, this research managed to obtain a recording of *E Pā Tō Hau* from the album *Poi E* by Pātea Māori Club (Warner Music (NZ) Ltd, 1996). This recording featured the kōauau (Māori flute) played by Hohepa Malcolm. This airy, haunting recording fused a mixture of seagull cries and the waves crashing upon the shoreline with the kōauau playing the melody of the waiata tangi *E Pā Tō Hau*, a lament for Te Wano of Ngāti Apakura. This taonga pūoro music was an instrumental version of the waiata tangi of the same name in the Kīngitanga waiata collection (refer to Appendix 5.8). This was a fine example of the use of the electroacoustic music medium within a Māori context, by fusing together nature and environmental sound source with the acoustic sound of the kōauau playing the melody, mixed in a recording studio.

⁴⁰ *Haumanu*: is a loose-knit group of dedicated Māori music players and instrument makers. Haumanu literally means 'revival', the aim of this group.

According to Rangiriia Hedley, she recalled that there was a pūtātara (conch shell trumpet) found in the Auckland Memorial Museum that belonged to Kīngi Tāwhiao, the second Māori king (Hedley, personal communication, 2010). After contacting Jeff Evans at the Auckland Museum he provided a photograph of the Tāwhiao's pūtātara (refer to Figure 33), and the following information:

This pūtātara was given to Mr Alfred Hughes by King Tāwhiao at Kāwhia. In 1964 it was deposited in the Auckland Museum by Mr Hughes niece, Mrs F W Simmonds. This pūtātara uses a Pacific conch shell with a carved wooden mouthpiece attached with kiekie roots (Evans, personal communication, 2012).



Figure 33 Kīngi Tāwhiao's Pūtātara (Courtesy of Auckland Museum).

Formerly, taonga pūoro instruments were commonly used for social gatherings at the marae. Today this practice still continues on many marae throughout New Zealand. According to Manawaroa Anderson-Te Wao from Te Papa O Rotu marae, Whatawhata in Ngāti Mahanga territory, there is a Wharekai named Pakaru a Te Rangikataua. History states that this ancestor, Pakaru a Te Rangikataua, played a pūtātara to call the people to specific gatherings at Te Papa O Rotu marae, and invited everyone to the dining house (Anderson-Te Wao, personal communication, 2011). Such taonga pūoro were regarded as personal and tribal treasures that played an important part in social events of the Māori people.

4.5 Taonga Pūoro Music Development

Since the revival of taonga pūoro during the 1980s and 1990s, there has been an increase in the research, the making, and the playing of these unique traditional instruments of the Māori. This resurgence has led to the composition and recording of taonga pūoro music, and the collaboration of Māori and non-Māori musicians in joint

recording projects. Music wise the fusion of taonga pūoro with Western instruments, and the exposure of taonga pūoro in both commercial recordings and film soundtracks has allowed these instruments to sing again after many years of silence as Wharehuia Milroy affirms:

Kua tikina atu ngā ringa rehe o Hirini Melbourne hei hanga anō i ngā taonga pūoro e whakahau ana i ngā reo o ngā atua kia waiata mai anō.

The skilled hands of Hirini Melbourne are being utilized to create taonga pūoro and thus are prevailing on the gods to sing once more. (Translation)

(Flintoff, 2004, p. 2).

The aim of this research was to structure a framework and practical model for composing taonga pūoro music, and examine other models that New Zealand composers have used to create taonga pūoro music. The analysis of the 10 selected taonga pūoro works as listed in Table 12, have been an important part of the data collection and analysis to obtain a deeper understanding of this music idiom. Speaking to musicians and composers alike has enlightened me in the compositional thinking and process of taonga pūoro music, and listening carefully to the actual recording of these New Zealand works has inspired me to compose taonga pūoro music.

The 10 New Zealand taonga pūoro works include a wide range of traditional Māori instruments, and a range of talented composers and musicians. Some of the collections focused on the pure or organic sound of taonga pūoro, the combination of taonga pūoro with waiata, the fusion of taonga pūoro with Western instruments, and the integration of taonga pūoro with different music genres. This particular collection included recordings from albums such as *Te Ku Te Whe* (1994), *Pātea Māori 'Poi E'* (1996), *Sound Barrier - Music of New Zealand* (2007), *Ipu* (1998), *He Waiata Mā Te Katoa* (2004), *Te Hekenga-A-Rangi* (2003), *Puhake Ki Te Rangi* (2007), and *Tūhonohono* (2004).

Finally, a musical analysis of these recordings was carried out to investigate what taonga pūoro instruments were used in compositions and why, what compositional models were implemented, and how does this music actually work. Once the analysis was completed a framework and practical model for composing was generated. For the purpose of this research, John Blacking states, “there is ultimately only one explanation

and this could be discovered by a context-sensitive analysis of the music in culture” (Blacking, 1963, pp. 17-18). However, this is argued by Nattiez, “there is never only one valid musical analysis for any given work” (Nattiez, 1990, p. 168). Although both points are viewed as valid, Blacking’s theory is relevant to taonga pūoro being instruments of the Māori, therefore the analysis undertaken considered a context-sensitive analysis of Māori and Kīngitanga music in context.

Appendix 6 shows the results from the analysis of the 10 New Zealand taonga pūoro works that included:

- The structure
- The concept, production, presentation and theory.
- Musical analysis
- Further information from the composer via personal communication in support to the construction of the composition framework.

4.6 New Zealand Taonga Pūoro Collection

To construct a framework and practical model for composing taonga pūoro music, a collection of 10 New Zealand works were selected from various composers and musicians, including the use of a diverse range of instruments as detailed in Table 12. By analysing the music, composers description of the composition process, and the actual performance generated a framework as illustrated in Figure 35 (p. 176). Each recording was unique and revealed taonga pūoro in its organic sound, taonga pūoro in complementing waiata, and finally the fusion of taonga pūoro with other Western or world music idioms.

It is evident in the following taonga pūoro works that collaboration between New Zealand composers and musicians created music together. As Whalley writes:

The recent approach of using instruments in new contexts to create new styles is then largely left to collaborations. Drawing on the skills and talents of musicians, composers and producers from other music genres, these hybrids are the outcome of sympathetic dialogues that emerge between practitioners (Whalley, 2005, p. 64).

New Zealand Taonga Pūoro Music Collection			
Title & Appendix	Track/ Album	Duration/ Composer	Instrument and function
6.1 Raukatauri	Track 2 Te Ku Te Whe (1994)	5:05 Hirini Melbourne Richard Nunns	The putorino features in this piece. This instrument has two voices, male and female, which are heard here.
6.2 Tumatakokiri	Track 3 Te Ku Te Whe (1994)	1:47 Hirini Melbourne Richard Nunns	The hue-puru-hau (large gourd), pakuru (tapping stick), kū (a single- stringed instrument) and a hue-rarā (small gourd rattle) celebrate movement and life.
6.3 E Pā Tō Hau	Track 1 Pātea Māori 'Poi E' (1996)	1:04 Traditional Hohepa Malcolm	This instrumental piece includes the sound of sea-gulls, the sea and the airy sound of the kōauau played by Hohepa Malcolm.
6.4 Hine Raukatauri	Disc 1 - Track 2 Sound Barrier - Music of NZ (2007)	9:49 Gillian Whitehead	Alexa Still plays flute and Richard Nunns plays taonga pūoro. The putorino, which is played as a trumpet or flute, and sometimes has a third spirit voice. The flautist plays piccolo, flute and alto flute.
6.5 Ensemble	Track 3 Ipu (1998)	11:40 Gillian Whitehead	Instruments used in this composition included the kōauau, kōiwi, toroa, tumutumu, kohatu pakohe and porotiti. The subsequent storm section suggested by the piano solo introduces the purerehua and the pupu harakeke.
6.6 Porotiti	Track 8 He Waiata Mā Te Katoa (2004)	2:36 Hirini Melbourne	Vocal and guitar performance by Hirini Melbourne fused with the porotiti, traditional Māori instrument.
6.7 E Taku Kuru Pounamu	Track 12 Te Hekenga-Ā-Rangi (2003)	3:03 Hirini Melbourne and Richard Nunn with Aroha Yates-Smith.	The sound of the Māori flute kōauau fused with the beautiful voice of Aroha Yates-Smith gives life to this waiata tangi, a lament to some-one precious that has passed away.
6.8 Te Auraki A Tāne	Track 6 Te Hekenga-Ā-Rangi (2003)	2:08 Hirini Melbourne and Richard Nunns with Aroha Yates-Smith.	This piece featured the dominant sound of the traditional Māori trumpet, the pukaea, and the putorino.
6.9 Hinetekakara	Track 3 Puhake Ki Te Rangi (2007)	5:41 Gillian Whitehead	Hinetekakara featured the karanga, taonga puoro, flute, bassoon and cello. Richard Nunns on taonga puoro, Aroha Yates-Smith performing the karanga, Ingrid Culliford and Alexa Still on flute, Ben Hoadley on bassoon, and Ashley Brown on cello.
6.10 Hokinga Mai (Returning)	Track 6 Tūhonohono - The Weaving (2004)	3:33 Richard Nunns, Judy Bailey and Steve Garden	The sound of taonga pūoro and the piano created this dramatic composition. The piano played by Judy Bailey created a melodic rhythm supported by the kōauau.

Table 12

New Zealand Taonga Pūoro Music Collection

In live performances, and incorporating taonga pūoro in new compositions presented some limitations. These limitations included a small dynamic sound (except for the pūtātara and pūkaea which are trumpets), and a small pitch range. The amplification of most of the taonga pūoro instruments, except for the pūtātara and pūkaea, was required during live performances. Incorporating these instruments in compositions required sound effect manipulation, such as dynamics, reverb, pitch changes, to give these instruments a new voice and sound.

4.7 Analysis of the Taonga Pūoro Collection

The analysis of the 10 New Zealand taonga pūoro works concentrated on four main areas:

- Kaupapa: the motif of the composition;
- Instrumentation: the selection of relevant taonga pūoro for the composition;
- Music analysis: the music elements featured in the composition;
- Commonalities and differences in the collection.

To illustrate the analysis process of taonga pūoro music, here is an example of one of the collection *Raukatauri* composed by Hirini Melbourne and Richard Nunns (refer to Appendix 6.1).

Raukatauri

Raukatauri composed by Hirini Melbourne and Richard Nunns featured on the Album *Te Kū Te Whē*, Track 1, released by Rattle in 1994. Recorded at Progressive Music Studios and produced by Steven Garden.

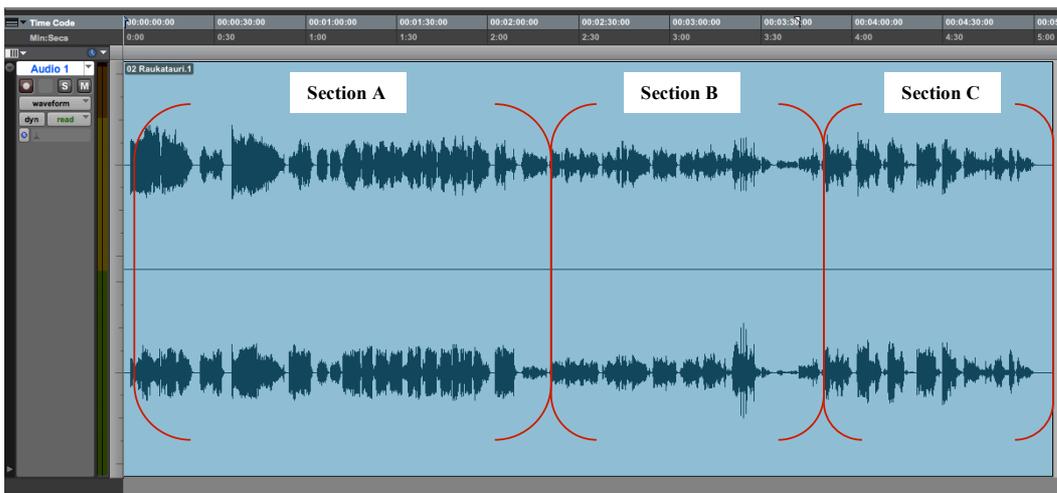
Te Kū Te Whē album information writes:

From the first tappings of the tumutumu, followed by the roar of the wooden trumpets, *Te Kū Te Whē* announces the rebirth of an ancient music tradition. The instruments on this album are those played by the Māori for hundreds of years. In the hands of master musicians Hirini Melbourne and Richard Nunns these instruments are newly breathed, giving birth to wondrous fresh sounds. The music is gentle, sensuous, evocative,

celebrating a land of rivers, birds, bush and wind. Passionate and spiritual, it is music from the past which vibrantly lives today.

Raukatauri is the goddess of the flute, and she is embodied in the pūtōrino, shaped like a bag or case moth. This instrument has two voices: male and female. Both are heard here on several different pūtōrino, made variously of maire, albatross bone, stone and matai.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The pūtōrino maire featured in the introduction of this piece, representing the male voice. The instrument played a melody which was fused together with the sound of two other pūtōrino interplaying with one another.

Section B

This section introduced the pūtōrino kōiwi manu representing the female voice. A sweet luscious melody intertwined with the pūtōrino maire creating melodrama as male and female court one another.

Section C

The final section featured a waiata celebrating the pūtōrino instrument and Hine Raukatauri, performed by Hirini Melbourne. The waiata complements the haunting sound of the pūtōrino instrument.

Concept Theme/ Motif	Production Equipment, sound source	Presentation Performance	Theory Explanation of work, genre
This musical piece brings to life the goddess of the Māori flutes, Raukatauri. The music celebrates the beauty of Raukatauri through song and music.	Pūtōrino instrument, a male and female voice represented by the low and high pitch sound. Pūtōrino instruments performed by Hirini Melbourne and Richard Nunns. Waiata performed by Hirini Melbourne. Male vocal - waiata. Music recording studio. Pro Tools (Audio Suite) Layered music using live recordings of taonga pūoro and waiata. Final digital mix.	Duration: 5:05 Presented as a fixed medium/ CD album <i>Te Kū Te Whē</i> , produced by Rattle Records, Auckland, New Zealand (1994).	Organic sound of the pūtōrino flute and the male vocals performing a waiata. According to Flintoff, the instruments were made to complement the singing (Flintoff, 2004, p. 16).

Further Information

Music Appreciation
The haunting sound of the pūtōrino instrument introduced this piece. The different sounds of pūtōrino overlapped with one another as the melody and backing music. There were changing dynamics and pitches throughout the piece as if the instruments were conversing with one another. The low pitch instrument was the male whilst the high pitch instrument was the female. The instruments sometimes imitated the sound of birds chirping and vibrato was evident. The male vocal performed a waiata acknowledging Raukatauri, whilst the pūtōrino plays in the background.

Composition Process
<ul style="list-style-type: none"> • Improvisation. • Collaborating with one another to create music. • The Māori lyrics and music composed by Hirini Melbourne. • The recording of the pūtōrino instrument performed by Melbourne and Nunns was layered by the engineer. Final mix of the instruments and song.

In Support to the composition model

Composition Model
<ul style="list-style-type: none"> - The motif was clear. A tribute to Raukatauri. - Improvisation as a compositional process. - Use of male soloist singing a waiata. - Arrangement of the music with pūtōrino sound samples recorded live. - Overlapping of the pūtōrino instruments playing different melodies. - The use of vibrato. - Recorded in a music studio with a final digital mix. - Different dynamics, timbre, pitches throughout the piece. - The music develops from intro to outro providing a dramatic movement.

4.7.1 Kaupapa - The Motif

This collection featured New Zealand composers such as Hirini Melbourne, Richard Nunns, Aroha Yates-Smith, Pātea Māori Club with Hohepa Malcolm on kōauau, Gillian Whitehead, Judy Bailey and Steve Garden. Each music work highlighted a specific taonga pūoro instrument or an ensemble of taonga pūoro, and in some cases, merged with non-Māori instruments. The title of each work usually indicates the main motif of the music as illustrated below in Table 13:

Title of Composition Reference	Composer(s)	Kaupapa – The motif
<i>Raukatauri</i> Appendix 6.1	Hirini Melbourne and Richard Nunns	The voice of Raukatauri, goddess of flutes. This composition featured the male and female voice of Raukatauri. To the Māori, the production of two voices is called rangi-rua, second voice, double voice or even spirit voice (as cited in Beatson, 2003, p. 21).
<i>Tumatatokiri</i> Appendix 6.2	Hirini Melbourne and Richard Nunns	The celebration of life and movement.
<i>E Pā Tō Hau</i> Appendix 6.3	Pātea Māori ‘Poi E’ Hohepa Malcolm on kōauau	A instrumental piece of the waiata-tangi, ‘ <i>E Pā Tō Hau</i> ’ (Appendix 5.8). Interesting enough the kōauau merges with the sound of the sea and sea gulls, a composition using the electroacoustic music medium.
<i>Hine Raukatauri</i> Appendix 6.4	Gillian Whitehead	Tribute to Hine Raukatauri, the goddess of music and dance. Sometimes referred to as Raukatauri.
<i>Ensemble</i> Appendix 6.5	Gillian Whitehead	Based on the story of Waka and Kowhai, written by Tungia Baker, and translated into Māori by Wena Tait. Ensemble is created.
<i>Porotiti</i> Appendix 6.6	Hirini Melbourne	This music piece is dedicated to the porotiti instrument, a traditional Māori instrument. The porotiti is part of Tāwhirimātea family of wind instruments.
<i>E Taku Kuru Pounamu</i> Appendix 6.7	Hirini Melbourne and Richard Nunns with Aroha Yates-Smith	This piece is a waiata tangi (a lament) to an important person accompanied by the kōauau instrument.
<i>Te Auraki A Tāne</i> Appendix 6.8	Hirini Melbourne and Richard Nunns with Aroha Yates-Smith	<i>Te Auraki a Tāne</i> (the cry of the male voice) is a tribute to the traditional Māori trumpets.
<i>Hinetekakara</i> Appendix 6.9	Gillian Whitehead	A tribute to Hinetekakara. Aroha Yates-Smith provided the idea and the text of this piece. She also performed the karanga (call).
<i>Hokinga Mai (Returning)</i> Appendix 6.10	Richard Nunns, Judy Bailey and Steve Garden	The interplay between the kōauau and piano illustrating a sense of musical play between two instruments from different worlds.

Table 13
Kaupapa Māori - Motifs

4.7.2 Instrumentation

Music composition requires careful consideration towards the importation of certain instruments that support the motif of the composition, and expresses the composers' intentions. Bennett defines instrumentation as:

- In a strict sense: the study of instruments, their characteristic sounds and playing techniques. But the term may also be used to mean;
- the art and technique of using (writing and scoring for) instruments in a musical composition (i.e. the same meaning as orchestration), or;
- the particular choice or combination of instruments being used.

(Bennett, 1995, p. 150)

This research identified two approaches that composer's had employed to import taonga pūoro into their composition. First, by allowing taonga pūoro musicians the freedom to improvise whilst being recorded, rather than restricting them to playing music by a score, or the use of pre-recorded taonga pūoro sound samples. As an example, the album *Ipu* (1998) by Gillian Whitehead, scored music for instruments, and the improvisation of taonga pūoro actually works as described by Peter Beason while interviewing Richard Nunns who performed taonga pūoro:

More accessible to the general public, thanks to another album from Rattle Records in 1998, is the cross-cultural piece *Ipu*. This was conceived by Whitehead on the basis of a modern folk story about the love between a kowhai tree and a war canoe written by the actress Tungia Baker, translated into Māori by Wena Tait. The tale is narrated by Baker, kowhai is represented by NZ-born, Sydney-based pianist Judy Bailey, the waka (canoe) by Danish cellist Georg Pedersen, while atmospheric, natural and narrative effects are provided by Richard (Nunns) on a wide variety reconstructed traditional Māori instruments. It is a work of 'directed improvisation'. Whitehead provided the concept and a notated score for cello, but left Judy Bailey and Richard free to improvise on the basis of her written indications or graphic figures. The three musicians developed the concept over several days, by the end of which the cellist had largely abandoned his score in favour of his own improvisations (as cited in Beason, 2003, p. 19).

In the New Zealand taonga pūoro collection, the compositions imported many traditional Māori instruments and merged together with vocals, Western instruments, and computer processed sounds via digital technology as detailed in Table 14.

Title and Appendix	Taonga Pūoro	Western Instruments	Natural and Manufactured Sounds	Vocals
<i>Raukatauri</i> Appendix 6.1	Pūtōrino maire Pūtōrino kōiwi manu			Male vocal and Māori waiata
<i>Tūmatatokiri</i> Appendix 6.2	Hue-ouru-hau Hue-rarā Kū			Male vocal and Māori waiata
<i>E Pā Tō Hau</i> Appendix 6.3	Kōauau		Sea/waves Sea gulls Electronic sounds	
<i>Hine Raukatauri</i> Appendix 6.4	Karanga manu Pūtōrino Kōiwi kōauau Tumutumu Kū Pākuru Purerehua	Alto Flute Piccolo	Electronic wind	Distorted vocal and muffled waiata
<i>Ensemble</i> Appendix 6.5	Porotiti Kōhatu pakohe Kōiwi kōauau	Piano String Electronic drum		Narration
<i>Porotiti</i> Appendix 6.6	Porotiti	Acoustic guitar		Male vocal and Māori waiata
<i>E Taku Kuru Pounamu</i> Appendix 6.7	Kōauau		Electronic sound	Female vocal and Māori waiata tangi
<i>Te Auraki A Tāne</i> Appendix 6.8	Pūkaea Taonga Pūoro ensemble		Distorted pūkaea	
<i>Hinetekakara</i> Appendix 6.9	Taonga pūoro ensemble	Strings Drums and snare Flute Bassoon Cello	Electronic music Cricket sound	Kaumtua vocals Female karanga Female vocal and Māori waiata
<i>Hokinga Mai (Returning)</i> Appendix 6.10	Hue Kōauau Tumutumu Rōria	Piano	Manipulated kōauau	

Table 14
Instrumentation

4.7.3 Music analysis - Similarities and differences

Table 15 identified common similarities and differences that were evident in the New Zealand taonga pūoro works. Composer's were very meticulous in selecting instruments that convey their concepts, intentions and musical ideas.

Similarities	Differences
The use of various taonga pūoro wind and percussion instruments	Kōauau instrumental music adapted from the waiata tangi <i>E Pā Tō Hau</i> in New Zealand electroacoustic music idiom.
The full use of musical elements in the compositions (pitch, dynamics, tempo/rhythm, timbre, texture, vibrato, melody/notes)	Some works used sound samples from nature and the natural environment. Sometimes manipulated to produce an electronic equivalent.
The use of technology, engineer, final mix in a recording studio. Use of Pro Tools, a professional recording program.	The use of Western instruments such as piano, strings, drums, guitar, cello, bassoon.
The exposure of taonga pūoro instruments via commercial recordings and public performances.	Some works used electronic sounds and manipulation of taonga pūoro, whilst other works imported the organic sounds of taonga pūoro.
Collaborative work between composers, musicians and engineers.	Some works had vocal narration or singing.
Dependence on the virtuosity, and musical direction of taonga pūoro musicians.	Scored music for musicians of Western instruments. However, some musicians abandoned the score for improvisation.
Each work was based on movement, developing from one section to another (similar to counterpoint) which was common in layered or multi-layered music composition/production.	Some works are short whilst other are longer. Shortage track is 1:04, the longest track is 11:40.
Improvisation by taonga pūoro musician.	Some works merged taonga pūoro with Western instruments.
Māori waiata and narration written in the Māori language.	Some works utilised taonga pūoro to mimic human qualities and giving the sound a human/or animal characteristic.
The use of dramatic music creation (dramaturgy).	
Melody line and music arrangement.	
All works were recorded on digital CD albums.	
Kaupapa Māori motifs.	

Table 15
Music Analysis - Similarities and Differences

4.7.3 Taonga Pūoro Performance

In the taonga pūoro collection, and the two original works composed in this chapter, there was great dependency on the virtuosity of the taonga pūoro musician. To play these intrinsic instruments was not easy and required knowledge of the make-up or structure of the instrument, the limitations, and techniques required to play these instruments. Today, composer's relied on well-known musicians such as Richard Nunns, Horomona Horo, James Webster, Jo'el Kōmene and others to bring life to their compositions.

The difficulty in playing a kōauau was one of frustration and surprise as noted by Beatson:

For many years I have owned a small, exquisitely carved kōauau (a traditional Māori bone flute) made by the carver Brian Flintoff. Although I can extract tunes from the European flute, my Māori one remained obdurately silent no matter how many hours I spent blowing into or across what I presumed was its mouthpiece.

Then in April 2002, my friend Richard Nunns came round for lunch after a demonstration concert of traditional Māori instruments at the Manawatu Museum. I handed Brian's kōauau to him, complaining of its stubborn muteness. Richard put it to his lips and the house was instantly filled with a haunting, plaintive voice that seemed to speak from the ancestral Māori past. The kōauau was still very much alive, only waiting for someone who knew the secret of coaxing out the music lying dormant inside (as cited in Beatson, 2003, p. 16).

Most taonga pūoro instruments were either blown, swung, plucked, struck or rattled. According to Flintoff, the most commonly heard instruments are the flutes and a wide variety of styles are made in a wide range of materials (Flintoff, 2004, p. 16). In reference to the musical qualities of these instruments, Māori did not use a musical scale of semitones or have a set scale. They compressed their scale into microtones of such subtlety that many early Western observers failed to appreciate it. The method of blowing the flutes allows the adaptability to adjust the pitch with small movements of the tongue and lips. Therefore it is often unnecessary to create instruments to a set pitch, though attaining an approximate pitch suited to a song is advisable where the flute is accompanying a singer (Flintoff, 2004, pp. 16-17).

According to Richard Nunns, playing taonga pūoro especially flutes was no easy task. It took a lot of patience, figuring out how to play the instruments and practice:

There was the sheer difficulty of coaxing voice out of very beautiful unforgiving objects - tubes and containers that gave you nothing, none of the keys and other assistance given by modern European instruments. They are really hard to play. Brian Flintoff took a whole year to get a sound out of one of the instruments he made. If just producing a sound is hard enough, it takes enormous technical skill and personal dedication to turn that sound into genuine music. Making a noise on a kōauau is one thing: it's quite another to uplift a singing voice out of nothing but a hollow length of bone with three holes in it (as cited in Beatson, 2003, p. 27).

Furthermore, taonga pūoro musician's have a close personal connection with their instruments. Jo'el Kōmene (personal communication, 2012) mentioned that to play a taonga pūoro is to whanaungatanga (build a relationship) to the instrument itself. Get to know who made the instrument, how it was made, what the instrument is capable of playing, if it is a flute how many holes does it have, and where is the mouthpiece. After this whanaungatanga has been established it is about learning the techniques of playing these traditional instruments correctly followed by lots of practice (Kōmene, personal communication, 2012).

To compare the principal differences between taonga pūoro (Māori traditional instruments) and Western musical instruments, Martin Lodge (2007) wrote the following information as illustrated in Table 16:

Māori - Taonga Pūoro	Western - Instruments
Instruments individualised	Instruments standardised
Instruments all hand crafted	Instrument making largely industrialised
Instruments intended mainly for individual performance	Instruments usually designed to facilitate ensemble performance
Instruments strongly linked in all cases to language, song and social function	Instrument development reflects rise of purely instrumental music since Baroque
Instruments made entirely from natural materials such as wood, stone, bone, leaves, and other natural materials.	Instruments made from a variety of materials including natural, but also metals and synthetic compounds
Instruments evolved in an island culture isolated for at least 300 years prior to Tasmans visit in 1642	Instruments the result of thousands of years of constant cultural interchange and refinement
Music bound almost entirely into social and ritual function	Music as a stand-alone and distinct art form with a long standing philosophical basis of theory and speculation deriving from ancient Greek thinking (eg, Pythagoras), as well as social and ritual function
Music and instruments retain cosmological genealogy	Music and instrument largely scientific in concept
Music traditionally has no notation and the tradition is entirely aural, and musical creation improvisatory or ritualised	Music powerfully shaped since the Middle Ages by the development of a viable notation system
Tuning and temperament individual to each instrument	Tuning and temperament increasingly standardized since the 1700s
Flutes typically have a pitch range of about a fourth	Flutes (and all pitched instruments) have a wide pitch ranges, usually over several octaves
Essence of musical expression gained through microtonal inflection	Essence of musical expression involves use of scales within octaves

Table 16
Differences between Māori and Western Instruments
(Lodge, 2007, p. 94)

Lodge's summary of the main differences between Māori and Western instruments challenges composers that integrate these traditional Māori instruments for Western purposes by writing:

Some of these differences are major. For a composer, probably the most important ones are the questions of improvisation versus notated score, the importance of scales in Western music versus the absent of comparable pitch structures in Māori instrumental music, and non-standardised tuning. What audiences most notice are the different and striking appearance and timbres of the Māori instruments - but these aspects are least likely to cause the composer a headache (Lodge, 2007, p. 94).

Finally, the two original taonga pūoro compositions presented in this chapter, explored the best way taonga pūoro was used as a stand-alone composition, or in partnership with New Zealand electroacoustic music. Both these compositions will feature in the final integrated composition *Te Kīngitanga Mō Ake Tonu Atu*, and be presented in an acousmatic performance. The titles of these taonga pūoro compositions are *Te Orokohanga O Waikato Awa Koiora*, the story of the origins of the Waikato River, and *Te Whakatū O Te Kīngitanga*, the birth of the Kīngitanga.

4.8 Models for composing Taonga Pūoro music

Now that taonga pūoro have found their voice in New Zealand music, and after the release of *Te Kū Te Whe* (Melbourne & Nunns, 1994), there has been an increase in the output of taonga pūoro recordings. Most of these recordings have been a collaborative effort between Māori and non-Māori composers, men and women, taonga pūoro musicians, and Western instrumental players and recording engineers. After analysing the taonga pūoro collection and speaking with composers and musicians, the following compositional processes were identified:

Composer: Hirini Melbourne and Richard Nunns

Taonga Pūoro Composition: *Tumatakokiri* (Rattle, 1994)

The motif for this work expressed rhythm and movement are essential to life.

Melbourne and Nunns introduced the hue-puru-hau (large gourd), the pakuru (tapping stick), kū (a single stringed instrument) and a hue-rarā (small gourd rattle). Percussion instruments gave movement, flow and rhythm to the piece.

There are three main sections:

Section A - The hue-puru-hau wind instrument introduced this piece.

Section B - The hue-puru-hau, a wind and percussion instrument gave movement to the piece, and a unique timbre as a taonga pūoro. The hue-puru-hau was accompanied by the rattling sound of the hue-rarā and the kū, and finally the short introduction of the waiata by Hirini Melbourne that celebrated rhythm and movement which are essential to life itself, *Tumatakokiri*.

Section C - This section was highlighted by the waiata, *Tumatakokiri* sung by Hirini Melbourne, and supported by the hue-puru-hau, the kū and the hue-rarā. This piece imitated the beating of the heart, giving life to all living things. The whole piece was based on improvisation by both Hirini Melbourne and Richard Nunns on taonga pūoro.

(Musical analysis, 2011)

Composer: Martin Lodge

Taonga Pūoro Composition: *Hau* (2005)

This information is from the article *Hau* by Marin Lodge (2007).

Hau is dedicated to the memory of the great historian and man of letters, Michael King (1945 - 2004). The work is in two sections but must be played continuously without a break. Pao, pao, pao refers to the tapping sounds which open the work, creating rhythm without pitch. This leads imperceptibly into the second section Tāwhirimātea - voices of the winds. The central climax of the piece comes at the end of a cello and pūtātara (shell trumpet) section about three quarters of the way through the work. It is broken off by the sudden silence of both instruments, followed by a pause. In contrast, the concluding section of the work may be thought of as a dialogue of the winds of the north, represented by the cello, and those of the south, represented by the taonga pūoro. The breaths of two worlds mingle quietly and harmoniously (Lodge, 2007, p. 93).

Notation - To be faithful to the history of the Māori instrumental traditions meant their parts have to be improvised. In any case, Western standard notation is of little practical use in indicating the sounds the instruments really play. On the other hand, being a composer, I was not willing to leave the whole performance solely to free improvisation. The solution has been to advise a new kind of notation which seems to work for these works, or at least, for these performers (Lodge, 2007, p. 94).

Figure 34 shows a graphic score based on an adapted version of 'boxes of musical events' by Lutoslawski. This kind of score allows the composer to completely control

the macrostructure of the piece, the large scale dramatic shape and flow of events. But at the same time it means the performers have the freedom to create musical detail and line spontaneously. They generate the micro structure afresh in each performance.

II. TAWHIRIMATEA

HAU p. 3

TO TUTARA c. 4'30"

T.P. Tutara G:20 intensity | add multiphonics by overblowing

Vc. Cello improvises dialogically on the C string, include microtonals. Suggested material for improvisation: B:20 intensity

putarino and cello stop abruptly, together!

c. 5'30"

TO SMALL PUTARINO

T.P. Tutarano G:20 to (c. 20) include multiphonics fff

Vc. Gradually add all strings as improv. G:20. Use microtonal, sliding double stops to climax

fff

G.P. Tutara Dialogue with cello using edge tones mf dynamics, dim. mp

T.P. Improvises on a tubular, very high harmonic only. Microtonal movement. Dialogue with Tangiporo. mf

Vc. Improvises on a tubular, very high harmonic only. Microtonal movement. Dialogue with Tangiporo. mp

c. 6' To PARATITI

T.P. Blowing into parts: Dialogue with cello, dying away to nothing

Vc. Gradually & imperceptibly move to flautado, natural notes, including microtonals. Dialogue with Tangiporo dying away to nothing

c. 7'

Ex. 1: Extract from Martin Lodge's *Hau*

Martin Lodge

Figure 34 Extract from Martin Lodge's *Hau* (Lodge, 2007, p. 95).

Composer: Gillian Whitehead

Taonga Pūoro Composition: *Hine Raukauri* - Music of New Zealand (New Zealand Geographic, 2006). This information was from an email sent by Gillian Whitehead about her composition, *Hine Raukauri*.

I was in Nelson, when Richard Nunns showed me a spleenwort, and told me that it was the 'hair of *Hine Raukauri*' and that he would like me to write a piece about her sometime. In 1999, Richard Nunns asked if I could write a piece for himself and flautist Alexa Still to play at the prestigious Atlanta Flute convention.

I found out all I could about *Hine Raukauri*, listened to recordings of the taonga pūoro to ascertain the exact ranges, and integrated what I could into the piece. It's much more abstract than *Ipu*, which of course tells a story. The piece was written with Alexa Still's part mostly precisely notated, but with space for her to improvise and play percussive taonga pūoro as well. For Richard Nunns, I decided the instruments that would be played, that related to *Hine Raukauri*, such as the pūtōrino and other things (e.g. birdsong, dance, the sound of a moth). I was very aware of the instrumental ranges, and wrote for the flutes material that would gel with the narrow range of the pūtōrino. I also tried to imagine a pre-European soundworld in Aotearoa

I didn't have the chance to work with either of them before Atlanta (I was in Sydney, Alexa was in the States and Richard in Nelson) so gave them the score and let them interpret it, which they did superbly.

(Whitehead, personal communication, 2012).

Composer: Hirini Melbourne and Richard Nunns (vocals by Aroha Yates-Smith)

Taonga Pūoro Composition: *E Taku Kuru Pounamu* (Rattle, 2003)

This information is from the CD album *Te Hekenga-Ā-Rangi* (Rattle, 2003). This work featured as part of the album *Te Hekenga-a-rangi*, who were an ancient people, said to have originated in the heavens and then to have occupied this land, Aotearoa. The name encapsulates the sense of voices or sounds being relayed from the spiritual realm, from the very gods themselves. Embodied in stones, shells and nature itself are female deities whose stories are woven into this journey of song. Strands of this recital encompass Tāne's ascent to the heavens and his eventual return to Papatūānuku.

This musical piece was presented in four main sections:

Section A

The echoing sound of the kōauau using reverb introduced this piece. The kōauau laments the passing of some-one important.

Section B

Aroha Yates Smith sings the waiata tangi, a lament.

E taku kuru pounamu	Oh my precious one
Kua ngaro atu rā	You have passed on
E te tau o tāku ate	You are the heart-string of my being
Kua whetūrangitia	That shines above in the horizon
Hotu ana te manawa	The heart throbb
Mōu kua wehi atu nei	For you that have departed
Whati ana te kōauau	The kōauau breaks in two
Wahangu ana e	It is silenced

Section C

The kōauau featured in this section. Lamenting with a different melody.

Section D

Aroha Yates- Smith repeats the waiata tangi, a lament dedicated to the late Hirini Melbourne.

This was Hirini Melbourne's last recording before he sadly passed away on 6 January, 2003. The album was released later that year in June 2003.

(Musical analysis - 2011 and program information)

Composers: Richard Nunns, Judy Bailey and Steve Garden

Taonga Pūoro Composition: *Hokinga Mai- Returning* (Rattle, 2004)

This information is from the CD Album *Tūhonohono – The Weaving* (Rattle, 2004). After collaborating on an earlier Rattle project, Richard, Judy and Steve became enthusiastic about the prospect of exploring the sonic and musical interplay between piano and taonga pūoro - the traditional instruments of Māori. The starting point for *Tūhonohono* was to record improvisations loosely based on thematic springboards such as 'birth', 'childhood', and 'play', that also explored the unique characteristics of Richard's extensive collection of taonga pūoro.

Late in 2000, Rattle arranged sessions at Victoria University's Adam Room. In the extended period that followed Steve shaped the elements that would become *Tūhonohono*. *Tūhonohono* literally means weaving together, reflecting the ethos of the recording: the meeting of two distinct musical heritages, and the shaping of improvisational threads into a coherent musical whole. *Hokinga Mai (Returning)* was presented in five main sections:

Section A - The piano played the melody of three notes, fused with the hue a percussion instrument, both instruments set the tempo and gave the piece rhythm and movement.

Section B - Introduction of the koauau flute provided the melody while the rhythm was provided by the piano and rōria instruments. The melody of the kōauau was repeated and the piano fluttered up and down the scales. The greenstone tumutumu added to the movement of the piece.

Section C - All the instruments in sections A and B interplayed with one another. There was an overlaying of two kōauau, one with a high pitch while the other on a low pitch, providing harmonics. Another kōauau provided a different melody.

Section D - A sample of the kōauau instruments was manipulated through audio suite to give a mechanical like sound. This added a dark colour to the piece.

The piano and rōria continued with the tempo and movement. Fading out towards the end of this section gave the piece a silent section.

Section E - The dynamics were forte. All the instruments in sections A, B, C and D gave a finale of interplay.

(Musical analysis, 2011)

4.9 Framework for composing Taonga Pūoro music

As previously mentioned, taonga pūoro were absent from my musical knowledge. By listening to different recordings of taonga pūoro works, probing through the literature, and speaking with composers and musicians about the processes used to create taonga pūoro music extended my knowledge. I became appreciative of these unique instruments, the musicians who played them, and composers that featured them in their new works. By implementing the Harakeke and Tūi Model (refer to Chapter Two, Section 2.7.) a framework and practical model for composing taonga pūoro was constructed. The Māori principles of Kaupapa Māori, Wairua, and Te Mana-Te Ihi-Te Wehi-Te Tapu were incorporated into the compositional thinking and process from the Whakatōtanga (stage one); leading on to Te Tupuranga (stage two); and concluding at Te Puāwaitanga (stage three) as illustrated in Figure 35 below.

From the structured framework, a practical model was generated by applying an empirical approach to music composition. This led to two original works, *Te Orokohanga O Waikato Awa Koiora* and *Te Whakatū O Te Kīngitanga* that incorporated taonga pūoro instruments. as detailed into the following synopsis of each work.

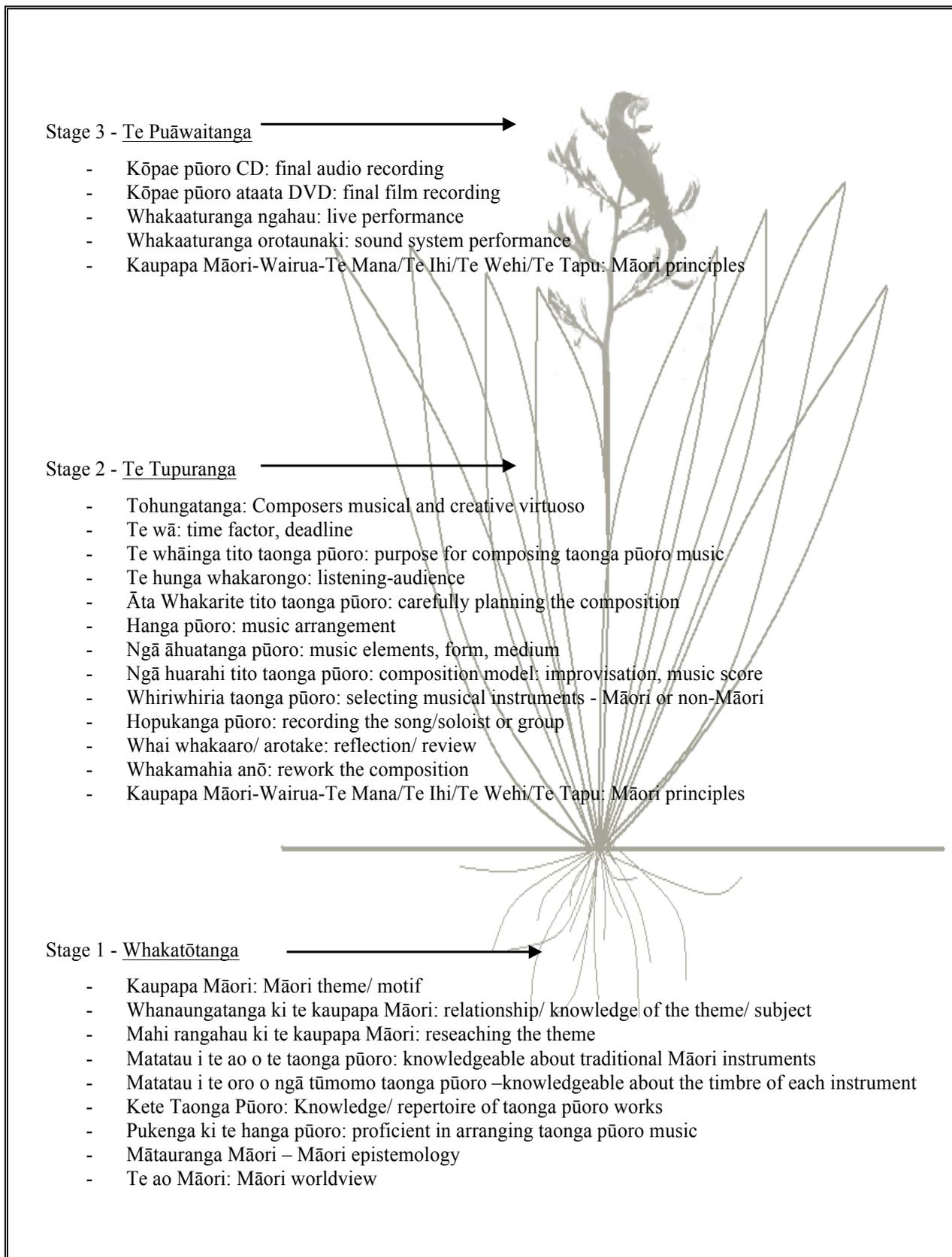


Figure 35 Framework for composing Taonga Pūoro music.

4.10 Original Composition *Te Orokohanga O Waikato Awa Koiora*

Te Orokohanga O Waikato Awa Koiora

Taonga Pūoro Music - recalling the origins of the Waikato River
Composers: © Te Manaaroaha Rollo and Jo'el Kōmene (2012)

Reflection in poetry of *Te Orokohanga o Waikato Awa Koiora* A composers inspiration

Written by Te Manaaroaha Rollo ©2012

Ko au te awa - I am the river

Ko te awa ko au - And the river is me

I am the Waikato River, and the river is me

My roots are embedded in my Waikato being

Ngāti Tahinga and Ngāti Te Ata my Waikato being

Flow on oh river, from the peak of Ruapehu and join hands with Tongariro

Quench the ever thirsty Taupō-nui-a-Tia

Jump and leap over the mighty Huka Falls

Run through the Waikato plains where chiefs guard their villages

Waikato Taniwharau - Waikato of the many chiefs

He piko he taniwha, he piko he taniwha

Around every bend of the river is a chief

Embrace the Waipa Delta as you journey north

To Te Puaha o Waikato, where your journey ends

To the cry of welcome from seagulls in flight

Caress the sea waters of Te Moana-tāpokopoko-a-Tāwhaki

Rest your weary head from your long exhausting journey

Step 1

The kaupapa Māori (Māori motif) for this composition was based on the origins of the Waikato River, *Te Orokohanga o Waikato Awa Koiora*. Inspired by the poem 'Waikato River' written by C W Clark (1926) which gave a pictorial journey of the river from Mt Tongariro to Port Waikato, and the Tasman Sea. This prompted me to write my own poetry about the origins of the Waikato River, and my personal link as a tribal member of Ngāti Tahinga and Ngāti Te Ata. As the river was life to all living creatures, it was

also an important landmark of the Waikato people known as the guardians of the Kīngitanga. Refer to Appendix Three for the full text of Clark's poem, 'Waikato River').

Step 2

In collaboration with Jo'el Kōmene, a taonga pūoro exponent, we both imagined sitting at the peak of Mount Ruapehu listening to the snow melting and forming small streams of water. We gazed at the streams flowing down the mountain side, forming the Tongariro River and escaping into Lake Taupō then continuing on to the Huka Falls. From the Huka falls, the Waikato River was shaped, giving life to the environment and the Waikato tribes that settled at its waters edge. Finally, the river flowed on to Port Waikato and merged with the Tasman Sea. In visualising this journey, taonga pūoro samples from Jo'el Kōmene collection were selected for this particular composition. The taonga pūoro selection included the pūkaea (trumpet), kōauau (flute), the pākuru and hue puruhau (percussion instruments) both representing water and water drops, and the kaikāroro (bird calling instrument). Each instrument represented different sonic images in this musical piece.

Step 3

I informed Jo'el that I would work on two versions of this musical piece. First, using his taonga pūoro sound samples, I composed the entire music with the organic sounds of these instruments. Secondly, I used pre-recorded and live recordings of the natural environment (such as water, ice cracking, seagulls, ocean waves, waterfalls) as background soundscape that complemented the taonga pūoro instruments. After many hours of discussions with Jo'el, we both agreed that the music needed to inform the listener of the different movements throughout the composition, giving clarity to each scene, and building towards a climatic end. A soundscape music experience about the origins of the Waikato River.

Step 4

After planning each movement and deciding which sound goes where, I completed two versions of this musical piece. First, the taonga pūoro stand-alone version, and secondly, the integrated version with environmental sounds. Guided by Landy's 'Co-hear-rence' horizontal layering approach, and the framework for composing taonga pūoro music, I layered each sonic material. A copy of both versions was sent to Jo'el for feedback and

feedforward, and the composition was re-worked until we both agreed on the final composition. Refer to CD of original compositions, Track 2, for a digital audio recording of this taonga pūoro music *Te Orokohanga O Waikato Awa Koiora*.

Note: This particular composition features as movement one in the final hybrid musical composition *Te Kīngitanga Mō Ake Tonu Atu*.

Feedback and Feedforward about the composition

The following composers and musicians of taonga pūoro provided a constructive feedback on this new piece, *Te Orokohanga O Waikato Awa Koiora*. They were asked to first, listen to the piece of music in its originality with no extra information except for the title. Second, to unpack the structure of the composition, and the instrumentation (what did they hear). Third, to decide whether the music reflected the title of the composition, and demonstrated the framework for composing taonga pūoro music (how was the music created). Finally, their personal interpretation before reading the synopsis and the model that I constructed to create this new work.

Jo’el Kōmene liked the use of his taonga pūoro sound samples in this composition. He felt proud that the instruments were used to create music and express the intentions of the composer. Although he provided the sound samples, he acknowledged that the concept and motif belonged to me, as the composer. He also commented on the interesting combination of environmental sounds (the river) that enhanced these instruments to tell the story of the Waikato River. He suggested that, “little or no sound effects should be added to the sound samples, so that the listeners appreciate the acoustic sound of these wonderful instruments” (Kōmene, personal communication, 2012).

Jeremy Mayall said, “the layering of the taonga pūoro was done well. The almost counterpoint achieved when the sounds were layered was quite powerful. In regards to the poetry at the end of this piece he suggested, some of the echo effects on the voice in the first section seem to cut off a bit too sharply. If this is the intention, perhaps the cut off could be more pronounced. If not, then maybe just let the echo/delays make their full journey”. In addition to the poetry he stated, “nice use of the natural sound worlds to accompany the vocal parts” (Mayall, personal communication, 2012).

4.11 Original Compositiun *Te Whakatū O Te Kīngitanga*

Te Whakatū O Te Kīngitanga

Taonga Pūoro Music – the gathering of chiefs in establishing the Kīngitanga

Composer: © Te Manaaroa Rollo (2012)

Reflection in poetry of *Te Whakatū o te Kīngitanga*

A composers inspiration

A tongi prophetic saying by © King Tāwhiao:

Māku anō e hanga i tōku nei whare,
Ko ngā poupou he māhoe, he patatē,
Ko te tāhūhū he hīnau
Me whakatupu ki te hua o te rengarenga
Me whakapakari ki te hua o te kawariki e

I shall fashion my house,
The support posts shall be of māhoe and patatē,
The ridge pole of hīnau
Raise the people with the fruit of the rengarenga⁴¹
Strengthened them with the fruits of the kawariki⁴²

Note

King Tāwhiao advised his people to build their houses of natural resources that was at their disposal, and to live on the natural foods of the land. In reference to the composition, the Kīngitanga was developed from humble beginnings to protect and support the interests of the Māori people during that time. The aims of the Kīngitanga were to unify of all Māori tribes, to protect Māori lands by halting sales, and to establish Māori autonomy. The Kīngitanga and the Māori monarchs were referred to as the noble household of Pōtatau Te Wherowhero (the first Māori king). A house built of humble beginnings where leaders and the people reside as one. The underlining message of King Tāwhiao's tongi (visionary statement) was to become independent, work hard, build your own house, establish your own career, and always be humble.

⁴¹ *Rengarenga*: rock lily, New Zealand lily, *Arthropodium cirratum* - a native plant with light green, broad and strap-like, glossy leaves and white flowers with yellow and purple centres, star-like on spindly, branching stalks. Grows in the North Island and the northern South Island, mostly on sea cliffs.

⁴² *Kawariki*: a bitter plant that was given to children to make them stronger.

Step 1

The kaupapa Māori (Māori motif) for this composition was based on the establishment of the Kīngitanga, *Te Whakatū O Te Kīngitanga*. The Kīngitanga, being the main theme of this research, and the tongi by Kīngi Tāwhiao, inspired this new work. Using taonga pūoro sound samples pre-recorded by Jo'el Kōmene, and working together to retell the story, and the very beginnings of the Kīngitanga.

Step 2

The scene was set at Pūkawa marae in Ngāti Tūwharetoa territory, where many chiefs gathered together to discuss and later confirm the appointment of Pōtatau Te Wherowhero as the first Māori king. This piece incorporated an ensemble of taonga pūoro such as the pūtātara, rōria, hue puruhau, porotiti, rarā, and karanga weka. Recorded sounds of human whispers, and a Māori speech acknowledging the ascending of Kīngi Pōtatau Te Wherowhero to the throne was imported into the composition. The rōria (likened to a Jew's harp) was the main instrument featured in this piece. Because this instrument was played close to the mouth, as a resonator, it gave the impression of the human voice, and imitated the discussions taking place at Pūkawa marae in electing a Māori king.

Step 3

Changes in the pitch (high and low tone) of the rōria instruments resembled male and female voices at Pūkawa marae. The other taonga pūoro instruments played an important part in this composition as explained below:

Pūtātara: the trumpet called the people to gather at Pūkawa marae for this historical meeting to elect a Māori king.

Hue puruhau: the gourd represented the beating of human hearts, and the anticipation of people at Pūkawa who await the new Māori king.

The **rarā** and **porotiti:** played opposite to one another. The rarā (rattle) represented the tension between the chiefs during the debate on the marae; while the porotiti (twirling disc) represented Rongomātāne, the god of peace, and times of quietness on the marae.

Karanga weka: the bird calling instrument represented the natural environment and Tānemahuta, god of the forest and all living creatures in the forest.

To add to these instruments, human voices (whispers) were added to the background imitating the discussions taking place amongst the chiefs. There was also a loud call and response at the marae affirming Pōtatau Te Wherowhero as king, Ko Potatau, hei kīngi (Should Pōtatau be king), Āe, hei kingi, hei king hei kīngi (yes indeed, he should be king, king, king).

Step 4

After layering and multi layering all sound materials (organic or processed) via Pro Tools to make musical sense, the first copy of the composition was sent to Jo’el Kōmene for feedback and feedforward which led to the re-working of the composition.. After many hours of deliberation between Jo’el and myself, a final recording of the composition was made on a digital CD format. Refer to CD of original compositions, Track 3, for a digital audio recording of *Te Whakatū O Te Kīngitanga* music.

Note: This particular composition features as movement two in the final hybrid musical composition *Te Kīngitanga Mō Ake Tonu Atu*.

Feedback and Feedforward about Te Whakatū O Te Kīngitanga.

Jeremy Mayall, “liked the use of taonga pūoro as sonic imagery (metaphorically speaking). Great use of the manu weka that imitated bird calls and related to the karanga (welcoming calls) of the women on the marae during a gathering at Pukawa marae to select a Māori king. An interesting opening with a very clear setting of a sound scene. Layers of sound work together gave an interesting shape and flow to the piece” (Mayall, personal communication, 2012)

Jo’el Kōmene (personal communication, 2012) commented on the use of imagery in this piece, which was common, not only in taonga pūoro music, but also in waiata composition. He replied, “I like the use of Kīngitanga memoirs such as the karanga, the discussion amongst the chiefs (although some parts are electronically manipulated), and the speech at the end that confirms Pōtatau’s ascending to the throne. The sound memoirs, and Māori sound culture were relevant to the context of this composition, the Kīngitanga. It makes this piece of music seem real” (Kōmene, personal communication, 2012).

4.12 Chapter Summary

This chapter provided a comprehensive examination of taonga pūoro (traditional Māori instruments) and the use of these indigenous instruments in music composition. The main aim of this chapter was to construct a framework and practical model for composing taonga pūoro music. Although there were insufficient data about taonga pūoro composition in the Kīngitanga music tradition, the 10 New Zealand works selected specifically for this research assisted with a musical analysis, which led to the construction of a framework and model. In the world of music composition, composers are sometimes reluctant to reveal their compositional process, but this was not the case with those composers who were willing to share their knowledge to support this research.

What the research indicated was the overwhelming interests by New Zealand composers, Māori and non-Māori alike, in extending the repertoire of New Zealand music by integrating taonga pūoro with other music idioms to create new hybrid works. This has led to a national and global exposure of these indigenous Māori instruments in New Zealand (after a long period of silence) and globally. Also the influences that taonga pūoro musicians have had on other musicians, especially those in the Western music realm, in swaying them towards improvisation rather than being directed by a set music score.

Now that a deeper understanding and appreciation of taonga pūoro has been established, the whāriki (flax mat) has been laid with these unique instruments, so that this research can progress towards the integration of taonga pūoro with waiata Māori, and New Zealand electroacoustic as discussed in the next chapter.

TITO WAIATA - TITO PŪORO
Extending the Kīngitanga Music Tradition

CHAPTER FIVE

Tito Pūoro - Tito Electroacoustic

Construct a Framework and Practical Model For Composing
New Zealand Electroacoustic Music
Original Compositions

You have sound

the sound has a meaning

and no meaning can exist without a sound to express it.

In music, it is the sound element which takes over.

(quoted by Claude Levi-Strauss)

5.1 Introduction

How can New Zealand electroacoustic music and digital technology be used to enhance Māori music, and extend the Kīngitanga music tradition? To answer this question, a musical analysis of 10 New Zealand electroacoustic music works guided the construction of a framework and practical model for composing in this idiom. Listening to these works and analysing the sound and musical structures, and speaking with composers revealed key features for composing music in this idiom for the Kīngitanga.

Electroacoustic music is new to the Kīngitanga, a tradition that was purely based on traditional forms of Māori music such as waiata, taonga pūoro and kapa haka performances. Until the early 1900s with the introduction of Western music genres, a contemporary Kīngitanga tradition began to evolve where traditional forms were transformed, and merged with Western counterparts for its own purpose. To date, there was no evidence of any Kīngitanga electroacoustic music works.

My research deviated from a traditional Kīngitanga music ethos to a more unconventional idiom, a new musical language that focused more on sound architecture rather than being restricted to waiata (song type) or taonga pūoro (acoustic indigenous instruments) as Landy suggests, the art of sound organisation, also known as electroacoustic music, uses sounds not available to traditional music making, including pre-recorded, synthesized, and processed sounds (Landy, 2007, Front cover insert).

In addition, my study provided an opportunity to promote New Zealand electroacoustic music to a diverse audience that included Kīngitanga leaders, elders, adults, young people, music composers, musicians, electroacoustic and non-electroacoustic audience.

To integrate New Zealand electroacoustic music with Māori and Kīngitanga music traditions, a framework and practical model were constructed to guide the creative process. This idiom provided many possibilities for extending Māori and Kīngitanga music development such as:

- creating hybrid musical works by fusing together waiata, taonga pūoro and New Zealand electroacoustic music,
- electronically enhancing waiata and taonga pūoro works,
- film music to document Kīngitanga history and stories,
- musical productions incorporating traditional and contemporary dances, and
- acousmatic, live and/or mixed media performances.

The original acousmatic composition *Te Tutū Puehu O Te Pakanga Ki Waikato* demonstrated the validity of merging these traditions together. Furthermore, this piece presented a unique musical experience to a diverse audience that focused on connecting and evoking human emotions through sound-based music where the focus was on the sound element.

5.2 What is electroacoustic music?

Electroacoustic music, electronic music, computer music, organised sounds, sound-based music compositions, and sonic arts are current terms used for composing music by arranging an array of sound materials via digital technology and through manipulation create new works. Landy (2007) provides many definitions for electroacoustic music, however in relation to this particular study, electroacoustic music in which electronic technology, now primarily computer-based, is used to access, generate, explore and configure sound materials, and in which loud speakers are the prime medium of transmission - presented acousmatically, live or a combination (pp. 13-14). New Zealand electroacoustic music composer's Marian Mare, Jeremy Mayall and Elizabeth de Vegts all defined electroacoustic music as recorded sounds such as organic, acoustic, synthesised or processed that are arranged to create music via computer technology (Mare, Mayall & de Vegts, personal communication, 2011).

Although there are broad and varied definitions for electroacoustic music, Dean (2009, pp. 11-12) distinguishes two main usages of the term computer music that also refers to electroacoustic music and this research:

- (1) a musical genre category, analogous to the symphony, jazz combo, and the like, in which the computer plays a part in composition, performance, or sonic realisation; and
- (2) a technical discipline, analogous to computer graphics that encompasses many aspects of the computer's use in applications to music.

This research addressed both (1), hybrid and acousmatic music composition, and (2), adapting new technical applications towards hybrid and acousmatic music composition. In addition, exploring the potential usage of electroacoustic music as a separate idiom and in hybrid music composition showed the advantage of computer technology over traditional instruments. As Jordà writes, “while acoustic instruments inhabit bounded sound spaces, especially constrained in terms of timbre, tessitura and physical mechanism, computers are theoretically capable of producing any audible sound, either from scratch (through sound synthesis techniques) or by sampling existing sounds and altering them further through processing” (as cited in Collins and d’Escrivàn, 2007, p. 89).

Since the earliest development of electroacoustic music by Schaefer, Eimert and Meyer-Eppler, many current composers continue to employ *musique concrete*⁴³ and *elektronische musik*⁴⁴ techniques in their works. However, as Leigh Landy points out, technology advancement has overtaken music composition within this idiom:

Although the number of relevant technological developments during this time could be said to be extremely high, its music has known relatively few heroes, at least within contemporary art music, and written scholarship demonstrates a bias towards formalism and therefore much less of one towards the contextual, aesthetic, reception (Landy, 1999, p. 61).

⁴³ *Musique concrete*: is a form of electroacoustic music pioneered by Pierre Schaeffer based upon the manipulation of recordings of real sounds (Vella, 2000, p. 203).

⁴⁴ *Elektronische musik*: led by composer Herbert Eimert and Karlheinz Stockhausen was the desire to work principally in electronically generated sounds (Vella, 2000, p. 204).

While technology has definitely made significant advancements in the 21st century, current composers are also making progress in developing new aesthetics and compositional approaches to create electroacoustic music. This was evident in the large output of creative works that demonstrated a wide range of musical context and settings. Furthermore, New Zealand has embraced this idiom incorporating the multicultural and musical landscape of this country. This has allowed composers to create across idioms and integrate cultural music traditions thus resulting in a pragmatic and artistic approach to music composition. Extending the Māori and Kīngitanga music traditions was part of this new development.

In choosing to integrate New Zealand electroacoustic music with waiata and taonga pūoro, I was interested in exploring the possibilities of this idiom as a contemporary composer, what impact it could have on other musicians or artists musically, and what effect it could have on a Māori and Kīngitanga audience in experiencing hybrid music. As a composer, and in partnership with digital technology, I was able to generate, create and manipulate sounds within a studio-based setting to create my own music. A challenge was reproducing/making sounds to reflect Māori and Kīngitanga life, and bring life to this tradition through sound. As Dean (2009, p. 4) comments, “the long standing prejudice that electronic music did not sound sufficiently ‘human’ was progressively overcome”, by current hardware and software for composition. The use of cultural sounds, acoustic instruments (taonga pūoro), and human voices (waiata, and speech) also addressed this issue and aimed to connect the audience to ‘human life’ and the Kīngitanga culture. Technology also provided the means for transmitting this music via loudspeakers to an audience (acousmatic sound performance).

One aspect of electroacoustic music is “its capacity to generate and utilise, in principle, any sound” (Dean, 2009, p. 5). Electroacoustic music presents an array of unfamiliar sonic components, articulated into meaningful structures that need to be crafted into sound-based music so that the listener is free to envisage. As Dean suggested, “what is required is the capacity to recognise sonic features and their recurrence, since music is one of the most repetitive of the temporal arts, and then to construct meaning therefrom” (2009, p. 5). This research provided an ‘experimental and experiential space’ to create hybrid music by integrating waiata, taonga pūoro and New Zealand electroacoustic music, in order to narrate the Kīngitanga history and stories. However, the creation of the original compositions in this thesis was influenced by my own

cultural, musical and educational experiences and my ability (knowledge and skill base) to create something new, innovative and interesting musically.

As the research aimed to extend Māori and Kīngitanga music traditions, but it also expanded my own knowledge of composing within this idiom. An important aspect of this research was to push the boundaries of music creation in new ways not yet discovered from a Māori perspective. The generation of a framework and practical model for composing New Zealand electroacoustic music (from a Māori perspective) and hybrid music (by integrating waiata, taonga pūoro and New Zealand electroacoustic music) aimed to produce a new found 'Māori hybrid musical genre' by combining two music traditions and three musical idioms thus adding to this developing art form. Furthermore, the twist and turns during the 'experimental and experiential stages' of what works and what needed to be rejected was also an important part of this creative practice-led research.

5.2.1 Global Electroacoustic and Indigenous Music

Globalisation, and the growth of mass media and new technologies, provide opportunities for world-wide communication, and music creation, especially in the area of electronic arts (and electroacoustic music). According to Robert Gluck, ever-since the 1980s composers from cultures outside the birthplace of electroacoustic music, Europe and North America, have begun to integrate traditional elements within electroacoustic music (Gluck, 2005, p. 1). Māori music is no exception, and has been imported into New Zealand electroacoustic music compositions.

Global and indigenous electroacoustic music provided a new pathway for non-Western cultures to showcase their cultural heritage. By using this idiom they were able to import traditional instruments, sounds from local geographical environments, wild life, indigenous languages, speech sounds and songs, indigenous concepts, motifs and musical forms. In turn, new creative works were composed that transformed their traditional music, and created an innovative contemporary art-form to promote their unique culture to the world.

As composers became exposed to electroacoustic music and the means to create it, they often embrace its aesthetics and techniques at home and abroad. This prompted the

establishment of music institutions and recording studio's in America and Europe, and later spreading to other countries. The introduction of these music studios produced many indigenous composers of electroacoustic music. Such studios were founded in the 1950s in Argentina and Chile; the 1960s in Israel; the 1970s in Mexico; the 1980s in China; and finally, in the 1990s in Turkey and Korea (Gluck, 2005, p. 1).

The fusion of electroacoustic music with indigenous music traditions world-wide has pathed a way for integrating traditional and contemporary aesthetics in music composition. Examples of indigenous electroacoustic music include: *Polytope de Persépolis* (1971) composed by Iannis Xenakis, who retells the story of the conquest of Babilonia by Cyprus the Great, founder of the Persian empire; *Maariv* (2000) by Bob Gluck, who created a Holocaust lament, and *Dream Reverberations* (1997) by Dajuin Yao, a Chinese composer that featured oriental elements in sound. A new art-form, and acceptable global musical expression amongst indigenous cultures has emerged as described here by Collins and D'Escriván, "fruitful crossovers with other media and arts have allowed it to reach new audiences and to become an accomplice in many forms of expression" (Collins & D'Escriván, 2007, p. 1) .

My first encounter with indigenous electroacoustic music was listening to *Ancestros* composed in 1986 by Ricardo Dal Farra in collaboration with Jorge Cumbo. The word *Ancestros* translates as ancestor, and Dal Farra and Cumbo wanted to express ancestry and culture of the Andes people through traditional instruments including the quena⁴⁵, quenacho⁴⁶ and the antara⁴⁷; ancient aerophone instruments of the Andean people. According to Dal Farra, "the instruments were processed through digital units to obtain delay, transposed and reverberated versions of crude material" (Dal Farra, personal communication, 2011). By using the electroacoustic music idiom, Dal Farra and Combo were able to add heavy reverb to these intricate instruments, creating a sense of space and high altitude that reflect the Andes mountains, and its people.

This nine minute and one second composition created an ambiance of Adean life style in the high mountain regions of the Andes mountains in South America. In addition, the instruments created a unique timbre and backdrop to the living conditions of the Quechuas, Aymaras and other peoples that lived roughly in the area of the Inca Empire

⁴⁵ *Quena*: notched end-blown flute.

⁴⁶ *Quenacho*: a low register quena.

⁴⁷ *Antara*: a set of graduated flutes joined together in a raft shape.

prior to European contact. Personally, this music presented an array of airy and haunting sounds of acoustic and processed sounds. The piece moves in and out of realism and abstract soundscape music, and in parts an overlapping of mixed melodies and harmonics, but returning back to the pure organic sounds of these traditional instruments. The composition gave these instruments, dual voices - acoustic and electroacoustic.

The study of a diverse range of indigenous electroacoustic music that fused traditional music with a contemporary idiom for its own purpose, inspired me to further investigate the value of New Zealand electroacoustic music for Kīngitanga purpose. Part of this world music included Māori and Kīngitanga music where waiata and taonga pūoro were integrated with New Zealand electroacoustic music to convey a new musical expression.

5.2.2 New Zealand Electroacoustic Music



Figure 36 Douglas Lilburn (Courtesy of Turnbull Library).

New Zealand electroacoustic music began with the work of Douglas Lilburn (1915 - 2001) who established the studios at Victoria University of Wellington in the 1960s (Dart, Elmsly & Whalley, 2001, p. 13). Lilburn, known as the father of Electroacoustic music in New Zealand influenced a generation of composers to follow in his footsteps such as John Rimmer, John Cousins and Denis Smalley, to name, but a few. These

composers learnt and worked alongside Lilburn thus providing a platform for other New Zealand composers to create works that highlighted the unique sound of New Zealand electroacoustic music. Other composers included John Elmsly, Eve de Castro Robinson, John Coulter, Ian Whalley, Susan Frykberg, Michael Norris, Chris Cree Brown, Jack Body, Ross Harris, Dugal McKinnon, and Jason Erskine. A new emerging generation of New Zealand electroacoustic music composers have continued this tradition, to which I consider myself one.

Lilburn gave the idiom a distinct New Zealand voice with an emphasis on using local environmental sound as source material, and thinking in sound images rather than music, all of which was in sharp contrast to the electronically generated sounds favoured in, say Cologne (Dart, Elmsly & Whalley, 2001, p. 13). In his work, *The Return* (1965), Lilburn kept true to a distinctive New Zealand voice by incorporating sounds of the environment, Māori culture, Polynesian mythology and a poem by Alistair Campbell. Technically, Lilburn fused together musique concrete by Schaeffer and elektronische by Eimert and Meyer-Eppler during the production. The source material provided the backdrop to a unique New Zealand sound (musical analysis).

New Zealand electroacoustic music was influenced by cultural, aesthetic, environmental and technical forces demonstrated through current and emerging practices. This combination allowed composers to develop their individual processes and aesthetics that determine their own style and trait in music creation.

Although aspects of Lilburn's influence was evident in New Zealand works, composers have developed a stylistic diversity largely influenced by international styles and techniques that embrace the rich musical landscape of New Zealand's vast cultural intermix. This has led to major streams in New Zealand electroacoustic music composition as described by Dart, Elmsly and Whalley:

- Acoustic and electroacoustic works that captured acoustic instruments and electronic and computer music media; and experimenting with combining the idioms.
- Māori, Pacific and Asian instrumental works that featured these indigenous instruments in various musical context thus celebrating the unique sound of the Pacific.

- Sound culture, installations and mixed media works where New Zealand electroacoustic music is brought to life where the sonic and the visual intermarry into a musical spectacle.
- Environmental influences and birdsong works that highlight the natural timbre of the New Zealand landscape, similar to that of soundscape compositions characterised by the presence of recognisable environmental sounds and contexts, the purpose being to invoke the listener's associations, memories, and imagination related to the environment and wild life.

(Dart, Elmsly and Whalley, 2001, pp. 14-16).

Furthermore, Dart, Elmsly and Whalley state, “computer music is certainly not confined to the academy” (Dart, Elmsly & Whalley, 2001, p. 16). New Zealand electroacoustic music has made a major contribution to global and national popular music such as world music, dance music, film and television, radio and commercial music.

One thing that makes New Zealand electroacoustic music unique was the range of sound material from the New Zealand environment, taonga pūoro and Māori waiata, New Zealand history and motifs, Kaupapa Māori (Māori motifs), and New Zealand poetry and stories. These sound materials depict the environment, the people and a distinct way-of-life in Aotearoa, New Zealand. This research continues the tradition of music making by capturing the distinct sound of New Zealand, Māori and the Kīngitanga.

The collaboration between composers in New Zealand electroacoustic music composition is nothing new, and has developed over time. These partnerships have created works that focused on waiata, taonga pūoro and New Zealand electroacoustic music as separate idioms, or a mixture of the three. This was evident in works such as *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 2003); *Te Waiata* (Maré & Barton 2006); *New Communication* (Mayall, Peters, Horo & Nunns, 2010), and more recently on the global stage, *Mittsu no Yugo* (Whalley, Hall, Gilmour, Nunns, Larsen & Gemo, 2010). These collaborations in music creation allowed composers and musicians to connect with one another by sharing knowledge, musical influences and experiences, ideas and skills in crafting music.

New Zealand electroacoustic music is a branch of a global musical phenomenon. As an art form, this research was an individual attempt to create innovative music as part of the human communication – as an individual within a community setting. – in order to extend Māori and Kīngitanga music traditions. Although the Kīngitanga music tradition is community based with its own unique musical system, it does entail individual, or group collaboration in composing music, song and dances to increase its inventory. Personally, I feel part of that community-based tradition as a contemporary composer wanting to express ‘human experience’ and the Kīngitanga history through a new musical idiom. Although my view of musical change or musical adaption may not be shared with a Māori or Kīngitanga audience, it provided an opportunity to expose electroacoustic music to such an audience to experience, and make their own judgment. Whether this idiom is accepted or rejected as part of the Kīngitanga music tradition is not guaranteed but time will tell.

In an attempt to create hybrid music by integrating waiata, taonga pūoro and New Zealand electroacoustic music, this research set out to generate a framework and practical model so that I could express my concepts, aspirations, experiences, and musical influences through the electroacoustic music medium for Kīngitanga purpose. As Blacking (1995, p. 31) stated “the function of music is to enhance in some way the quality of individual experience and human relationships; its structures are reflections of patterns of human relations, and the value of a piece of music is inseparable from its value as an expression of human experience. In my opinion, music brings people together no matter what idioms are employed. As Blacking (1995, p. 31) specified, ‘its structure (music) need not be understood nor need its style be familiar to the listener’”, it is the experience of listening to something unique and innovative that draws the audience to respond and interpret such an experience.

5.2.3 New Zealand Electroacoustic Music and Waiata

Prior to the arrival of European to New Zealand, the Māori tradition was an oral and aural tradition where knowledge was passed down from generation to generation through pūrākau (myths and legends), karakia (incantations), whakapapa (family and tribal genealogy), kaumatua and kuia (tribal elders), te reo Māori (Māori language), whakairo (carvings), whaikōrero (formal speeches), Te Whare Wānanga (ancient Māori

learning institute), kawa and tikanga (customs and traditions), tohunga (spiritual leaders), haka (dances), and waiata (traditional songs).

Today, ancient waiata that has survived prior to European settlement, and contemporary waiata created by a new generation of Māori composers can still be heard on the marae, at important Māori social gatherings, kapa haka performances, tourist attractions, and entertainment events. Māori waiata has also been exposed through various mediums including film, television, radio, commercial music, internet, ipod, CDs, DVDs and live performances. Waiata is definitely an important Māori art-form that has evolved over time from Hawaiki⁴⁸ to Aotearoa, and via digital technology undergone globalisation. There have been numerous waiata composed to promote the Māori culture and language, and in return, the high output of contemporary Māori waiata has increased the repertoire of New Zealand commercial music. All waiata have been recorded by a record label, and distributed through retail shops or downloaded via iTunes. Although these waiata have been electronically enhanced for playback does not make them an electroacoustic music composition. They are compositions that have been electronically improved for commercial distribution.

To date, there are no works that demonstrate the combination of waiata and New Zealand electroacoustic music specifically for the Kīngitanga. However, the New Zealand electroacoustic music collection have revealed how composers have combined narration, speech and song within electroacoustic music. My research explored the treatment of the human voice in electroacoustic music whether it be poetry, speech, or song. Hettergott (1999) have both agreed that the human voice in sonic composition provides an array of choices from: speech - normal speech and (un)processed text; voice - song-like or melismatic/vocalising either pre-recorded or live; and matter - due to the applied transformation, manipulation (Hettergott, 1999, p. 557).

This research explored and experimented with fusing traditional and contemporary Māori waiata with New Zealand electroacoustic to express the Kīngitanga. The construction of a framework and model for composing New Zealand electroacoustic music that integrated Māori waiata led to the original compositions *Te Kōtuku*

⁴⁸ *Hawaiki*: Hawaiki is the homeland of the Māori, the original home of the Māori, before they travelled across the Pacific Ocean to Aotearoa, New Zealand.

Rerengatahi, a traditional lament to Te Arikinui Te Atairangikaahu, and *Ngā Pou Ariki*, a modern action song that celebrates the Kīngitanga.

5.2.4 New Zealand Electroacoustic Music and Taonga Pūoro

Since the 1980s the revitalisation of taonga pūoro has inspired further research work, the making and playing of taonga pūoro, and music compositions that incorporated these traditional Māori instruments. More so, the revitalisation has given these instruments a voice to promote New Zealand's indigenous music to the world. These instruments have been introduced into education learning programs, conferences and workshops, marae demonstrations by Hirini Melbourne and Richard Nunns, Kapa Haka performances, and featured in numerous music compositions.

Taonga pūoro have become popular in a variety of music genres such as pop, reggae, dance tracks, movie soundtracks, waiata and mōteatea compositions, kapa haka performances, choral and religious music, and instrumental music. This highlighted the 'cross pollination' of these instruments within New Zealand music itself. In turn this reflected Lilburns notion to create a unique New Zealand voice with an emphasis on using local environmental sound as source material. Extending Lilburns notion, this research promoted taonga pūoro and waiata as part of the Māori indigenous culture. It was suggested here that the New Zealand voice celebrated cultural identity, claiming our special place in the South Pacific.

The release of *Te Ku Te Whe* (Rattle, 1994) produced the integration of these instruments with digital music technology thus producing fresh, new works never heard before in New Zealand or world-wide. According to Dart, Elmsley and Whalley, "the CD *Te Ku Te Whe* features a number of contemporary pieces played on traditional Māori instruments, yet recorded with heavy reverb at times, giving the impression that the sounds might have been electronically generated" (Dart, Elmsley & Whalley, 2001, p. 14).

Since *Te Ku Te Whe* there have been an influx of other compositions and albums that capture the unique sounds of Māori instruments. The fusion of taonga pūoro and electroacoustic music has also received international acclamation through film soundtracks such as *Utu* (1983), *Once Were Warriors* (1994), and *The Whale Rider*

(2002). In addition, Richard Nunns provided taonga pūoro sound samples for *The Lord of the Rings Trilogy* (2001, 2002, 2003), *The Land Has Eyes* (2004) and *The Flight of the Albatross* (1995).

Continuing the momentum of taonga pūoro popularity, and the evolving world of New Zealand electroacoustic music, this research explored ways to merge these two idioms together. The intention was to take the listener on a musical journey back in time to ancient Hawaiki, and evoke them with the enchanting sounds of taonga pūoro. Through time travel the listener was quickly transported back to the 21st century, still engaging with the sounds of old within a contemporary setting.

5.3 Towards a model for composing New Zealand electroacoustic music

Because electroacoustic music is a complex heterogeneous discipline, and a musical genre with a large typology of subgenres, my research focused on historical, cultural, musical, technological and aesthetic aspects of music composition that would benefit the Kīngitanga. By considering past and current approaches of New Zealand electroacoustic music composition, I was able to construct a model specifically for this research, and create new works dedicated to the Kīngitanga.

Towards a framework and practical model for composing New Zealand electroacoustic music for Kīngitanga purpose, the ten New Zealand works were examined to comprehend the composer's thinking and compositional processes. The main purpose of analysing these works was to find out, how does this music actually work, and how can it be applied to the Kīngitanga music tradition.

In carrying out this investigation as a researcher, a Māori wahine, and a tribal member of the Kīngitanga, this study was clearly from a Māori perspective in music composition. My Māori and Kīngitanga music knowledge and experience became one fibre of the investigation, and the Western music tradition of electroacoustic music, the other. The task at hand was to find commonalities between the two traditions with considerations towards historical, cultural, social, and musical aesthetic aspects that complimented one another.

In listening to a diverse range of compositions revealed interesting motifs, sound materials used, how the sound source was sequenced and layered, technical approaches in computer music, the commonalities and differences, and the composers background and musical experiences as detailed in the next section.

The ten New Zealand electroacoustic music works were carefully analysed by:

- Listening to the music,
- examining musical and sound structure,
- context and
- meaning (semiotics).

Although, the principle of music analysis has been variously criticised, especially by composers, such as Edgard Varèse's claim that, "to explain by means of [analysis] is to decompose, to mutilate the spirit of a work" (as cited in Bernard, 1981, p. 1). Varèse's claim poses two notions:

- First, one (seen as an outsider, interpreting-listener) that analyses the work of another will only gain a partial understanding of the composition rather than a holistic overview;
- while another that not only undertakes a musical analysis of someone's creation, but speaks directly with the composer or draws on the composers explanatory notes, gain a deeper and meaningful appreciation of the philosophy, motif and compositional process itself.

Applying Varèse's principle whilst analysing the New Zealand electroacoustic music works, I saw myself participating as an outsider, analysing music as an interpreting-listener; and furthermore taking time out to comprehend musical meaning through further extensive data collection. This indicated a deeper interest in the person-composer, their musical creation, and what makes their composition work from a compositional and musical standpoint. Jacques Chailley's theory states,

Since analysis consists of 'putting oneself in the composer's shoes,' and explaining what he was experiencing as he was writing, it is obvious that we should not think of

studying a work in terms of criteria foreign to the author's own preoccupations, no more in tonal analysis than in harmonic analysis (Chailley, 1951, p. 104).

In addition Blacking writes, "when dealing with another music tradition from your own, there is a need to consider a context-sensitive analysis of the music in culture" (Blacking, 1973, pp. 17-18).

To construct a framework and generate my own practical model for composing New Zealand electroacoustic music, the analysis of these works clarified cross-over techniques and compositional approaches that could be applied to the Kīngitanga tradition. The analysis included:

- The structure. By using Sonic Visualiser and EAnalysis software tools, I was able to study musical and sound structures of the piece.
- The concept, compositional and production process, presentation, performance and theoretical scholarship. To obtain an overall view of the creation of the piece from conceptualisation to realisation.
- Musical and sound analysis. By studying the musical and sound source used, I was able to understand the choices composers made in selecting sound materials for musical purposes.
- Composer's annotation. By reading the composers notes, I obtained their intentions, concepts, and processes towards music composition.
- The 'deconstruct in order to reconstruct' approach. The concept of analysing a piece of music by deconstructing its form, and reconstructing that form to create new works.

5.3.1 New Zealand Works

After listening to a number of interesting New Zealand electroacoustic music, the ten works were selected for the following reasons:

- Variation of interesting motifs. Table 18 (p. 200) provides the different motifs for each of the works. Two examples that differ from one another, but relevant to this study included: *Te Hau Kuri - Dogs Breath* (Melbourne and Nunns, 2003) and the use of various taonga pūoro in Māori story telling; and *Kasumi*

(Whalley, 2003) where Whalley merges Japanese poetry, and Māori music traditions into a hybrid musical exchange.

- Different ethnicities and musical backgrounds of composers. There was a diverse range of New Zealand composers from different ethnicities and musical experiences. Well established New Zealand electroacoustic music composers such as Lilburn, Smalley, Whalley, Young, Harris, to name but a few, join new developing composers in this idiom like Mayall, Maré, Burton, and Spark. All composers bring their unique attributes to the idiom, and furthermore a mix of interesting concepts such as *This is Christopher* (Spark, 2011) and the use of pre-recorded voices and the process of learning to speak, and *Mosaic* (Harris, 2007) that created the real and abstract ambience of water. Both pieces inspired the use of voice, and the environmental sounds within a composition.
- Sound materials used. Each work was based on the collection of organic, acoustic, electroacoustic and processed sounds that were relevant to their compositions. Lilburn's *Poem in Time of War* (1979) used a mixture of natural and electronic sounds to reflect his personal feeling about the Vietnam War, and similar to Mayall's *New Communication* (2010) used an ensemble of ancient and modern tools for communicating at a live performance. Both composers have carefully selected sound source to convey their motifs and intentions to the audience.
- Thinking and compositional processes. Although it was difficult to know what a composer was thinking at the early stages of composing music, there was a need to meet with composers personally to discuss their processes. In addition, obtaining annotation notes of their works along with transcriptions of the interviews gave me a better insight into the person, the composer, and their compositions. Personal communication with Marian Maré (2012) who also gifted me her album *Te Tākoha - Regenesis* (2006), defined her thinking and compositional processes towards the composition of *Te Waiata - The Song* (2006). According to Maré, "this particular piece incorporated the live recording of the last kōkako bird in this forest with environmental sounds, electronic sounds and sequenced music. I wanted to capture the natural living space of the kōkako and enhance this world with electroacoustic music" (Maré, personal

communication, 2012). For the purpose of my research this piece was significant in the choice of motif, the collection of relevant sound materials, and the final arrangement of these sounds via digital technology

- Technical skills in computer music. All these works required technical skills in the use of digital technology. On the subject of technology, Whalley's *Mittsu no Yugo* (2010) made full use of the digital realm that included acoustic instruments with effects, and the internet to perform live between New Zealand, Canada, and China. Technology used were MAX/MSP patches, effects pedal and wind synthesiser, looped manipulated violin samples, spectral beds, rhythm and effects via Internet2 and digital video communication. The performers required technical skills in working each piece of apparatus to make music.
- Musical virtuosity. These works proved the diversity of composers with different musical backgrounds, experiences, and music palate. By studying each of the works revealed the person behind the composition, and their musical strengths and developments. In *Te Hau Kuri - Dogs Breath* (Melbourne and Nunns, 2003) the musical genius of Melbourne and Nunns provided the sound sample of various taonga pūoro instruments. Melbourne provided the motif of retelling the story of the Okiwa wind with these instruments, while Ian Whalley added his technical skills in digital technology, and musical virtuosity in the layering of these recorded taonga pūoro samples to make musical sense. This was an example of collaborative effort in music creation based on three individuals musical virtuosity.
- Sound architecture. New Zealand electroacoustic music is sound design and architecture. These composer's have worked with sound to create music in various ways such as soundscape evident in *Te Waiata - The Song* (Maré & Burton, 2006) and *Mosaic* (Harris, 2007); sound culture in *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 2003); voice narration and real time tapes in *Speak Volumes* (Young, 2000) and *This is Christopher* (Spark, 2011); hybrid cultural mix in *Kasumi* (Whalley, 2003) and *Poem in Time of War* (Lilburn, 1979); poetry and electronic sounds in *The Return* (Lilburn, 1965); and collaborative live performances in *New Communication* (Mayall, 2010) and *Mittsu no Yugo* (Whalley, 2010).

- Commonalities and differences in music creation. Each piece of music was unique in one way or another. Commonalities that were present in these works included the use of digital technology (hardware and software), sound collections whether organic, acoustic, electroacoustic or processed, horizontal and vertical layering technique, the use of effects to manipulate sounds, musical elements, and graphic scoring. Some differences included fixed-media or live performances, motifs, selection of sounds, individual composition to group composition, hybrid cultural mix, and different use of musical elements.

Tables 17a and 17b provide the collection of ten New Zealand electroacoustic music works that supported the construction of a framework and practical model. The listing of the ten New Zealand works included the title, appendix reference to view the musical analysis, the album, track and date released, duration and composer/s with a brief summary about the composition.

NEW ZEALAND ELECTROACOUSTIC MUSIC COLLECTION			
Appendix /Title	Album	Duration/ Composer	Brief Information
7.1 <i>Te Hau Kuri</i> (<i>Dog's Breath</i>)	Track 1 NZ Sonic Art III (2003)	4:45 Hirini Melbourne Richard Nunn	The sound of nine traditional Māori instruments used in this piece were deliberately chosen, and arranged to musically retell the story of the Okiwa wind.
7.2 <i>Kasumi</i>	Track 5 New Zealand Sonic Art III (2003).	7:47 Ian Whalley	In <i>Kasumi</i> (for instrument(s)/ voice and tape) the original sounds provided the basis for electroacoustic manipulation and integration of the work. Based on the text, the composition was constructed using parallel narratives like a folk tale, juxtaposing simple binary elements.
7.3 <i>New Communication</i>	Personal recording by composer (2010).	8:26 Jeremy Mayall	The concept for this work was based on 'tools of communication,' mixing ancient tools of the Māori (taonga pūoro) with modern tools of Western society (Light table, cell phones), and how these tools related to one another in an electroacoustic live performance with audience participation.
7.4 <i>Te Waiata (The Song)</i>	From the Album Te Tākoha/ Regenesis (2006).	4:14 Zamaré (Marian Maré & Samuel Burton)	<i>Te Waiata (The Song)</i> was a piece with waiata and soundscape. The lead singer was the kōkako bird.
7.5 <i>Speak Volumes</i>	Track 4 New Zealand Sonic Art (2000).	9:07 Miriam Young	The piece reflected on the nature of memory: slippery, fragmented and piecemeal, distorting, but immense importance to a sense of personal identity; an anchor of the past and a compass with which to map the future.
7.6 <i>The Return</i> (1965)	CD 3 - Track 2 Douglas Lilburn Electroacoustic Works (2004).	17:07 Douglas Lilburn	This electroacoustic piece included a poem by Alistair Campbell called <i>The Return</i> , the sound image by Douglas Lilburn narrated by Tim Elliot, the Māori voice by Mahi Potiki, and technical supervision by Willi Gailer. <i>The Return</i> , had always seemed to me a hauntingly mysterious, beautiful imaginative work (CD Program Information).

Table 17a
New Zealand Electroacoustic Music Collection

NEW ZEALAND ELECTROACOUSTIC MUSIC COLLECTION			
Appendix /Title	Album	Duration/ Composer	Brief Information
7.7 <i>Poem in Time of War</i> (1979)	CD 2 – Track 2 Douglas Lilburn Electroacoustic Works (2004).	15:02 Douglas Lilburn	<i>Poem in Time of War</i> was based on Lilburns personal feelings (and those of the New Zealand public) towards the Vietnam War. The poem (and all oriental poems are sung) was chosen because of its poignant simplicity and because it seemed traditionally authentic (CD Program Information).
7.8 <i>Mosaic</i>	CD - Track 7 Sound Barrier - Music of New Zealand (2007)	7:00 Ross Harris	The water sounds for <i>Mosaic</i> were collected by the composer from Paekakariki, on the Kapiti Coast, and Örö, in Sweden. They are transformed into their electronic equivalents and juxtaposed with a slowly evolving pitch structure.
7.9 <i>This is Christopher</i>	Personal Composition (2011).	7:54 Jenny Spark	<i>This is Christopher</i> was a piece about the human voice, and family relationships. I tried to weave these ideas together to create a journey which reflects one we have all gone through: the process of learning to speak (Spark, 2011).
7.10 <i>Mitsu no Yugo</i>	Recorded in real-time using Internet2 (Whalley, 2010).	12:05 Composed by Ian Whalley.	Internet2 through real-time digital audio provides the opportunity for electroacoustic music practioners to connect with, bridge, amalgamate, and lead diverse sound-based music traditions; facilitating new hybrid sonic art forms. Performed by Lara Hall, Hannah Gilmour, Richard Nunns, David Larsen and Bruce Gremo

Table 17b
New Zealand Electroacoustic Music Collection

The analysis included listening to the music, gathering the composers' explanation into the composition process, the use of digital technology and the required skills and techniques to compose music, and the performance.

Each work was unique and revealed a distinctive New Zealand sonic art-form that encompasses Kaupapa Māori (Māori motifs), New Zealand and Pacific motifs. In reference to music creation it was clear from these works that no attempt had been made to integrate waiata, taonga pūoro and New Zealand electroacoustic music into a hybrid creation. This research addresses this new concept and will be discussed in Chapter Six.

5.3.2 New Zealand Works and Motifs

The variation of motifs of the ten New Zealand electroacoustic music works supported this research and revealed a Pacific cultural mix of musical inventions. Keeping with the distinctive voice of New Zealand electroacoustic music the following motifs (Māori and non-Māori motifs) were evident as illustrated in Table 18:

Title and Reference	Motif
<i>Te Hau Kuri (Dog's Breath)</i> Appendix 7.1	Kaupapa Māori The story of the Okiwa wind. Folk tale from Ruatoki, Tūhoe region.
<i>Kasumi</i> Appendix 7.2	Kaupapa Japan Text from Manyoshu, number 4290 by Otomo no Yakamochi written on 23 February, year 753.
<i>New Communication</i> Appendix 7.3	Kaupapa Ao Hou Live performance with audience participation based on 'tools of communication' in the 21 st century.
<i>Te Waiata</i> Appendix 7.4	Kaupapa Māori and Kaupapa Aotearoa. Environmental and bird call music featuring the kōkako bird.
Speak Volumes Appendix 7.5	Kaupapa Ao Hou This piece borrowed fragments of memories from real time tapes that documented the past and a compass to the future.
The Return (1965) Appendix 7.6	Kaupapa Māori and Kaupapa Aotearoa Imaginative electroacoustic work based on the poem by Alistair Campbell <i>The Return</i> .
<i>Poem in Time of War</i> (1979) Appendix 7.7	Kaupapa Pakanga Based on Lilburns personal feelings (and those of the New Zealand public) towards the Vietnam War.
<i>Mosaic</i> Appendix 7.8	Kaupapa Aotearoa and Kaupapa Wai The mosaic sound of water in its organic and electronic timbre and texture.
<i>This is Christopher</i> Appendix 7.9	Kaupapa Whānau and Kaupapa Reo Using voices from a 30 year old tape recording of Christopher inspired this piece of music.
<i>Mittsu no Yugo</i> Appendix 7.10	Kaupapa Ao Hou The concept and score was composed by Ian Whalley (2010). This piece included input from musicians from three different countries, playing live via internet.

Table 18

Motifs

New Zealand Electroacoustic Music Collection

Māori terminology

Kaupapa Māori: Māori motif, storytelling, traditional.

Kaupapa Japan: Motif that featured an ancient text from Japan using taonga pūoro instruments to express the text.

Kaupapa Aotearoa: New Zealand motif (the natural environment).

Kaupapa Ao Hou: Motif that expressed a contemporary world, new concept.

Kaupapa Whānau: Personal family motif

Kaupapa Reo: Language and voice motif.

Kaupapa Wai: Motif that featured water, sea, river.

Kaupapa Pakanga: War motif

To extend the Kīngitanga music tradition, the sound culture element needed to be upfront when constructing a framework and practical model. This connects the audience to the Māori sound world, and in turn familiarises them with the Kīngitanga. The delicate voices of taonga pūoro, the Māori language (speech and song), and Māori legends were evident in the New Zealand electroacoustic music works collection. The sound culture featured in all these works that echoed Māori music, Māori folklore, and Māori as the indigenous culture of Aotearoa. However, these sound cultures were used for different reasons and in different contexts. For example the ensemble of various taonga pūoro in *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 2003) provided the music, the gestures (wind and dog) and narrated a Māori myth. In contrast, these traditional instruments were used as a communicative tool in *New Communication* (Mayall, 2010) demonstrating different mediums and technologies of communication, from ancient to contemporary.

Environmental soundscape is a form of New Zealand electroacoustic music characterised by recognisable environmental sounds that prompted memories of place and local events. This form of music was detected in *Te Waiata - The Song* (Zamaré, 2006) *Speak Volumes* (Young, 2000), *The Return* (Lilburn, 1965), *Poem in Time of War* (Lilburn, 1979), and *Mosaic* (Harris, 2007). Applying Lilburn's notion of using local environmental sound material, and thinking in sonic images rather than music, these works succeeded in connecting the listener to place, time and setting. The interesting factor here is how the composer recorded environmental sounds, and how these sounds were used in a composition. All these works used organic and processed environmental sounds to convey their message. For example *Te Waiata - The Song* (Zamaré, 2006) used the organic sounds of the forest and the kōkako bird accompanied by electronic music and Māori waiata. This piece mourned the last living kōkako bird in this forest. On the other hand, *Poem in Time of War* (Lilburn, 1979) integrated minimal organic environmental sounds with computer generated sound images that reflected the Vietnam War, a memory of battle scars and politics of war, by way of sound.

Further to environmental soundscape, *Mosaic* (Harris, 2007) was an interesting piece that featured the sound of water. The composer collected the sound material from various locations that included Paekakariki on the Kapiti Coast of New Zealand, and Örö in Sweden. The sound materials were transformed into their electronic equivalents and juxtaposed with a slowly evolving pitch structure. Musically, the water

accompanied by electronic generated sounds provided the movement and aquatic dramaturgy. This gave an interesting sonicsphere of the unknown world of water, and its characteristics and mood swings. In relation to the original electroacoustic music composition *Te Tutū Puehu O Te Pakanga Ki Waikato*, in this chapter, featured the Waikato River as an important landmark, and necessity, of the Waikato tribes and the Kīngitanga. As Harris has shown the sound of water (no matter where the sound was collected) could be imported and used organically or juxtaposed to give a different timbre, texture as if we can sense, smell, taste, touch water, and gestural meaning to the composition.

The conflict of war was evident in the Kīngitanga history. In considering works that recite war by way of sound images, *Poem in Time of War* (Lilburn, 1979) was a great example. This particular music for poetry (sung) expressed Lilburn's personal feelings and disagreement about the Vietnam War. In this music piece he composed sonic menageries that conveyed the horrors of war through electronic sounds, eerie gong-like sounds, rustling bamboo pipes, screams and whistles, and bombs exploding. Then again he tactfully turned his attention to the human emotions of grief and sorrow, by introducing an Asian poem, sung by a female singer who pines for her husband who was away at war. The poem song revealed the anxieties of whether her husband would return safely or die at war.

Māori, Pacific and Asian instrumental music is another New Zealand approach to electroacoustic music creation. Musical crossroads were evident in today's music compositions, and this was exemplified in *Kasumi* (Whalley, 2003), *New Communication* (Mayall, 2010), *Te Waiata - The Song* (Zamaré, 2006), *Poem in Time of War* (Lilburns, 1979), and *Mittsu no Yugo* (Whalley, 2010). These works demonstrated a new hybrid art-form, and a musical exchange of ideas and expressions. Whalley's *Kasumi* (2003) merged together Māori, Japanese and Pākehā traditions. This piece was based on an ancient Japanese text, each phrase summarising one image or idea that was expressed with the use of seven taonga pūoro. Similarly, Whalley's *Mittsu no Yugo* (2010) meaning three melding to one, was an interactive, live performance in realtime by composers and musicians from New Zealand, Canada, and Beijing. An array of electronic manipulated sounds were integrated with taonga pūoro sound samples, a Canadian buffalo drum, and a shakuhachi flute. This inspired the integration

of New Zealand electroacoustic music with taonga pūoro, and encouraged me to explore the creative space of fusing these music idioms for Kīngitanga purpose.

The human voice and human relationships were very much a special part of Māori and Kīngitanga music traditions. This was portrayed in *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 2003) and the relationship between Tāneatua and his pet dog Mariko. After the death of Mariko, his spiritual voice became the Okiwa wind that resonated throughout the Ruatoki Valley, and protected the people of the Tūhoe tribe. In Spark's *This is Christopher* (2011) was about the relationship between the composer, her little cousin Christopher, and grandmother. The voice was the main feature in this piece and revealed Christopher learning to speak, the grandmother teaching nursery rhymes, and spoken dialogues. This composition used snippets of a 30 year old cassette recording, mixed with live voice recording, and electronic sounds.

Finally, storytelling whether fiction or non-fiction was an important oral tradition of the Māori and the Kīngitanga. Again, the story teller (oral means) and audience (aural means) were the mediums used to narrate stories via sonic images and music. Music was a powerful idiom for telling stories, and this was evident in *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 2003), *Kasumi* (Whalley, 2003), *Speak Volumes* (Young, 2000), *The Return* (Lilburn, 1965), and *Poem in Time of War* (Lilburn, 1979). In Young's *Speak Volumes* she used sonic images as part of her memoirs. The focus here was the nature of memory that could be fragmented, slippery, and distorted at times but immensely important as a sense of personal identity. Furthermore, her affinity with the ocean conveyed her deep respect and fear, and linked her to place of upbringing. In abstract story telling Lilburn's *The Return* (1965) was a compelling mysterious, beautiful and imaginative piece of music. Inspired by Alistair Campbell's poem *The Return*, Lilburn arranged a mixture of sound images, sound culture and electronic sounds as the background to the main actor, the poem (voice element).

5.3.3 New Zealand Works and Musical Crossroads

New Zealand electroacoustic music works has revealed a musical crossroad that integrated a diversity of music traditions from New Zealand's multicultural backbone. Through examination, I have identified certain commonalities, differences and limitations in music creation. As a result, I was able to confirm what worked, and what didn't work for the Kīngitanga music tradition.

As Māori and the Kīngitanga were closely related with the natural environment through cosmological and genealogical (Papatūānuku and Ranginui, and their sons⁴⁹) connections, it was important to include natural sounds that connected the listener to place, time and historical events. *Te Waiata - The Song* (Zamaré, 2006) was a fine example of connecting the listener to the forest and kōkako bird, with minimum manipulation of recorded organic sounds. In contrast, I found *Mosaic* (Harros, 2007) an interesting piece that featured water where organic and manipulated water sounds created two sonic worlds; natural and abstract. The composer Ross Harris not only incorporated the natural sounds of water, but through transforming these sounds into their electronic equivalents gave water a different personality and character.

The traditional Māori instruments of taonga pūoro were featured in *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 2003), *Kasumi* (Whalley, 2003), *New Communication* (Mayall, 2010), and *Mitsu no Yugo* (Whalley, 2010). The sound culture of the Māori inspired many compositions for different intentions and contexts. Furthermore, since the revitalisation of these instruments, Māori and non-Māori worked in collaboration to extend the use of these instruments for different purposes. *Te Hau Kuri - Dog's Breath* (Melbourne & Nunns, 2003) gave these instruments a dual character: one that was musical, and the other through certain gestures allowed for storytelling. The interesting factor here was the way that the producer, Ian Whalley layered and multi layered the tracks of these live taonga pūoro recordings, where most of the sound samples remained in their acoustic state with minimum manipulation. For the Kīngitanga purpose, the dual voice and character of these instruments were implemented to convey different messages, and meaning within the original New Zealand electroacoustic music composition *Te Tutū Puehu O Te Pakanga Ki Waikato*.

The Māori language in waiata (recited, sung, spoken or written poetry) was evident in *Te Waiata - The Song* (Zamaré, 2006) and *The Return* (Lilburn, 1965). The two examples presented different use of the Māori language in song. In *Te Waiata*, the composer Zamaré wrote a Māori poem to set the scene, however the Māori words were never sung or spoken. The electronic string music and environmental sounds set the tone and mood of text. In Lilburn's *The Return* fragments of a muffled, distorted Māori chant was used by changing the speed and adding effects. Although, both works

⁴⁹ *Ranginui and Papatūānuku, and their sons*: According to Māori belief Ranginui is Sky Father, Papatūānuku is Earth Mother, and their sons refer to the spiritual guardians of heaven and earth.

produced new ideas for using the Māori language in music this would be culturally inappropriate in the Kīngitanga situation as discussed in the next paragraph.

There must be clarity in the reciting and singing of Māori lyrics for a Māori audience to connect to the motif of the song. Distortion of the text sound or having no music to sing the lyrics would detract from the semantic associations with the language. In the album *Te Hekenganui a Rangi* (Rattle, 2003) Hirini Melbourne and Richard Nunns played taonga pūoro that accompanied the waiata *E Taku Kurupounamu* and *Hine Mokemoke* sung by Aroha Yates Smith. The language, motif and traditional Māori vocal gestures were clear, and represented the true essence of waiata. If listeners do not understand the Māori language, they can at least connect to the musical language of sound in waiata, or rely on a translator.

Storytelling via soundscape was another approach used in New Zealand electroacoustic music. I have already pointed out the importance of organic environmental sounds in Zamaré's *Te Waiata - The Song* (2006) that evoked listeners associations, memories and relationships to the natural world. The other type of soundscape was the worldly sounds of human life that is featured in Lilburn's *Poem in Time of War* (1979) where he used sonic gestures from the Vietnam War. The use of the natural and worldly sounds are relevant to the Kīngitanga when recollecting history from colonisation to present day New Zealand.

The human voice was another instrument that provided another musical expression whether it be through narration, poetry, voice gestures, speech or song. The use of the voice could imitate or mimic sounds such as breathing, sighing, laughter, and crying providing the composition a distinctive human ambiance. This was evident in works such as *Speak Volumes* (Young, 2000), *The Return* (Lilburn, 1965), *Poem in Time of War* (Lilburn, 2004), and *This is Christopher* (Spark, 2011). Exploring the acoustic and electroacoustic use of the voice in the Kīngitanga music composition was an interesting approach as the sound source represented human life itself.

Dramaturgy is the theory and practice of dramatic compositions (Oxford English Dictionary Online). This notion of creating dramatic music was commonly used in electroacoustic music world-wide including New Zealand. Similarly, this related to

Landy's 'something to hold onto' notion where the focus of the composition was to connect the listener to an event. Furthermore, the dramaturgy of music was more involved with the question of why something takes place rather than the what or how of the endeavour (as cited in ElectroAcoustic Resource Site). To comprehend the composer's intention could be achieved through listening carefully to the music and sound images that emulate the drama, and evoke human responses. Whalley's *Kasumi* (2003) was a folk tale that integrated taonga pūoro (the means) with a Japanese poem (the concept). A fusion of mixed sounds gave this piece its dramaturgy. This approach to music composition was relevant to the Kīngitanga, and in Māori we refer to dramaturgy as wairua.

Horizontal and vertical layering was a common approach to arranging electroacoustic music compositions. This allowed the composer to import relevant sound source, arrange and rearrange the sound according to his/her intentions. All the New Zealand works implement this production process. Furthermore, Ian Whalley (personal communication, 2013) made it clear that horizontal and vertical layering (including multi layering) was also important to build the sonic ambience giving the composition a rich timbral and textural quality (Whalley, personal communication, 2013). In Jenny Sparks *This is Christopher* (2011) the layering and multi-layering of selected sonic material was evident. At times important sonic matter was brought to the forefront while others were placed in the background. This gave the piece movement, and demonstrated interaction between the three main actors Jenny, Christopher and the grandmother.

The main differences in the New Zealand electroacoustic music works were the performance of the works. For example, *New Communication* (Mayall, 2010) was a live show that interacted with the audience whilst *Mittsu no Yugo* (Whalley, 2010) was a live performance via Internet2. The majority of the New Zealand works were performed by fixed media, by way of an acousmatic presentation delivered through a sound system and loud speakers. The presentation of my original compositions in this thesis followed the same format - acousmatic - that allowed the audience to focus on the sound element, and interpret the music through aural means.

The only limitation in New Zealand electroacoustic music was the electronic sound barrier, and whether a Māori and Kīngitanga audience would accept this contemporary approach to composition over traditional means. To overcome this barrier traditional

aspects of sound culture must be placed in the foreground while electronic sounds (that enhance the composition) remain in the background. Similar to Harris's *Mosaic* (2007) the water element never left the spotlight and always remained in the front position while surrounding sonic images enhanced this piece in the background.

5.4 Technology - Tools of the trade

Electroacoustic music depends on electrical means, and digital technology (hardware and software) as Collins and D'Escriván gives an overview of the early development of this genre, from musique concrète to audiovisual sampling, from elektronische musik to minimal techno, from the Telharmonium to the laptop, electrical technology has facilitated more than a century of original music, spawning a multitude of new styles, instruments and methods (Collins & D'Escriván, 2007, p. 1).

Composing music with computers in the 21st century was gradually taking its place alongside more traditional ways, such as pencil and paper or improvisation (Miranda, 2001, p. xi). This idiom has impacted on many musical genres including pop, rock, techno, disco, jazz, film and television music. As a new emerging composer of New Zealand electroacoustic music, acquiring and knowing the 'tools of the trade' was important to bring about music realisation. The computer and digital technology became a partner in music creation, and as a composition generator. What I wanted the music to sound like depended on what the computer could do, and how I applied the technical skills to obtain the desired sound.

Table 19 provides a list of equipment set up for electroacoustic music composition. I have worked in the music suite at the University of Waikato, visited a local composer's fully equipped home studio, and I am currently developing my own personal home studio. To be an effective electroacoustic music composer, it is important to have the 'tools of the trade', and the knowledge and skills to use the equipment, for the purpose of creating new innovative music.

Music Studio - workstation Conservatorium of Music University of Waikato	Home Studio Jeremy Mayall (local composer)	Personal Home Studio Te Manaaroaha Rollo
<p>Hardware Model Name: Mac Pro/ Mac OS X Processor Name:Quad-Core Intel Xeon Processor Speed:2.8 GHz Memory:8 GB</p> <p>Applications Pro Tools version 10 Metasynth version 5 Ableton Live version 8 Waves Gold VST plug in pack Izotope Ozone VST plug in pack Music Hardware: Korg Triton Extreme Keyboard Synth and Controller Avid Mbox Pro</p>	<p>Computers HP Z400 Workstation (Windows 7) MacBook Pro (OSX 10.6) iPad (with various music apps)</p> <p>Software Protools 10 Ableton Live 8 Sibelius 7 East West Composers Collection Various Effects processing plugins</p> <p>Microphones Shure SM58 Rode NT2000 AKG C1000</p> <p>Hardware Korg Triton Xtreme 88 Moog Little Phatty Numark CDX1 Numark Axis 8 Numark PPD01 Moog Etherwave Theremin Korg Kaoss Pad3 BOSS rc50 Loopstation</p> <p>Other items Soundcraft Mixer 16channel Behringer Truth Monitors M-Audio FastTrack Ultra 8R</p>	<p>Hardware Model Name: MacBook Pro/ Mac OSX Year:2012 Processor Name:Intel Core i5 Processor Speed:2.4 GHz Memory:4 GB Screen Size:13 inch</p> <p>Applications Protools 9 Avid MBox Audacity 1.3 Sonic Visualiser 2.0</p> <p>Microphones 2 x Shure SM58</p>

Table 19
Music Studios: Tools of the trade

5.5 The proposed framework

By studying New Zealand electroacoustic music works, I was able to construct a framework for composing electroacoustic music that would extend the Kīngitanga music tradition as illustrated in Figure 37.

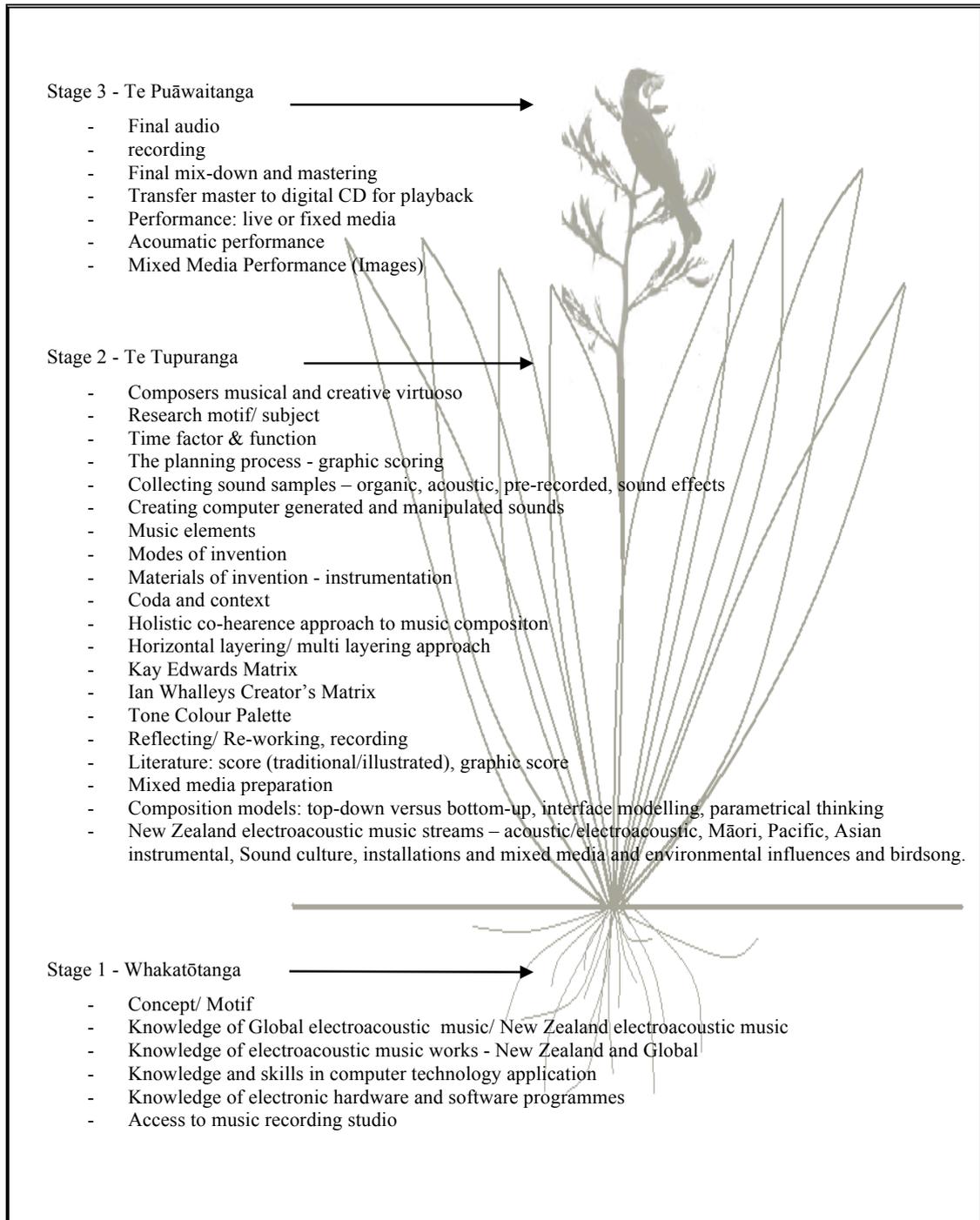


Figure 37 Framework for composing Electroacoustic Music

The Harakeke and Tūi model, a bottom-up approach, was implemented to construct the framework, in turn provided a wide range of compositional processes and aesthetic considerations evident in New Zealand electroacoustic music today. This framework provided the composer with options to plan, organise and create new works. By no means is this framework permanently fixed, but will evolve overtime where composers can adapt, and add new approaches to create music. The proposed framework was a

good starting point for those wishing to explore the electroacoustic music idiom and compose music.

5.6 The proposed practical model

The composition of a New Zealand electroacoustic music for the Kīngitanga purpose was a studio-based music creation to be presented in an acousmatic performance. The important factors that determined a proposed practical model for creating *Te Tutū Puehu O Te Pakanga Ki Waikato* included:

- My own musical background and experience in Māori and New Zealand electroacoustic music traditions.
- The study of ten New Zealand electroacoustic music works.
- The study of the Kīngitanga history and music tradition as the motif for the composition.
- Guidance from the framework in this chapter, Section 5.5, a manual towards composing New Zealand electroacoustic music within a Māori and Kīngitanga context.
- The implementation of the Kay Edwards matrix⁵⁰ that focus on composing for a specific audience/s.
- The application of Whalley's creators matrix⁵¹ that guided the compositional process and aesthetics of music creation.
- Traditional model for composing Māori music based on an aural tradition approach to music invention through listening, compose, and listen again (perception, process, intuition).
- Instilling the Māori principles of composition and performance, Kaupapa Māori, Wairua, and Te Mana-Te Ihi-Te Wehi-Te Tapu.
- Technology and technical skills. Composing music in partnership and collaboration with computer (hardware & software).
- Motif and purpose focus. Deciding on the main purpose for composing music in this idiom. In reference to the original composition *Te Tutū Puehu O Te Pakanga Ki Waikato*, my intentions were to entertain (through sound

⁵⁰ *Kay Edwards Matrix*: guides the composer to make decisions about what audience was the composition aimed at and whether to include traditional, contemporary or both forms within the music. The matrix was designed by Kay Edwards (personal communication, 2013).

⁵¹ *Walley's Creators Matrix*: is a framework that assists the creator/ composer/ sound designer to navigate and make clear and precise decisions when creating music (Whalley, 2010b).

dramaturgy) and educate the listener about an important historical event of the Kīngitanga, the Waikato Wars.

From the outset of this research, the construction of a practical model was based on sound design and architecture that incorporated a) communicative relationships between composer, performer, and audience b) Holistic Co-hear-ence implementing the horizontal and vertical layering model, and c) technical approaches using digital technology. In addition to constructing a practical model careful considerations towards the input of the Māori principles, Kaupapa Māori, Wairua, and Te Mana-Te Ihi-Te Wehi-Te Tapu was pertinent. I will discuss five possible models that focused on target audiences, and the creative thinking spaces (planning and production) for composing New Zealand electroacoustic music compositions:

- Kīngitanga audience referred to as KA, includes Kīngitanga leaders, members and supporters, young and old, likely to be a non-electroacoustic music audience.
- Māori audience referred to as MA, consists of non-affiliated Māori tribes to the Kīngitanga, young and old of mixed gender, non-electroacoustic music audience, but have an interest in both traditional and contemporary forms of Māori music.
- Electroacoustic music audience referred to as EA, includes composers, performers, advocates, audience and devotees of electroacoustic music.
- Mixed music audience referred to as MMA, consist of a diverse range of people from other musical fields who are new to electroacoustic music, but want to extend their musical experience.
- Diverse music audience referred to as DMA, that include a diverse audience made up of KA, MA, EA, and MMA.

As mentioned earlier, the original composition *Te Tutū Puehu O Te Pakanga Ki Waikato* will be presented as an acousmatic performance. Although electroacoustic music can be presented in many formats, I wanted to challenge the aural skills of the audience, who in turn will form their own perception of the music itself. One could say,

a film without pictures, a sound experience that the listener creates their own pictures in their mind. On that note, I consider myself an acousmatic music composer.

To guide my conceptual and artistic rational, I adopted the Kay Edward's matrix that confirmed the target audience/s for this composition, and Ian Whalley's creators matrix guided the creative process. Both matrix's directed my aesthetics of what I was going to create, what sound material I was going to incorporate in the composition, and the reason why. Both matrixes provided a thinking space in creating New Zealand electroacoustic music.

In Figure 38, Edward's matrix illustrates that composers create new music for both traditional and contemporary audiences. The audience could fluctuate between the traditionalists to the far left, the contemporary audience to the far right, and an audience that embraces both in the centre, or leans towards more traditional or contemporary on the horizontal paradigm axis. In relation to the music being created the composer could move from traditional forms at the bottom, or contemporary styles at the top, or mixed forms and genres in the centre, or leaning more towards traditional or contemporary on the vertical paradigm axis.

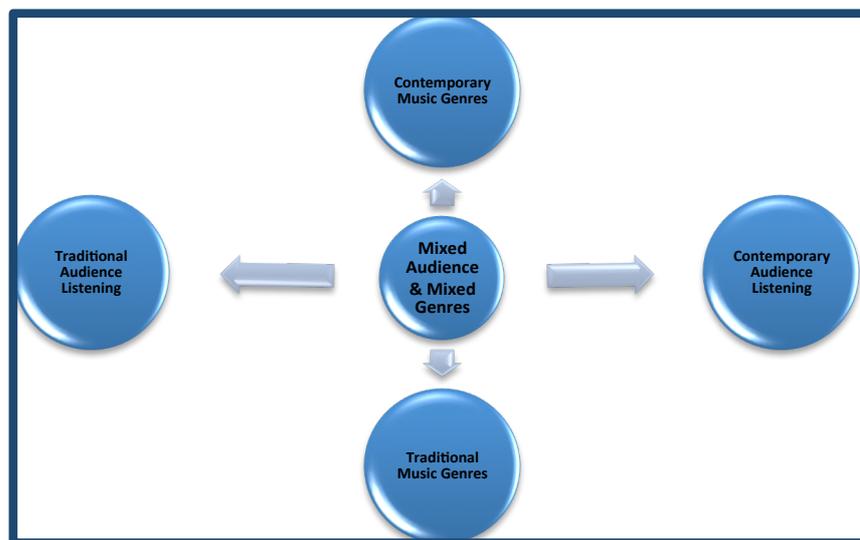


Figure 38 Kay Edwards Matrix (Edwards, personal communication, 2013).

Figure 39 shows Whalley's creators matrix (Whalley 2010b). In making crucial decisions at the start and during the compositional process, the implementation of this

matrix was vital. It prompted me to consider what I was going to create, and how I was going to create music. Whalley’s creators’ matrix was a framework that assisted me to navigate and make clear, precise decisions on creating music.

	1	2	3	4	5	6	7	8
	Body			External			Abstract	
	Song Vocal Instrumental	New Gestures	New Instrumentals	Environmental Urban life	New Gestures	Non- instrumental Gestures	Language Reference	Abstract
Historical Conceptual	Mechanistic			Biological/ Environmental			Conceptual	
Gesture	K	U	K	K	U	K	U	U
Sound	K	K	U	K	K	U	U	U
Language	K	K-UK	K-UK	K-UK	K-UK	K-UK	K	U
Semiotics	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK	U
Elements	Elementary							Extended

Figure 39 Whalley’s Creators Matrix (Whalley, 2010b).

Whalley’s creators matrix was designed specifically from a traditional composers point. I adapted the matrix specifically to compose *Te Tutū Puehu O Te Pakanga Ki Waikato*, a Māori electroacoustic music composition. In describing the matrix, steps one to eight were subdivided into three broad blocks of music and sound making, including traditional instruments, and experimental music approaches. This focused on various sonic recordings or collection of sound materials that derived from body, external and abstract sonicspheres. The left hand column described the framework for production such as historial, conceptual, gesture, sound, language, semiotics and elements. On the matrix, U stands for unknown sounds, K for known sounds, and K-UK for known and unknown elements within the sound element. Finally, from left to right of the matrix included elementary to extended considerations towards sound design.

The following five models describe target audiences, and creative processes in creating new works. It also addresses what sound materials were used, what methods were used to work on the sound design, how did this way of working finally bring forth the perceived musical structure, and what relationship was there between sound and music.

Model 1 - KA

The Target Audience

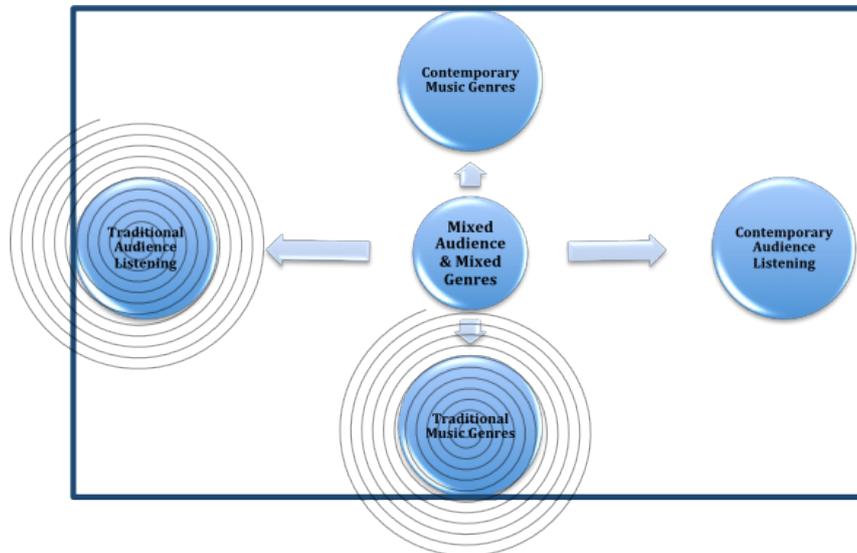


Figure 40 Kay Edwards Matrix for Kīngitanga Audience

In Figure 40, Edward's matrix conveys a Kīngitanga audience made up of Kīngitanga leaders, elders, mixed ages and genders that maintain traditional music practices, and identify with waiata, taonga pūoro and other Māori cultural art forms.

A Kīngitanga audience maintains a 155 year old music tradition that dates back to 1858. Even before the establishment of the Kīngitanga, the origins of Māori music can be traced back to Io-matua-kore in the cosmological time-frame, and the ancient homeland Hawaiki. Today, this tradition of waiata, taonga pūoro, kapa haka, toi whakaari, karanga, whaikōrero, korero pūrākau, tongi and kōrero hītori were very much alive at many Kīngitanga gatherings. In keeping with this tradition, music composition aims to continue transmitting these cultural artefacts for this specific audience.

The Composers Creative Space

	1	2	3	4	5	6
	Body			External		
	Song Vocal Instrumental	New Gestures	New Instrumentals	Environmental Urban life	New Gestures	Non-instrumental Gestures
Historical Conceptual	Mechanistic			Biological/ Environmental		
Cultural Tribal	K	K	K	K	K-UK	K-UK
Māori principles	K	K	K	K	K-UK	K-UK
Gesture	K	U	K	K	U	K
Sound	K	K	U	K	K	U
Language	K	K-UK	K-UK	K-UK	K-UK	K-UK
Semiotics	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK
Elements	Elementary					

Figure 41 Creators Matrix for Kīngitanga Audience

In Figure 41, by adapting Whalley’s creators matrix that included cultural, tribal and Māori principles, I was able to make decisions that focused on traditional Māori and Kīngitanga music in order to evoke the target audience by way of acoustic music, and environmental ambiances. The use of sound culture and environmental sounds reconnects the KA audience, and in turn summoned the listeners associations, memories, and imagination with the Māori sound world, and furthermore, recalled events associated with the Kīngitanga movement.

To evoke the listener’s semantic associations with their own musical/sonic world, the matrix guided the compositional process and ensured that sounds were recognisable (and not obliterated), and minimal foreign sonic images were introduced to the piece. Chattopadhyay refers to this approach as sonic menageries, composing the sound of place (Chattopadhyay, 2012, p. 223) whilst Blackburn elaborates with the term sonic souvenirs: composing authenticities characterised by their environmental, instrument or verbal origin (Blackburn, 2010, p.57). Both models were employed for the composition of *Te Tutū Puehu O Te Pakanga Ki Waikato* where I have embedded sounds of the Waikato River to set the scene, voices of children that reflected life by the river, the pūkaea (trumpet) that alerted the people during war, the haka dance of war, and the pūtōrino (flute) that lamented the dead from the war conflict. If the listener was able to connect with recognisable sound source they could relate to the composition, and begin the process of interpretation.

Model 2 - MA

The Target Audience

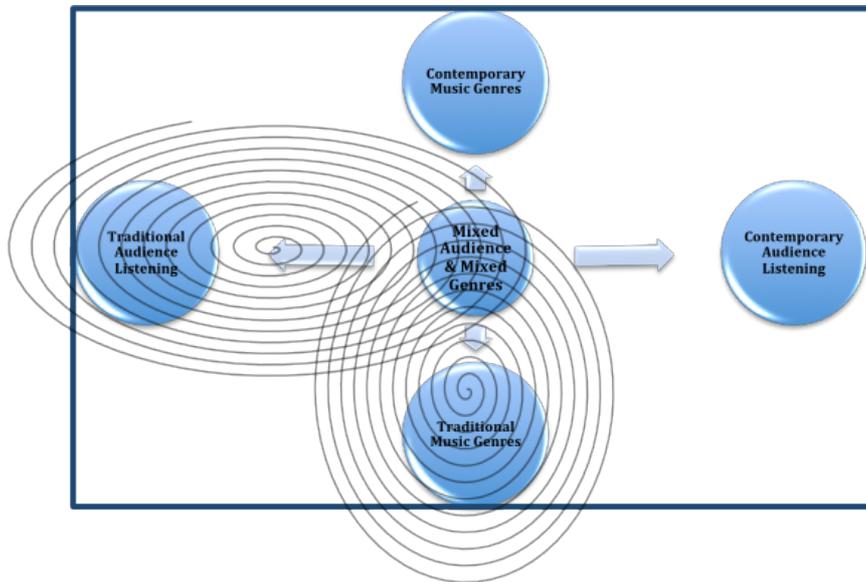


Figure 42 Kay Edwards Matrix for Māori Audience

In Figure 42, Edward's matrix illustrates a traditional and contemporary Māori audience made up of mixed ages and genders that maintain traditional music practices. However, this type of audience was acceptable to some contemporary music idioms that did not detract too much from traditional forms. This allowed the working out of traditional and contemporary approaches to music creation.

The make-up of this audience consists of various Māori tribes, non-tribal members of the Kīngitanga, elders, adults and young people. Some preferred traditional Māori music, some contemporary Māori music, while others embraced both. New Zealand being a multi-cultural musical landscape where 'cross-over' of musical traditions were inevitable, inspired composers to experiment with mixing and matching musical idioms to create new works. Contemporary Māori music compositions reflected this change where traditional forms were transformed with contemporary thus creating new art-forms such as the waiata-ā-ringā (modern action song).

The Composers Creative Space

	1	2	3	4	5	6
	Body			External		
	Song Vocal Instrumental	New Gestures	New Instrumentals	Environmental Urban life	New Gestures	Non- instrumental Gestures
Historical Conceptual	Mechanistic			Biological/ Environmental		
Cultural Tribal	K	K	K	K	K-UK	K-UK
Māori principles	K	K	K	K	K-UK	K-UK
Gesture	K	U	K	K	U	K
Sound	K	K	U	K	K	U
Language	K	K-UK	K-UK	K-UK	K-UK	K-UK
Semiotics	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK
Elements	Elementary					

Figure 43 Creators Matrix for Māori Audience

The adapted version of Whalley’s creators matrix in Figure 43, extended the compositional practice by embracing traditional and contemporary music practices that not only feature Māori and Western, but also included other world music. Contemporary Māori music fused together the Māori language with other music genres such as classical, opera, pop, country and western, reggae, hip-hop, and rap to transmit Māori motifs, and to promote the culture in contemporary times.

Similar to the Kīngitanga audience, I have incorporated sound culture and environmental ambiences, but extend this to other idioms and sonic images that enhanced the composition. In *Te Tutū Puehu O Te Pakanga Ki Waikato*, the Waikato Wars was expressed via New Zealand electroacoustic music idiom. This composition breaks away from traditional Māori practices, but when combined with electroacoustic music idiom successfully narrates the Waikato Wars sonically and musically.

Model 3 - EA

The Target Audience

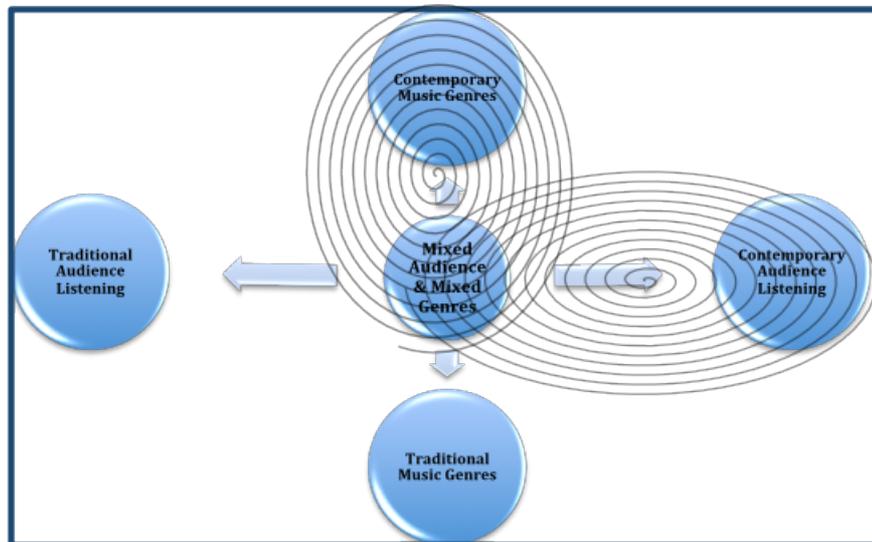


Figure 44 Kay Edwards Matrix for Electroacoustic Music Audience

In Figure 44, Edward's matrix illustrates an electroacoustic music audience comprising of composers, musicians, advocates and enthusiasts of this idiom. The main interest of this audience is to appreciate new works, and to detect new developments in this idiom. The compositional approach to music was a contemporary one, where human and machine collaborated together to compose and perform new sonic works.

Although the focus of my research centred on New Zealand electroacoustic music approaches, this was an opportunity to adopt and adapt past and current approaches that were used locally and world-wide. However, composing music for an EA audience about the Kīngitanga still required careful consideration and extreme sensitivity towards the history, culture, spiritual, social and aesthetics of the Kīngitanga whilst making new ground breaking developments in this idiom.

The Composers Creative Space

	1	2	3	4	5	6	7	8
	Body			External			Abstract	
	Song Vocal Instrumental	New Gestures	New Instrumentals	Environmental Urban life	New Gestures	Non- instrumental Gestures	Language Reference	Abstract
Historical Conceptual	Mechanistic			Biological/ Environmental			Conceptual	
Cultural Tribal	K	K	K	K	K-UK	K-UK	K-UK	U
Māori principles	K	K	K	K	K-UK	K-UK	UK	UK
Gesture	K	U	K	K	U	K	U	U
Sound	K	K	U	K	K	U	U	U
Language	K	K-UK	K-UK	K-UK	K-UK	K-UK	K	U
Semiotics	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK	U
Elements	Elementary							Extended

Figure 45 Creators Matrix for Electroacoustic Music Audience

In Figure 45, the adapted creators matrix reveals a traditional, contemporary and Māori approaches to New Zealand electroacoustic music composition. Although some traditional forms were considered and implemented, the exploration into the unknown sound spectrum allowed for experimentation through trial and error to design new sonic expressions for Kīngitanga purpose.

Lilburn’s notion of ‘thinking in sound images rather than music’ was evident in most New Zealand works including his composition *Poem In Time Of War* (1979) where imagery about the Vietnam War was prominent. Furthermore, Māori waiata and taonga pūoro compositions incorporated metaphoric and imagery as an effective musical expression. Sound imagery and metaphoric expression should be incorporated into New Zealand - Māori electroacoustic music, similar to that of waiata composition, and again in the new composition *Te Tutū Puehu O Te Pakanga Ki Waikato*.

The middle section of this composition conveyed the falling in and out of conscious that revealed flashbacks of life and war. Bayle’s I-Sound (image of sound) was evident in this piece where the sound was juxtaposed and built in to relate to metaphor, icon or an archetype. Bayle refers to this as, hearing and presentification, listening and identification, and comprehending and interpretation (Bayle, 1989, p. 167). Examples of these I-Sound’s in this piece included, the steam boat whistle representing the encroaching Colonial Army, the water down the drain signifying the subconscious mind, the marching army and musket shots indicating time for war, and laughter

representing Whiro, the lord of darkness and the embodiment of evil, who welcomed new victims to the underworld. The matrix provided a more flexible creative space to experiment with sound design that accommodated a diverse Māori audience, and represented a traditional, contemporary, and futuristic approaches to music composition.

Model 4 - MMA

The Target Audience

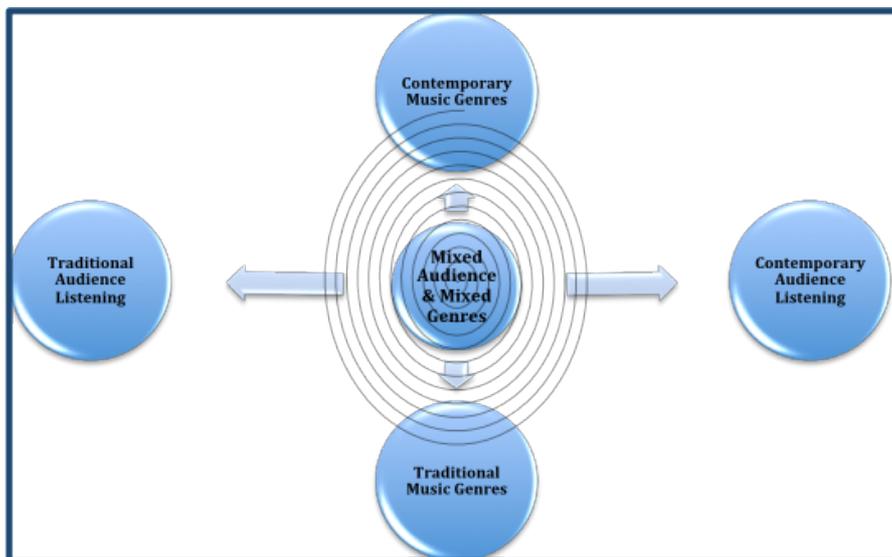


Figure 46 Kay Edwards Matrix for a Mixed Music Audience

In Figure 46, Kay Edward's matrix illustrates a mixed music audience that include non-electroacoustic music listeners. The members of this audience comprise of composers, musicians, and new seekers of another musical expression. This audience seeks to experience a new art form for the first time that focuses more on the musicsphere, and analysing sound and music within the composition.

To accommodate this mixed music audience there was a need to incorporate acoustic or electroacoustic sound materials from human (vocals, instruments) and computer generated (electronic processed music) that revealed musical elements embedded in the composition. The music attracted this specific audience to listen, analyse, interpret and decide for themselves whether this piece was actually music, or sound gestures that imitated music. The composer becomes the mediator for further discussion into sound and music creation.

The New Zealand electroacoustic music work *Te Hau Kuri - Dog's Breath* (Melbourne and Nunns, 2003) was the first successful effort of recording an ensemble of taonga pūoro instruments that not only featured music elements, but allowed these instruments to be transformed into sonic gestures to represent the sound of the Okiwa wind and the barking of Mariko (Tāneatua's pet dog) as part of story telling through sound imagery and metaphoric language.

The Composers Creative Space

	1	2	3
	Body		
	Song Vocal Instrumental	New Gestures	New Instrumentals
Historical Conceptual	Mechanistic		
Cultural Tribal	K	K	K
Māori principles	K	K	K
Gesture	K	U	K
Sound	K	K	U
Language	K	K-UK	K-UK
Semiotics	K-UK	K-UK	K-UK
Elements	Elementary		

Figure 47 Creators Matrix for Mixed Music Audience

Figure 47 conveys a musical approach to electroacoustic music composition for a mixed music audience adapting Whalley's creators matrix. The creative process is more a traditional approach that focuses on music creation rather than sound images, opposite to Lilburn's notion of thinking in sound images rather than music. Music comes to the forefront and becomes the main attraction in this composition.

The matrix guided the compositional thinking, and creative process where music became prominent, and sound images (if required) became ornamental. No matter what music idiom was being composed, and for what purpose, the composer communicated his/her music to an audience that discovered a perceptual affinity with its materials and structure, thus leading to perception of the music itself.

In *Te Tutū Puehu O Te Pakanga Ki Waikato* the music was represented by the pūtorino (flute) instrument when lamenting the dead, the war dance *Kamate Kamate* during the war conflict, and the electronic generated music piece in the abstract section. The main purpose of these musical movements in the composition was to evoke human emotions of pain, sadness, and death; and to create certain tensions, such as anger, war, fear, and chaos.

The Proposed Final Model - DMA

The Target Audience

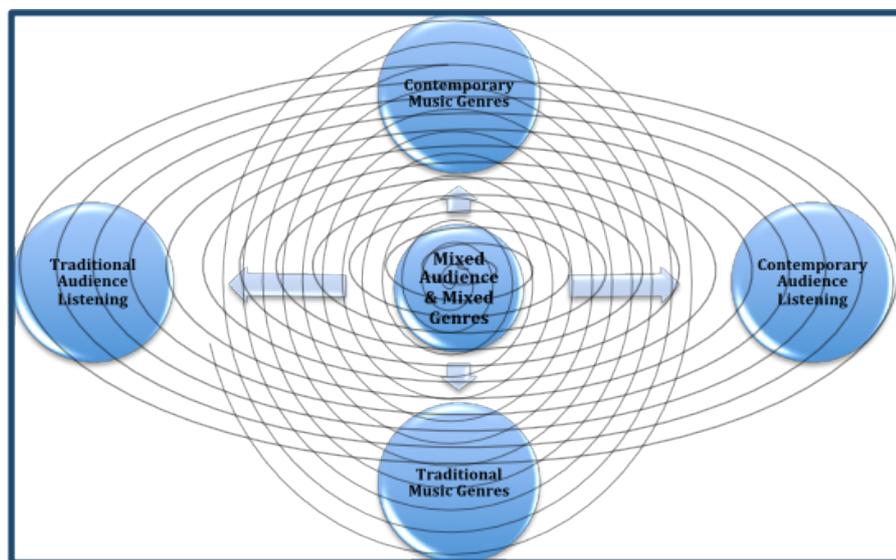


Figure 48 Kay Edwards Matrix for a Diverse Music Audience

In Figure 48 above, Edward's matrix illustrates a diverse music audience that consist of KA, MA, EA, and MMA. Personally, this was my ideal target audience where I composed and shared musical exchange for a diverse audience, rather than, limiting to a specific group of spectators. Incorporating the concepts, compositional processes and aesthetics for the previous audiences, the composer creates new work by drawing on a comprehensive sound and music palette. In addition, the composer considers the annexation of sound culture, traditional and contemporary Māori music, environmental soundscape, New Zealand electroacoustic music approaches, and the cross-pollination of music genres and forms to create a New Zealand-Māori electroacoustic music piece.

The Composers Creative Space

	1	2	3	4	5	6	7	8
	Body			External			Abstract	
	Song Vocal Instrumental	New Gestures	New Instrumentals	Environmental Urban life	New Gestures	Non- instrumental Gestures	Language Reference	Abstract
Historical Conceptual	Mechanistic			Biological/ Environmental			Conceptual	
Cultural Tribal	K	K	K	K	K-UK	K-UK	K-UK	U
Māori principles	K	K	K	K	K-UK	K-UK	K	K
Gesture	K	U	K	K	U	K	U	U
Sound	K	K	U	K	K	U	U	U
Language	K	K-UK	K-UK	K-UK	K-UK	K-UK	K	U
Semiotics	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK	K-UK	U
Elements	Elementary							Extended

Figure 49 Creators Matrix for Diverse Audience

In Figure 49, the creators matrix conveys a musical approach to composition that utilises the whole matrix as a springboard, and challenges the composer to effectively transmit their intention, concept, and motif to diverse music audience. This approach encompasses traditional and contemporary music practices, flexibility towards an array of musical expressions and idioms, and a creative platform for experimenting with new musical language.

The composition *Te Tutū Puehu O Te Pakanga Ki Waikato* recalled the history of the Waikato Wars during the Kīngitanga reign. The careful collection of sound materials from organic, acoustic to electroacoustic, electronic generated and pre-recorded sounds provided the sound palette. This followed the working on each sound source and sequencing (layering and multi layering) this piece into individual sound events (microstructure) thus leading to larger structures (macrostructure).

This approach to music creation was evident in Jenny Sparks *This is Christopher* (2011) where she merged together speech, singing, and narration, accompanied by electronic processed sounds. The process included the use of sound recordings from a cassette tape, her own voice, electronic sounds, sequenced and layered to create a new work that reflected family relationships (her grandmother and cousin Christopher), the human voice, and the process of learning to speak.

Other New Zealand electroacoustic music works that accommodated a DMA, and provided a musical and soundscape experience included Ian Whalley's *Kasumi* (2003), Gillian Whitehead's *Hine Rakatauri* (1999) and Helen Fisher's *Te Tangi A Te Matui* (1986). These works successfully blended Māori, Western, and Japanese traditions together and developed a unique New Zealand electroacoustic music art form.

The Next Step

In structuring the final model for composing New Zealand - Māori electroacoustic music dedicated to the Kīngitanga, I will discuss the implementation of this model through various stages of the creative process. Employing an empirical approach to music composition and implementing the generated model resulted in the new work *Te Tutū Puehu O Te Pakanga Ki Waikato*. Like most electroacoustic music works, the compositional process was based on trial and error, reworking and more reworking until the composer was content with the final outcome. Even then, the composer may not be fully satisfied.

Te Tutū Puehu O Te Pakanga Ki Waikato becomes movement three in the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu* as detailed in Chapter Six.

5.7 The Original Composition *Te Tutū Puehu O Te Pakanga Ki Waikato*

New Zealand-Māori Electroacoustic Music

Te Tutū Puehu O Te Pakanga Ki Waikato

New Zealand Electroacoustic Music - reflection on the Waikato Wars

Composer: © Te Manaaroha Rollo (2013)

Reflection in narrative of *Te Tutū Puehu O Te Pakanga Ki Waikato* A composer's inspiration

A newspaper article in The New Zealand Herald (Saturday 12 November, 2011) written by James Ihaka. The title of the article, 'Reflection on war that shook NZ'.

Extract from the article. Refer to Appendix Four for full text.

As British gunboats fired from the Waikato River, Kerei Te Pahi hid in the Rangiriri trenches with the Māori King Tāwhiao. It was November 20, 1863, and more than 1000 foot soldiers attacked the outnumbered Kīngitanga forces in a redoubt at Rangiriri from the north while the steamers bombarded the southern ridge. Mr Te Pahi eventually fled the battle, swimming for his life across nearby Lake Waikare where he hid among some reeds. He was found in the lake by a Pākehā farmer he knew before the land wars. The man recognised him and helped him to safety. Nearly 150 years on his great-great grandson Timi Maipi has been researching what happened at the battle, the end of which saw British forces advance into the Waikato.

What is the title of this music work?

The title of this New Zealand-Māori electroacoustic music work is *Te Tutū Puehu O Te Pakanga Ki Waikato* translated as the stirring dust from the Waikato War. The title describes the fierce battle between colonial soldiers and Māori warriors where dust rises from the conflict.

What is the motif?

The motif is based on the 1863 - 1864 Waikato Wars between the English Colonial Army and Waikato tribes. The Kīngitanga is the main theme for this research, and the Waikato Wars mark an important historical event that needed to be articulated through music and sonic images. The electroacoustic music idiom was chosen for this work as a creative platform to preserve traditional Māori music materials, and extend to more innovative art forms, a new voice and musical expression to tell the Kīngitanga story.

What audience was the composition aimed at?

My intentions as a composer was to educate, entertain and to share my personal interpretation of the Waikato Wars to a diverse audience that included: Kīngitanga audience (KA), Māori audience (MA), electroacoustic music audience (EA), and mixed music audience (MMA) resulting in a diverse music audience (DMA). Although this composition was aimed at a broad range of people does not necessarily mean that they were able to understand or interpret the musical piece. My aim was to compose and present the music to spark some interest and discussions, and through feedback (or a music review) decide whether the music actually worked or not. To support the performance a brief annotation to the piece was made available.

What was the sequence of sound events?

Figure 50 below shows the original sketch drawn in 2011 that illustrated the five sections in this piece, in turn, guided the importation and sequencing of sound events. I was able to decide the exact placement (movement and counterpoint) of each of the five sections of *Te Tutū Puehu O Te Pakanga Ki Waikato*. For this particular music creation, planning each sound event on paper guided the compositional process and what I wanted to say in musical terms, and the best way to recite this historical event through a sonic collage.

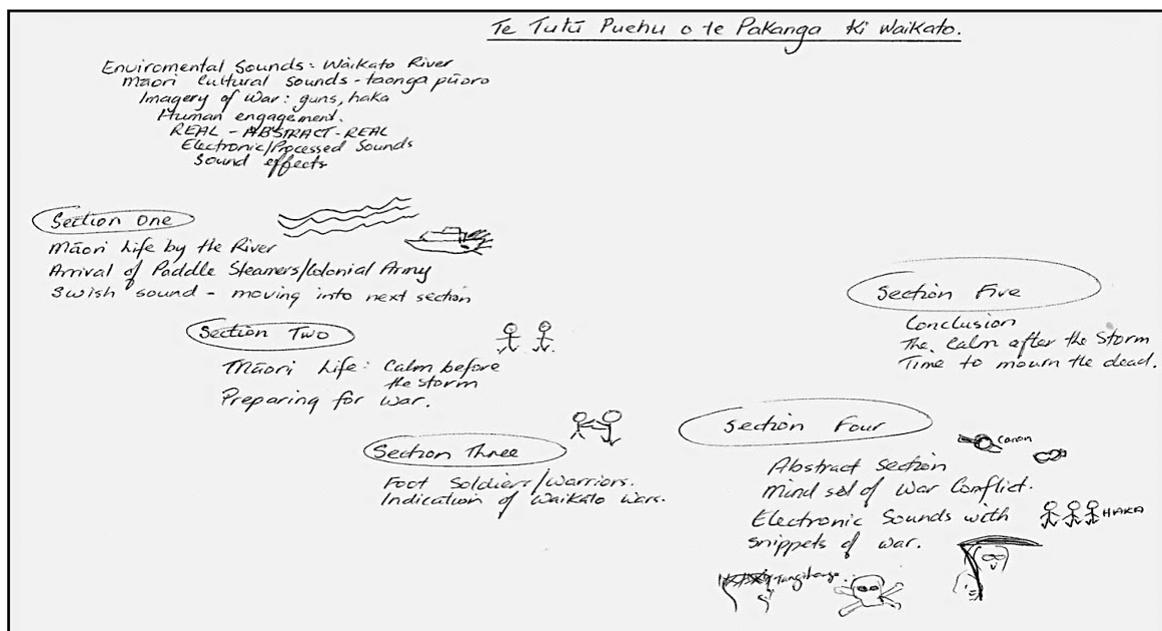


Figure 50 Sketch of Te Tutū O Te Pakanga Ki Waikato (Rollo, 2011).

The sections for this composition included:

- Section One represented Māori life by the river, the arrival of the paddle steamer and the Colonial Army, and the beginning of the Waikato wars.
- Section Two represented Māori life was threatened. The calm before the storm and preparing for war.
- Section Three represented the colonial army foot soldiers and Māori warriors positioning themselves to engage in fierce fighting.
- Section Four represented the abstract section. The mind set of war conflict. Electronic music surrounded by fragments of sonic menageries that created turmoil, tensions and horrors of war, and death.
- Section Five is the conclusion. The calm after the storm. Time to mourn the dead, the victims of war.

What sonic materials were used for this composition?

To recap the story of the Waikato Wars through sound, I needed to think about collecting relevant sonic material that best represented this historical event, and to connect each section to a DMA (Diverse Music Audience). New Zealand electroacoustic music composition relies on the collection of various sound materials such as live recording of acoustic and electroacoustic instruments, organic environmental sounds, processed electronic sounds, sound samples or pre-recorded sound effects. How these sounds were arranged (layered and multi-layered) in a musical sequence determined the final outcome. Here is an explanation of sound materials used in each section of *Te Tutū Puehu O Te Pakanga Ki Waikato*.

- Section One
 - Live recording of children swimming by the Waikato River
 - Sound effect of a paddle steam boat whistle
 - Electronic hissing sound created by Ableton Live (v. 8)
- Section Two
 - Tāonga pūoro sound samples
- Section Three
 - Sound effect of marching soldiers
 - Electronic hissing sound
 - Processed sound of the brushing of flax leaves

- Section Four
 - Live recording of water going down a drain (intro and outro)
 - Electronic melody created by Ableton Live (v. 8)
 - Replay of previous sounds swimming, paddle steam boat whistle
 - Māori cultural features of live haka and taonga pūoro
 - Sound effects of gun shots and laughing
- Section Five
 - Māori cultural feature of taonga pūoro

What was the production process?

After collecting and cleaning-up all the sonic material, I imported each sound into Pro Tools(v.10) music workstation. By implementing the horizontal and vertical layering model, I was able to import and place sounds in each section. Sometimes, I had to re-arrange the layering of sounds to a different position, when necessary, and build the composition by multi-layering for sonic and spacial effect. The shaping of the piece commenced with minimal sounds of the environment leading to a climatic middle section, and concluding with a minimal sound of the melodious pūtorino instrument. Some sounds needed certain audio effects whilst acoustic instruments, and organic sounds required little or no effects at all. The final working focused on each track by applying dynamics, panning/spatial effects, enveloping, filtering, reverberation, delay, spectral, granular, distortion, and fading in and out whenever necessary. The final mastering and recording to fixed media will be discussed later.

Does the composition need feedback, feedforward or re-working?

Absolutely. At the Music Research Seminar in 2013 organised by the Faculty of Arts and Social Sciences and the Conservatorium of Music, a preview of my composition in draft form was presented. There was interesting feedback and feedforward from the audience that inspired me to re-think my composition, and return back to the studio to work on my creation. Ian Whalley, Mike Williams, Nick Braae, and Jeremy Mayall provided constructive feedback and further ideas for reworking my composition. The final stages of the production included mastering and writing a digital CD for fixed media. Once satisfied with the final reworking of this composition, I spent time in the studio doing a final check on sound quality, mastering and writing to a digital CD in preparation for a public performance.

How was this music performed?

As previously mentioned this original music was presented in an acousmatic performance that required a sound system and stereo speakers. By playing the digital CD of this new work, I invited the listener into my musical world, my creative space where the sound element prevailed to retell the history of the Waikato Wars from a Māori composer's perspective.

Music Review

A music review comes in two specific doses, positive and negative. First, a composer sets out to create and share this creation with others. Reviews are communicated through various mediums including book, journal, newspaper, and face to face reviews. The focus of the review could be a performance, recording, or a compositional process inquiry. Personally, I welcomed comments about my compositions, and regarded a music review a great opportunity to reflect on myself as a music composer, and what people think about my compositions. In addition, I must not let people's compliments get to my head, and criticism get to my heart. Being humble as a creative artist is a virtue to all music composers, and digesting criticisms whether positive or negative was part of a composers daily diet. It was important to keep a balance between what you have achieved to what you can achieve musically.

Without reflection, we go blindly on our way, creating more unintended consequences, and failing to achieve anything useful.

(quoted by Margaret J. Wheatley)

Programme Information

Title: Te Tutū Puehu O Te Pakanga Ki Waikato
Stereophonic Acousmatic Work (released in 2013)
New Zealand Electroacoustic Music

Composer: Te Manaaroha Rollo

Duration: 5'03"

Inspired by the article *Reflection on war that shook New Zealand* by James Ihaka (The New Zealand Herald, 2011), *Te Tutū Puehu O Te Pakanga Ki Waikato* is a dramaturgy of sonic images and music that narrate the Waikato wars of the 1863-4. The ensemble of carefully selected organic, acoustic and electroacoustic, pre-recorded and processed sounds give the allusion that you are actually there experiencing the tension of human conflicts between Waikato tribes and the Colonial Army.

By implementing a mix of Schaefer's musique concrete and Eimmert & Meyer-Eppler's elektronische musik, this piece moves in and out of reality and imaginary worlds by connecting the audience with environmental soundscape, Māori music, song and dance, human movement, and bizarre electronic sounds. This original work employed soundscape, Māori sound culture, electroacoustic music idiom, voice and language, dramaturgy, giving birth to New Zealand - Māori electroacoustic music dedicated to the Kīngitanga.

Te Tutū Puehu O Te Pakanga Ki Waikato was composed at the University of Waikato, in the Conservatorium of Music suite, Hamilton, New Zealand, and released in 2013.

Te Tutū Puehu O Te Pakanga Ki Waikato first public performance was at the Kīngitanga Day held at the University of Waikato on 12 September 2013.

5.8 Chapter Summary

The examination of ten New Zealand electroacoustic music works revealed commonalities, differences and limitations in composing music for Māori and Kīngitanga purpose. In comprehending the compositional thinking and processes in this idiom, and determining what works, and what doesn't work, led to the construction of a framework and practical model for composing New Zealand electroacoustic music that could be applied to the Kīngitanga music tradition.

This chapter argued that New Zealand electroacoustic music and digital technology could enhance Māori music and prove valuable to the Kīngitanga tradition. Traditional and contemporary forms of music creation came into play here. New Zealand electroacoustic music idiom provided contemporary approaches to music creation while traditional Māori and Kīngitanga music practices provided cultural foundation. The integration of these two traditions depended on the selected and created sound palette where cultural sound elements were placed in the forefront to prohibit the electronic world dominating the sound space. The sonic creation resembled the Kīngitanga and focused more on connecting the audience with this tradition rather than transporting them to an unknown abstract world.

The outcome was the creation of the original composition *Te Tutū Puehu O Te Pakanga Ki Waikato* that tested the validity of the generated model. Refer to CD of the original compositions, Track 4, for a digital recording of this composition. This piece of music was incorporated in the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu*, as movement three. This will be discussed further in the next chapter.

TITO WAIATA - TITO PŪORO
Extending the Kīngitanga Music Tradition

CHAPTER SIX
Tito Tūmomo Pūoro
Extending the Kīngitanga Music Tradition
Construct a hybrid music composition model - Original Composition

**Music has no subject beyond the combinations of notes we hear,
for music speaks not only by means of sounds,
it speaks nothing but sound**
(Quoted by Eduard Hanslick)

6.1 Introduction

This chapter examined Māori-Western aesthetics towards musical hybridisation and transculturation in sonic arts. The focus being the intergration of waiata, taonga pūoro and New Zealand electroacoustic music, and furthermore, to show how these three idioms were musically structured, shaped and articulated as a sonic art form. As people travel globally, and settle in new countries, they expose their music traditions to others. Vella writes, when two different cultural groups come in contact, inevitably the music from each group eventually shows the influence of the other (Vella, 2000, p. 76). Musicologists call this syncretism⁵² which is very much alive in the New Zealand musical landscape.

This chapter, constructed a framework and practical model for integrating waiata, taonga pūoro and New Zealand electroacoustic music for two main reasons:

1. To explore a new pathway into hybrid music composition that integrated Māori and Western music idioms.
2. To create new works that extended the Kīngitanga music tradition.

⁵² *Syncretism*: refers to the process by which old meanings are ascribed to new elements or by which new values change the cultural significance of old forms (Merriam, 1964, p. 314).

As a starting point for searching a hybrid music composition model, I turned to a famous tongi (prophetic statement) by Pōtatau Te Wherowhero as a guiding principle, and a source of inspiration. Pōtatau's tongi referred to the unification of people under the one god, and irrespective of ethnicity we should strive to live together as one.

**Kotahi te kōwhao o te ngira e kuhuna ai te miro mā,
te miro pango me te miro whero.**

There is but one eye of the needle through which the white thread,
the black thread and the red thread traverse. (Translation)

(Quoted by Pōtatau Te Wherowhero)

For the purpose of this research, the tongi describes the final exploration of this thesis, the model for hybrid music composition. The kōwhao o te ngira (the eye of the needle) represents music as the universal language of people, and the crossroad for musical invention. The different coloured threads represent the different traditions and forms of music that pass through the eye of the needle. The black thread symbolises traditional Māori and Kīngitanga traditions that incorporate waiata, taonga pūoro and other Māori cultural art forms. The white thread represents Western traditions and New Zealand electroacoustic music. The red thread signifies the working out of the proposed hybrid model that merges waiata, taonga pūoro and New Zealand electroacoustic music together to make musical sense.

In Chapters Three, Four and Five, an extensive study of waiata, taonga pūoro and New Zealand electroacoustic music was accomplished. The construction of a framework and practical model for each of these idioms led to five stand alone compositions dedicated to the history of the Kīngitanga. A snap-shot of some of the major events that occurred during the Kīngitanga from 1858 to 2013. The next step was to combine ideas from these compositions into one hybrid musical piece titled *Te Kīngitanga Mō Ake Tonu Atu*, and present in an acousmatic performance.

6.1.1 Hybridity

Merging Māori waiata and taonga pūoro idioms with Western electroacoustic music aimed to enhance and extend the Kīngitanga tradition, as part of the indigenous culture of Aotearoa New Zealand, and to expand the musical creativity in this country.

When dealing with hybridity in music composition, Christopher Adler suggested that, “a composer must mediate between the diverse influences, intentions, theories, and emotions impinging upon the composition moment” (Adler, 1998, p. 1). While agreeing with Adler, I extended this further to music representation that was culturally appropriate, and where sensitivity towards another music tradition, like the Kīngitanga, must prevail. To compose outside one’s knowledge of another music and culture is considered a privilege, and there are conditions of how that privilege should be exhibited through music. Therefore, caution towards what is culturally appropriate or not is based on the composers respect, prior knowledge, and when-ever possible, cultural advise to ensure that the music is a true representation of that particular culture within a contemporary context.

As a Māori woman, a member and supporter of the Kīngitanga, and a composer of Māori waiata and New Zealand electroacoustic music, I am faced with the responsibility of maintaining cultural and musical significance within the Kīngitanga tradition. On the other hand, my creative urge as a contemporary composer does not want to limit the hybrid idiom to traditional aspects of music making only, but to extend it further by exploring New Zealand electroacoustic music, while keeping its roots firmly within the Kīngitanga music tradition. Through interconnections of music, discourse, and prior knowledge, a hybrid musical form can evolve that communicates a diverse range of musical expressions.

The New Zealand works in this study provided relevant theories and practices towards hybrid music composition. Many composers combined their musical fields with other music traditions and idioms as an extension of their own practice. Some examples of hybrid music included: *Te Arikinui* (Royal & Kāretu, 1991, revised 2006), Māori waiata and music for tenor, strings and percussion; *Te Ūpoko Ariki* (Kāretu, 1987) Māori poi song with Hawaiian musical arrangement; *Hine Raukatauri* (Whitehead, 2007) music for taonga pūoro, piccolo and flute; *Hokinga Mai - Returning* (Nunns, Bailey & Garden,

2004) music for taonga pūoro and piano; *Te Hau Kuri - Dog's Breath* (Melbourne and Nunns, 2003) New Zealand electroacoustic music for taonga pūoro; and *Kasumi* (Whalley, 2003) New Zealand electroacoustic music that merged taonga pūoro with Japanese narrative.

What was evident in the New Zealand works was the merging of Western music with Māori traditions and vice versa. These composers were able to combine different music traditions for different purposes where the focus was on compositional methods, sound design and arrangements, and applying digital technology to create hybrid music. In addition, from a compositional standpoint, these composers revealed how their music was articulated, mixed and balanced to communicate their intentions to an audience.

Figure 51 illustrates the task at hand in mixing and blending together ideas from the previous five compositions into one hybrid piece of music.

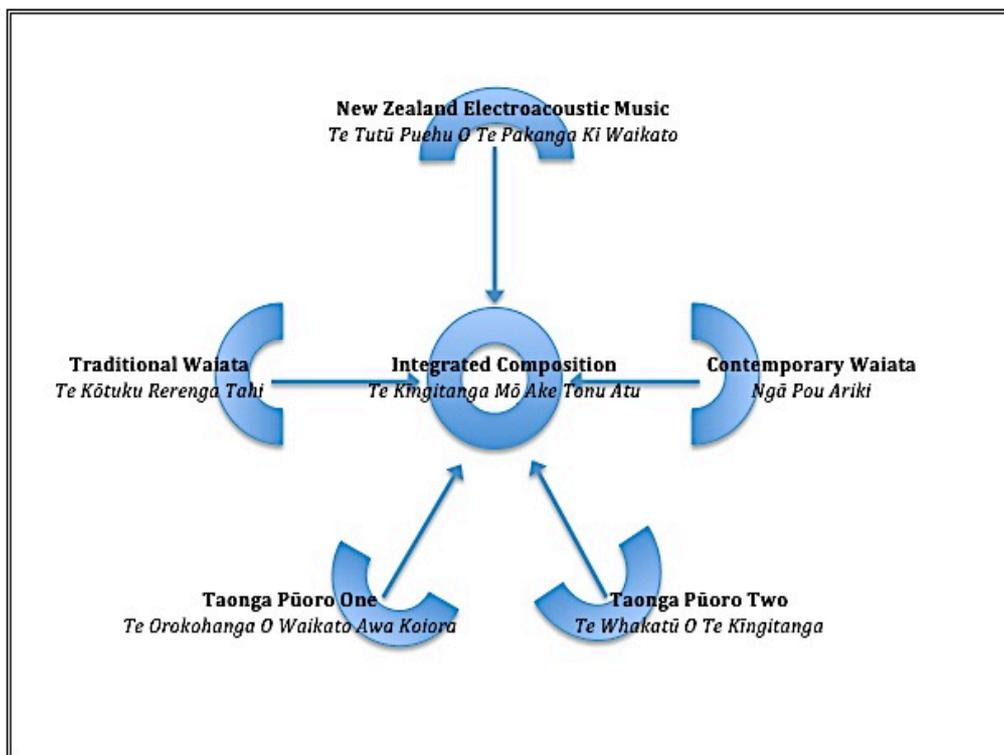


Figure 51 Integrated Composition Scheme

In order to compose the integrated composition *Te Kīngitanga Mō Ake Tōnu* a closer examination of the different sound spectrums, music forms and elements, and sound events was carried out. Figure 51 shows, in order to create the integrated composition

and hybrid musical piece, I needed to find a common ground that fused music traditions, music idioms, music concepts, and music approaches towards hybridisation. Here is a list of the five original compositions that supported the hybrid music composition:

- **Taonga Pūoro Music 1** *Te Orokohanga o Waikato Awa Koiora*
Taonga pūoro instruments, environmental sounds, and bilingual poetry.
- **Taonga Pūoro Music 2** *Te Whakatū O Te Kīngitanga*
Taonga pūoro instruments, sound culture, Māori language and the recited Kīngitanga speech, and electronically processed sounds.
- **New Zealand Electroacoustic Music** *Te Tutū Puehu O Te Pakanga Ki Waikato.*
Environmental sounds, sound effects, electronic music, sound culture, electronically processed sounds.
- **Traditional Waiata** *Te Kōtuku Rerengatahi*
Sound effect, Māori language (lyrics), a traditional Māori song.
- **Contemporary Waiata** *Ngā Pou Ariki*
Poetry, taonga pūoro, Māori language (lyrics), a contemporary song, Western instrument (guitar), and electronic instruments.

To construct a framework to guide the process, and a practical model to create the hybrid music this chapter addressed:

- Sensitivity towards cultural heritage.
- Past and current models for hybrid music composition in New Zealand.
- The construction of a framework for hybrid music composition.
- The planning and compositional process.
- The hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu.*

6.2 Sensitivity towards cultural heritage

When composing hybrid music you are dealing with the organisation of sound by operating on its level of referentiality. The composer becomes a listener during the compositional process, and the audience becomes the receiver of that music.

Furthermore, when materials belong to cultural contexts (most of them do), the use and transformation of these materials can be taken as an appropriation or assault to the patrimonial property (as cited in The University of Auckland, The Australasian Computer Music Conference, 2011).

Halac's terminology of patrimony or cultural heritage was used as a postmodernist construct as described here:

The postmodern notion then accepts a patrimony that evolves through interpretation and therefore from significance and symbolism because when it is re-signified, it is also re-symbolised, that is, it acquires a different or new character. This postmodern view is the historical perspective of the subject that observes, filtered by his or her psychological and affective impression of the phenomenon (as cited in The University of Auckland, The Australasian Computer Music Conference, 2011).

When importing Māori and Kīngitanga sound materials for music composition, the composer must have a deep understanding, and respect for the tradition that comprises of texts, narrations of sacred texts, repertoire of songs or chants, speech recordings, religious materials, and traditional instruments. Careful consideration of how these indigenous sound materials were used and for what purpose within a composition was vital. The composers consciousness of what was appropriate and what was not, came into play here. As Halac describes, "we should understand the sound in the context of the culture and its tradition, and what it means to those who protect it, cultivate it or even adore it" (as cited in The University of Auckland, The Australasian Computer Music Conference, 2011).

Being Māori does not make this any easier. I am still bounded by my Ngāpuhi and Waikato values and beliefs, as well as my different musical knowledge, experiences and influences. During the importation of the action song *Ngā Pou Ariki*, and the mentioning of past Māori Kings and the Māori Queen, I consulted family and elders on the appropriateness of acknowledging the dead in the hybrid music composition.

According to Māori and Kīngitanga traditions, these monarchs were regarded sacred to their families and tribal genealogies. Permission to acknowledge them in the hybrid composition was granted as long as the Māori lyrics were clear, and that no other musical idiom or sound interfered with conveying the semantics of the lyrics and the performance of the song.

Non-Māori composers have also followed or ignored this process when using cultural heritage sounds for their composition. In Whalley's HIEMPA⁵³ project, Buddy Te Whare acted as a cultural advisor for the local tribe whilst Whalley and team gathered environmental audio samples, provided the working title for the project, and made suggestions towards the structure of the composition narrative (Whalley, 2008). By involving respected Māori people in music composition provided a safe haven, and prevented ignorance when applying traditions during the compositional process.

In contrast, composers have imported sound samples of taonga pūoro and other Māori sound materials into their compositions for their own purposes. Richard Nunns of European descent, and a taonga pūoro musician provided sound samples of these instruments for both Māori and non-Māori contexts. Whalley writes, "apart from films with a Māori thematic content, Nunns has provided material that can end up in the most unlikely places, through being manipulated or used as part of sound textures" (Whalley, 2005, p. 63). Examples of such works included *The Lord of the Rings Trilogy* (2001, 2002, 2003) and *The Land Has Eyes* (2004). Although, these sound samples may not be fully recognised as taonga pūoro samples within these film scores, others might suggest that this was an assault on the patrimonial property, as suggested by Halac. Musicians who provide sound samples were sometimes in danger of being unaware of who, and how these samples were used.

Nestor Canclini describes the cultural hybridation process as, a culture that no longer can be considered as pure (following strict rules of modernism) and that is defined by the level of fusion present at any given time and context (Canclini, 2005). While accepting that Māori and Kīngitanga music traditions were evolving, and that sound source from these traditions have been borrowed for different intentions, composers need to be sensitive towards their cultural value. I argued that the treatment and

⁵³ HIEMPA: Hybrid Instruments from Electroacoustic Manipulation and Models for Pūtorino and acquascape.

transformation of traditional sound materials should be considered with the utmost care as not to diminish its inner value, but to protect the integrity of these traditions, and its people. The working out of the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu* was guided by the patrimonial property compass at all times. To compose hybrid music was to align the sonic worlds of diverse cultures into harmonious music that complimented one another, and produced new listening experiences.

6.3 Models for composing hybrid music

Musical composition refers to the creation of an original piece of music. I am reminded by Austin and Clark (1989):

Today, composers are free to exert a degree of control over every aspect of a composition: creating its form, its process, even inventing the medium for its performance, building instruments for its own orchestra or composing computer algorithms to automatically create compositional material. Or the composer may choose, at the other end of the spectrum, the complete relaxation of accepted compositional prerogatives, composing only the essential, conceptual framework within which choices are to be made by the performers of the piece. (Austin & Clark, 1989, p. 10).

The challenge was to study hybrid music approaches, and to construct a framework and practical model to compose hybrid music. It was important at this time to acknowledge all creative New Zealand works collected specifically for this research, and agreeing with Austin and Clark (1989) that:

It is important to learn from composers of the past, to study their work, accepting the challenge of their best works to be masterful, original, and to strive for beauty in our own works. New, artful compositions grow out of the past but are not obeisant to it. In this healthy relationship to the past, composers have traditionally been students of their art, not just during their novice period as intern composers but throughout their composing careers - always probing, always learning, always listening, intimidated only by the fear that they may not yet know enough (Austin & Clark, 1989p. 2).

The creation of music usually entails composition, arrangement, and production that leads to performance and distribution. According to Whalley, “not many people can successfully master composition, arrangement and production of music creation at one

time” (Whalley, personal communication, 2013). However, computer and digital technology has made music creation easier as Morris describes, “the computer assumes a central role in the music process and an ever-increasing amount of music is created and consumed by such familiar activities as dragging, dropping or clicking a mouse, hybrid compositions - combinations or re-appropriations of different musical sources - are easier to create than ever” (Morris, 2005, p. 92).

In order to identify different approaches in hybrid music creation, I must clarify that hybridisation in sound-based music was both an intradisciplinary and interdisciplinary shift towards collaborative and collective working practices. Composers within an existing music field hammer at its boundaries, trying to extend the nature of the practice resulting in new hybrid forms of music. The integration of waiata, taonga pūoro, and New Zealand electroacoustic music pushes the boundaries of hybrid thought, and digital aesthetic. Hybridisation was inevitable in the 21st century as Simon Waters explains, “that we are living in an age of hybridisation, where combinations are discovered, things are recontextualised, and radical activity is less common” (as cited in Landy, 2007, p.172).

In constructing a framework and practical model to create the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu*, key compositional approaches have already been identified in previous chapters, and deemed relevant to this study. These approaches included sound culture (Māori and Kīngitanga), soundscape, dramaturgy, voicescape (speech, poetry and song), and sonic narratives (story telling). In exploring the music hybridisation domain, I experimented with organising an array of sound entities and multiple sound identities through transformation.

Creating an integrated, mixed-idiom, syncretised, hybrid composition, I built a sound palette in order to create new works that conveyed meaning in heterogeneous contexts of multiple sound events. The hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu* demonstrated many sound events that narrated the history of the Kīngitanga that spans 155 years in 10 minutes and 36 seconds long.

My interests focused on acoustic and electroacoustic instruments, electronic and found instruments, sonic menageries, sound cultures, micro - meso - macro levels (structuring music), voice syntax, semiotics and semantics (language, speech, song and text), hybrid

sounds, and hybrid cultural themes. Hybrid composition was highly dependent on hybrid sound material. After all, music is sound and without sound there is no music.

By studying compositional approaches and sound designs resulted in an authentic music piece that addressed the research question, what approaches used in New Zealand works successfully integrate waiata, taonga pūoro and New Zealand electroacoustic music within a Māori and Kīngitanga context?

6.3.1 Sound Culture - Māori and Kīngitanga Acoustic and electroacoustic instruments

From an oral and aural tradition to a sonic and technological world, Māori and Kīngitanga music traditions are developing new pathways to compose, perform and distribute their distinctive sound culture. Pirihiira Makara sums this up in the whakataukākī, “He ao hurihuri tēnei, tukua te ao kia hurihuri”⁵⁴ (Makara, personal communication, 2011). My research connected traditional aspects of these sound cultures with newly extended versions, a sine qua non⁵⁵ for the listener. However, keeping one foot grounded in traditional Māori and Kīngitanga music, and the other foot venturing out to a diverse sonic art world, I proposed that the convergence of these sonic possibilities does link art and life, after all Māori, Kīngitanga, and Western was just that, art and life.

An example of extending the taonga pūoro voice in composition, Zamaré’s *Regensis I - Tīmatatanga* (2006) recorded live performances of these instruments in the studio and through sound manipulation transformed these instruments as Halac would describe, “from significance and symbolism because when it is re-signified, it is also resymbolised, that is, it acquires a different or new character” (as cited in the University of Auckland, The Australasian Computer Music Conference, 201). Zamaré’s hybrid composition imported acoustic and electroacoustic versions of these instruments signifying, a new beginning, revival, renewal, the celebration of birth, new hope for the future, but also fear of the unknown (as cited in Te Tākoha - Regensis, 2006).

Acoustic and electroacoustic instruments have been imported into the hybrid composition to highlight these dual voices, and allowed musical interaction with one

⁵⁴ Translation: This modern world is evolving, allow the world to evolve.

⁵⁵ Sine qua non refers to an indispensable and essential action, condition, or ingredient.

another providing sonic semiotics towards the motif. The composition *Te Kīngitanga Mō Ake Tonu Atu* imported acoustic instruments such as taonga pūoro, vocals in waiata (speech, poetry and song) and vocals in recited waiata (haka and karanga). All these instruments were recorded live, and later manipulated and arranged to create music. The integration of these samples either in their original acoustic state combined with electroacoustic equivalent, produced a rich, and unique musical texture.

6.3.2 Soundscape

Sonic menageries

Aotearoa, New Zealand has a unique soundscape. Composers have adapted Lilburn's notion of a New Zealand voice thinking in sound images rather than music, and developed their own aesthetics that captured environmental sound images, transforming and transmitting these sounds, to create new musical ambience to add texture to the composition. Soundscape composition and environmental menageries are musical approaches to hybrid composition.

Soundscape is a form of electroacoustic music as Truax states, "the real goal of soundscape composition is the reintegration of the listener with the environmental in a balanced ecological relation" (Truax, 1996b, p. 63). In contrast, sonic menageries is composing the sound of place as Chattopadhyay writes, "the essential association between location and sound, mediated and represented by the process of recording and the subsequent creation of an artwork" (Chattopadhyay, 2012, p. 223). Both approaches focused on environmental composition (soundscape) where one imports (with some manipulation) the organic sound of the environment, whilst the other disembodies and reconstructs the sound to reproduce a new environment, a sonic menageries that extends soundscape composition.

Two New Zealand works come to mind that used these approaches. First, is *Mosaic* (Harris, 2007) the recording of water sounds in New Zealand and Örö (Sweden) were transformed to create an aquatic sound world. This piece combined organic and electronic water representation that developed new characters, personalities, moods of water. Secondly, *Te Waiata - The Song* (Zamaré, 2006) integrated the natural cry of the kōkako bird (nearly extinct), and the forest environment. This was a soundscape composition that fused the natural sounds with processed sounds, likened to Harris's composition, revealing an organic, and at times, an unnatural ecology. This piece was a

lament to the last living kōkako bird in this particular forest, a plea for human intervention and protection of the kōkako, and our natural environment.

Both soundscape and sonic menageries were used in the hybrid composition. As the Kīngitanga and its people live near waterways, forests, landscapes, and mountains, I needed to reproduce these environmental sounds, and connect the listener to place, time, and the Kīngitanga. The sonic materials used in this creation included the Waikato River, Tasman Sea, seagulls, and reference to Taupiri Mountain (the sacred mountain).

6.3.3 Dramaturgy

micro - meso - macro levels

Dramaturgy or musical dramaturgy in some cases, is the creation of new works that create dramatic expressions in sonic art forms ranging from micro to meso, and from meso to macro levels in music composition. Garavaglia defines dramaturgy as, “the way in which the creator and the listener represent in their minds the flow of musical occurrence that is the development of one sonic-event coming from a previous one and leading to the next” (Garavaglia, 2009, p. 3). He also mentions, “this musical occurrence constitutes an entity (ontologically) that as such is unique in itself, as its mental representation also might be (psychologically) producing unique representations of sound and sonic images in music composition”. In addition, “he defines two types of music dramaturgy, intrinsic and extrinsic, each denoting the conception and perception of music creation and performance” (Garavaglia, 2009, p. 3).

Micro (microsound), meso (mesosound) and macro (macrosound) levels refer to structuring sonic composition. According to Landy, what differentiates sound-based music from other forms of music is the ability to formalise at the microsound level to the largest levels, for example, one covering entire series of works (Landy, 2007, p. 209). Francesco and Ligabue (1998) examines this process through aesthetic-cognitive analysis that considers a piece from its formal to structural level by segmenting the piece into individual sound events and larger structures, similar to the compositional process. Music creation approaches, when working with sound entities (transforming to multiple identities or sonic images) include architecture, collage, layering, sequencing and editing, and spectromorphology. For an explanation of these terms refer to Landy (2006, p. 209).

In capturing the dramaturgy and micro, meso and macro structuring of sonic materials in a hybrid composition, John Rimmer's *Ancestral Voices* (2000) exemplified both the compositional approach and sound architecture. In recalling his genealogy he acknowledged eight of his great-grandparents and associated the sounds of eight instruments with each ancestor. The instruments included taonga pūoro, didgeridoo, Chinese kuch'in, Japanese shakuhachi, Indian sitar, the marimba and piano. Rimmer intelligently arranged and transformed these instruments to describe the origins, characters and personalities of each ancestor.

Dramaturgy was definitely built within the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu* featuring various sound events and an interesting sound spectrum. Time and effort was spent on working the sound materials, whether micro, meso or macro, to sonically narrate the history of the Kīngitanga. Interesting enough creating dramaturgy within a hybrid composition was no easy feat, and through accidental experimentation with sound and technology, dramaturgy found itself to the composition podium. Māori refer to dramaturgy as wairua where the music is expected to evoke human senses and emotions.

6.3.4 Voicescape

voice syntax, semiotics and semantics (language, speech, song and text)

Like all indigenous art forms throughout the world there is an emphasis on the use of native languages and vocal gestures to express cultural heritages through various mediums such as speech, poetry, narratives, recitation (ancient rituals) and traditional songs. In hybrid composition the voicescape approach inserts these vocal treasures within a cultural context, and sometimes electronically transforms them for new purposes. Again, the voice being an instrument is recorded acoustically (or taken from pre-recordings), then sliced, copied and pasted into the composition in its acoustic state, and combined with its synthesised and manipulated surrogates, thus creating a hybrid composition.

In *This is Christopher* (Spark, 2011) voicescape was demonstrated where Spark used segments of a cassette tape recording and composed an electroacoustic music piece based on voices. By focusing on imitation, repetition, rhythm, rhyme, and melody she weaved together her voice with Christopher's and her grandmother's that reflected the journey we all go through, the process of learning how to speak. As described by Cathy

Lane (2006, p. 4), this approach describes a sonic work which uses material from pre-existing archival sources. In this case of Spark's composition *This is Christopher*, she used recordings from a a 30 year old cassette tape. Lane gives others examples of work that demonstrates archival sources such as Trevor Wishart's *Two Women* (1998) which primarily used material taken from Princess Diana and Margaret Thatcher, and *American Triptych* (1999), which used speeches by Martin Luther King (Lane, 2006, p. 8).

To demonstrate indigenous voicescape compositions here are some examples. The Asian song poetry revealed in Lilburn's *Poem in Time of War* (1979) links this cultural voicescape to the tragedy of the Vietnam War. Lilburn chose this song poetry because of its poignant simplicity, authenticity and relevance to the motif. The song was about a woman waiting for her soldier husband to return, and that she was standing beside a bamboo curtain as she sang (musical analysis).

Two examples that featured waiata include *Te Ku Te Whe* (Melbourne & Nunns, 2002) where Melbourne and Nunns played an ensemble of taonga pūoro, and Melbourne sang waiata associated with each taonga pūoro instrument. In the ancient Māori tradition taonga pūoro usually complemented waiata singing, however *Te Ku Te Whe* demonstrated the reverse role where waiata complemented taonga pūoro. Finally, *Te Tūāhu* (Zamaré, 2006) is a beautiful waiata where the Māori lyrics and songstress are surrounded and supported by band music, and electronic sequenced music. The message of the waiata was about knowing who you are from your past heritage. Your identity, your environment, and your culture, become your sanctuary. The word sanctuary in Māori is *Te Tūāhu*, the title of this musical piece.

Voicescape plays an important part of the hybrid music composition. The Kīngitanga was portrayed through ancient rituals (recited), speech, traditional and contemporary waiata, haka dance, and traditional karanga (spiritual calling by women). Similar to the soundscape and sonic menageries the aim was to connect the audience to the culture and in turn link them to Kīngitanga historical events through sonic representations.

6.3.5 Sonic Narratives - Story telling Hybrid sounds and hybrid cultural themes

Sonic narratives are films without pictures, an audio movie where the acousmatic performance of the composition narrates a story through sonic images. The listener interprets the musical piece by interpreting the sound first, then forming their own psychological images in their head. In other words, the sonic music provides the film score while the mind paints the picture.

Greenwood refers to sonic narrative as sonarrative and describes this compositional process as, “a sonic account of contiguous and contrapuntal events that creates, in both composer and listener, coherent sonic accounts - a composition” (Greenwood, PhD Thesis, 2011, p. 1). The creative process incorporated physicality, sign, metaphor and narrative to organise a meaningful sonic experience for the listener by way of sonarratives. This concept is parallel to LaMothe’s four modes of organising experience: corporeal-contiguous, taxonomic-object, symbolic-subjective and narrative-communicational (Greenwood, 2011, p. 2).

Story telling or reciting history is a world-wide phenomenon including Māori and Kīngitanga. The sonic narrative (sonarrative) approach to hybrid music composition is when a composer gathered relevant source materials and electronically transformed these materials into organised meaningful episodes by way of cognitive and semiotic processes. As Greenwood writes, “a sonarrative is defined as a composition incorporating contiguous and contrapuntal events that creates, in both composer and listener, coherent sonic accounts” (Greenwood, PhD Thesis, 2011, p. 1).

Sonic narratives assembles an array of sound possibilities to story tell that might include a mixture of voice, environmental sounds, acoustic or electronic instruments, and music. The primary focus was on the text (if the story was written or scripted), the historical account (if documented) or a story that was told spontaneously. The composer aims to interpret the story in their own psychological space, and transmit the story to listeners through a hybrid composition as evident in *Whitu* (Zamaré, 2006). The motif of this piece was taken from Genesis (in the Old Testament of the Bible) and tells about the creation of heaven and earth. Zamaré merged Māori and Western cosmologies through the use of Māori waiata, the karanga and taonga pūoro to tell the creation story from a Māori view, and combining electroacoustic music into the mix. One could say that

Whitu recalled the creation story from two entirely different perspectives, cultures and beliefs.

In contrast is *Kasumi* (Whalley, 2003) was based on an ancient Japanese text, each phrase summarising one image or idea with the use of seven taonga pūoro samples. This was an example of cross-cultural, hybrid composition as part of New Zealand electroacoustic music idiom. The sonic images of vocal text reading, taonga pūoro instruments and tape recordings were layered and arranged together, and dictated the dramatic flow of each section of the music. A further contrast was *Te Hau Kuri - Dog's Breath* (Melbourne & Nunn, 2003) that allowed taonga pūoro instruments to narrate the story of the Okiwa Wind. No spoken words were necessary, and the listener was dependent on the sonic images to express the story line (with help from the programme notes).

In *Te Kīngitanga Mō Ake Tonu Atu* there was a section that recited a major event in the Kīngitanga's 155 year history, the Waikato Wars. This was the climatic section that exposed the horror of war during colonial times between Waikato tribes and the colonial army. Sonic narratives is an approach that allowed story telling similar to Lane's (2006) genre docu-music - documented music (Lane, 2006, p. 9).

The examination of New Zealand works provided models for composing hybrid music that were relevant to the creation of the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu*. These approaches included, but are not limited to, sound culture, soundscape, voicescape, dramaturgy and sonic narratives. In addition, the arrangement of sonic materials within the hybrid composition, Landy makes a valid point about horizontal layering (counterpoint) textures not exceeding four sound types at once, so that listeners are not burden with multiple sounds to interpret (Landy, 2007, p. 30). However, in the hybrid music composition, it was difficult to restrict the sound types to four or less sound types at one time. There was so much to tell in this composition which was based on six movements, six different settings, six different time periods, and six major sound events.

In agreeing with Landy that sound selection and importation was important in music composition, I proposed that Māori and Kīngitanga sound cultures (being the main

actors) are placed in the foreground while non-Māori music and electronic sounds (supporting actors), that enhanced the piece, were placed in the background.

6.4 Proposed Hybrid Music Composition Framework

The study of hybrid music composition models, and the incorporation of frameworks for composing waiata, taonga pūoro and New Zealand electroacoustic music from previous chapters, supported the construction of a framework, a manual, a guide towards the creation of the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu* as illustrated in Figure 52.

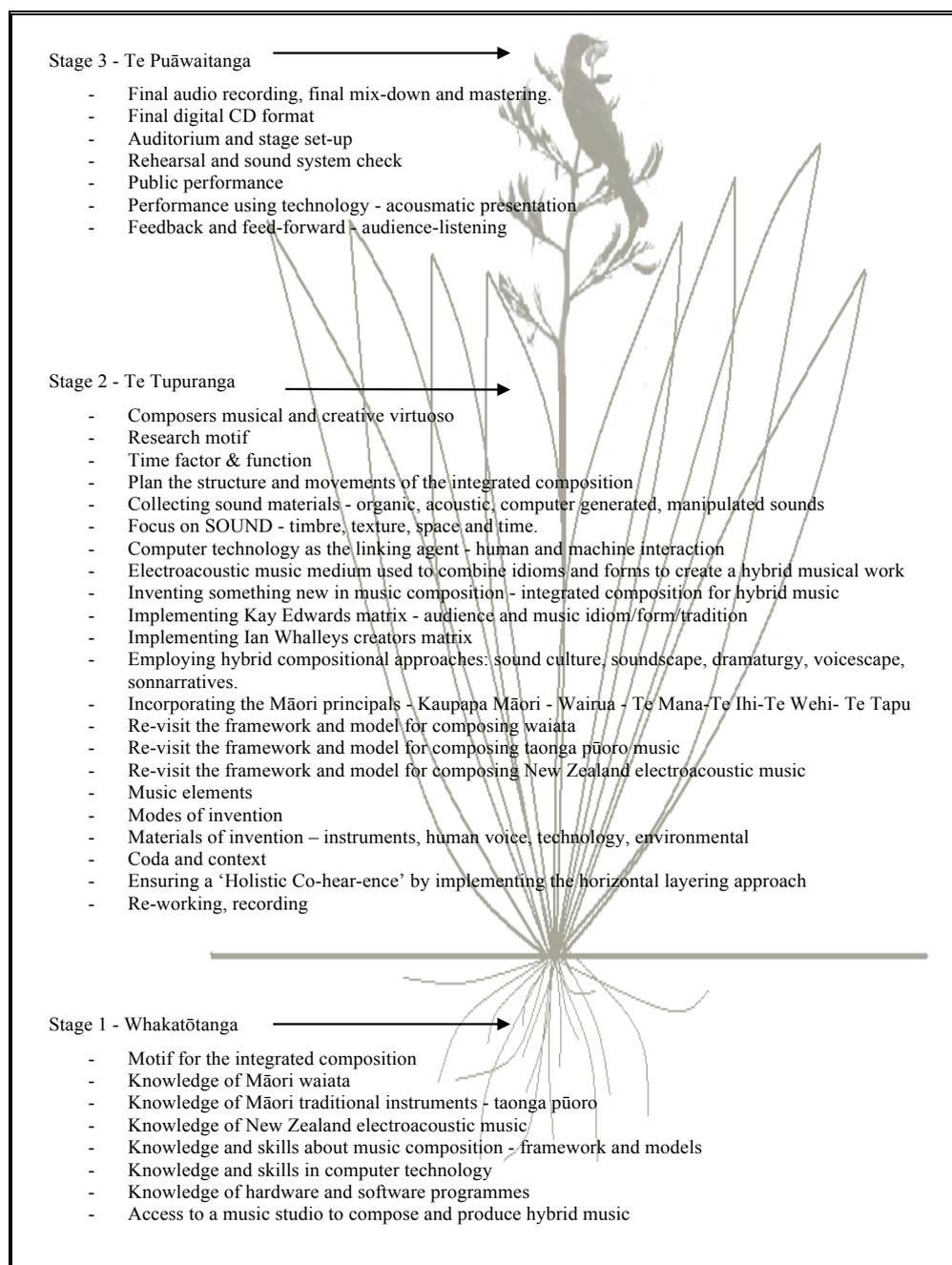


Figure 52 Proposed Hybrid Music Composition Framework

6.5 Planning the hybrid music composition

In planning the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu*, the first advise came from Rangiiiria Hedley, a taonga pūoro exponent and a lecturer at the University of Waikato. This is a summary of that meeting:

Walking into Rangiiiria's office at the School of Māori and Pacific Development at the University of Waikato in 2010, I explained my PhD topic, and admitted that taonga pūoro was an unknown field of interest to me, but an important part of my research. I asked the question, how do you compose taonga pūoro music? She grabbed a piece of paper and a pencil, and asked me to draw a picture that illustrated my main ideas for composing music that fused together waiata, taonga pūoro and New Zealand electroacoustic music. In regards to taonga pūoro she encouraged me to listen to all the instruments, and choose relevant instruments to express my ideas. She also stated, "try to keep the pure sounds of these instruments within the composition without adding too much electronic effects. The instruments speak for themselves" (Hedley, personal communication, 2010).

Figure 53 is that exact drawing used as a guide to composing the hybrid musical piece. This drawing illustrated a pictorial journey of important places that would narrate the Kīngitanga, and furthermore, guide my thinking and compositional process as explained below:

- The origins of the Waikato River. A topographical outline from Mount Ruapehu and Mount Tongariro to Port Waikato and the Tasman Sea.
- Pukawa Marae. The meeting place of chiefs, and the establishment of the Kīngitanga
- Tūrangawaewae Marae. The principal centre of the Kīngitanga.
- The Waikato River. This major landmark represents the settlement of Māori tribes along the river, water and food resource, early highway for transportation, and the journey of the river from Mount Ruapehu and Tongariro to Port Waikato and the Tasman Sea
- Taupiri mountain. The sacred mountain of the Waikato people and the resting place of ancestors, and Māori monarchs.
- The Waikato Wars. The invasion of Waikato by the colonial army including the Battle at Rangiriri (colonisation).
- Port Waikato and Tasman Sea. The finale that acknowledges all Māori monarchs, and celebrates the sixth Māori king, Tūheitia, the proud symbol of the Kīngitanga.

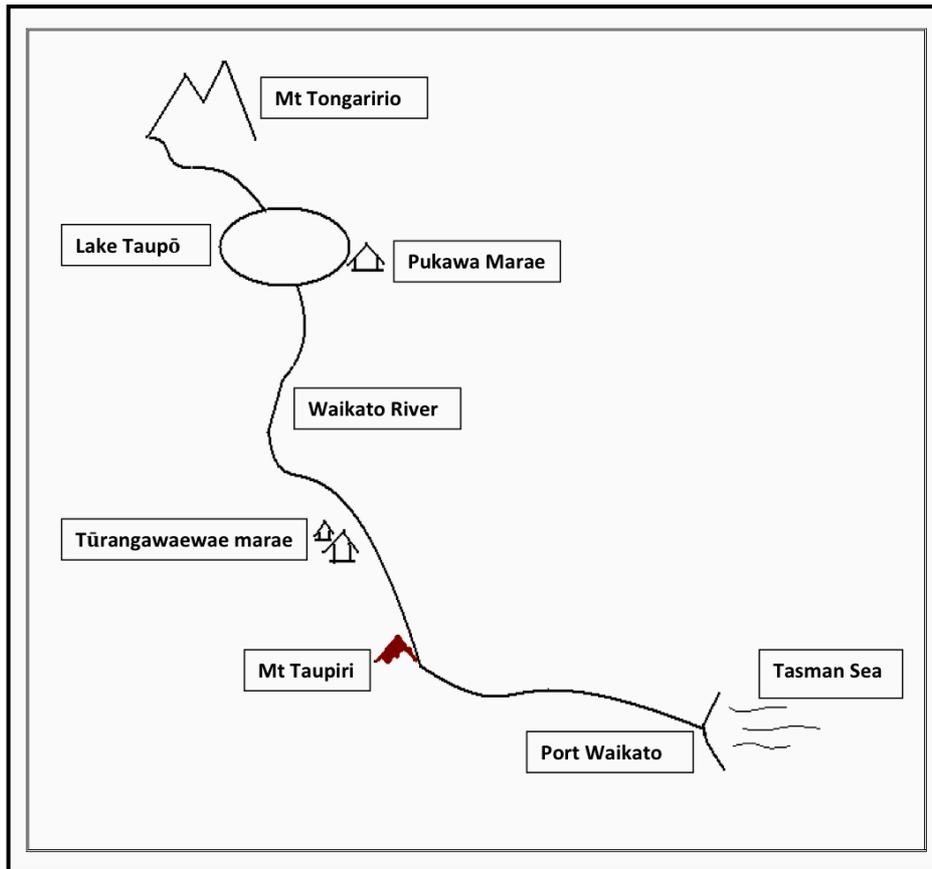


Figure 53 Drawing of the Hybrid Music Composition

The drawing of the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu* in Figure 53 was a good starting point in creating hybrid music with the aim of integrating waiata, taonga pūoro and New Zealand electroacoustic music. However, I needed to visualise in my mind the actual structure of the composition, and think more, in terms of sound events that would narrate the Kīngitanga history. By listening to the previous five original compositions created in Chapters Three, Four and Five, and listening carefully to the sound events, I was able to decide what I could import into the hybrid composition.

To support the thinking and compositional process, I structured a conceptual graphic score as illustrated in Figure 54. This score brought to mind geographical and historical images, and more importantly the past and present Māori monarchs. These images inspired me to create six movements, and to decide what sound events (from previous composition) I was going to incorporate into the final hybrid music composition.

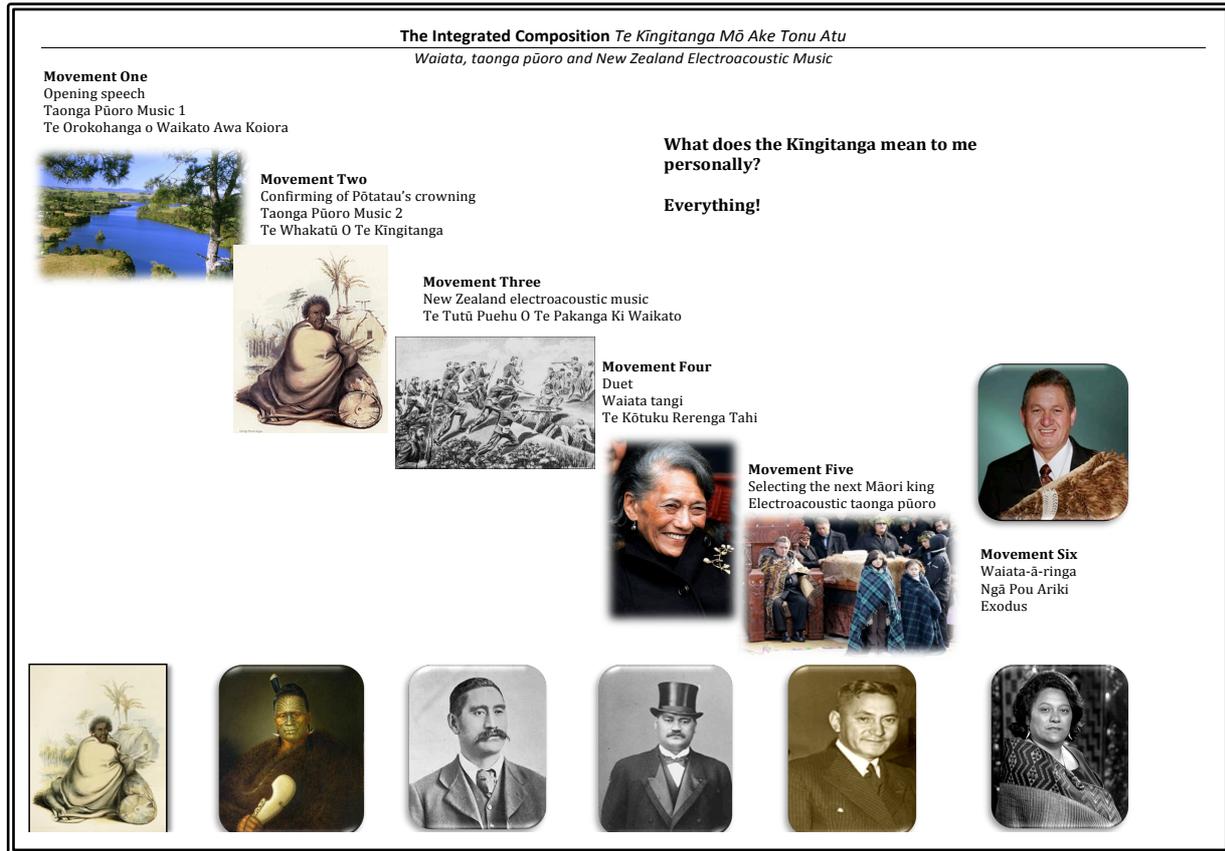


Figure 54 Conceptual Score of the Hybrid Music Composition

The drawing (refer to Figure 53) and the conceptual score (refer to Figure 54) are alternative approaches to mapping out music composition. A break away from the traditional music score of clefs and notes on staves. As Austin and Clark writes, “graphic notation is an alternative system and the process to expressing and recording ideas, of conveying a work’s substance, and the means of its realisation” (Austin and Clark, 1989, p. 57). Music composers today have options of recording their musical ideas on paper or via the computer. Various approaches in music notation include: writing the score, writing ideas in text, graphic notation, drawing images and pictures, coding notes at a computer, or a combination. An example of a mixed notation is Martin Lodge’s (2007), *Hau* (refer to Figure 34) where he uses a combination of notes on staves (traditional approach), texts (musical instructions); and symbols (musical instructions).

6.6 Hybrid Music Approach

By adapting the Creative Process Paradigm 3 for creating electroacoustic music, I constructed a diagram that illustrated the thinking and compositional process towards hybrid music composition as shown in Figure 55. I was able to retrace the creative process from start to finish resulting in the hybrid composition of *Te Kīngitanga Mō Ake Tonu Atu*. The main areas addressed in the diagram were initial ideas and contexts, sound selection, sonic quality, empirical and experimental stage, the formal stage, the development stage and the presentation and distribution stage.

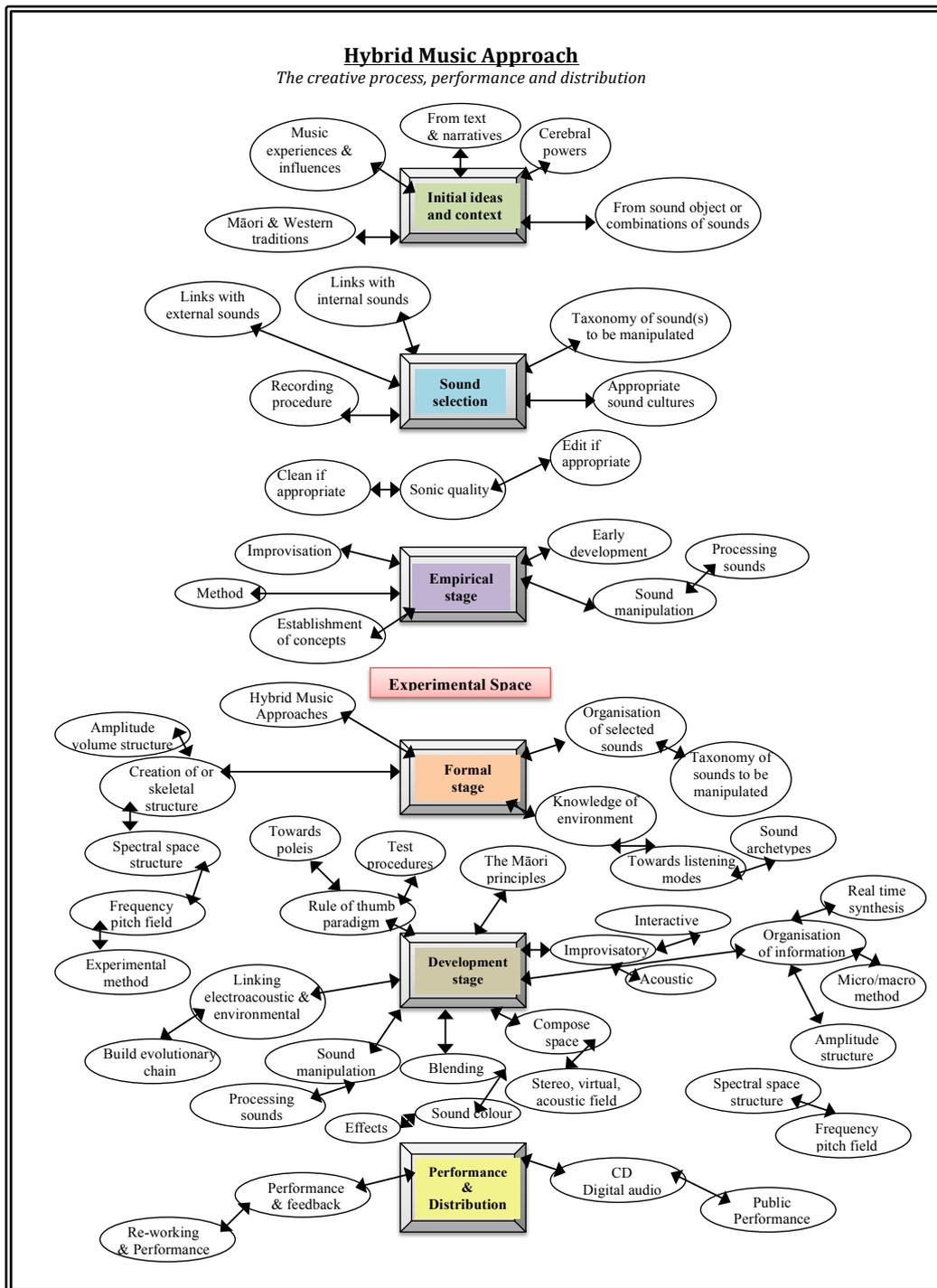


Figure 55 Hybrid Music Approach (as cited in Sonic Arts Network, SANZ Diffusion, UK, year unknown).

By taking into consideration, all the frameworks and models generated in this research, I was able to progress through each stage outlined in the hybrid music approach in Figure 55. Furthermore, the final outcome of the hybrid music composition was influenced by:

- My own musical interests, experiences and knowledge.
- My traditional Māori and Kīngitanga musical background.
- My knowledge and practices in New Zealand electroacoustic music.
- Past and current models of New Zealand music composition.
- The Māori principles of Kaupapa Māori, Wairua, and Te Mana-Te Ihi-Te Wehi-Te Tapu.
- Communicative relations in composing hybrid music that included the composer (me), the performer (stereo sound system and playback), and the audience. Composing for a specific audience was addressed in Chapter Five, Section 5.6.
- Holistic ‘co-hear-ence’ implementing the horizontal and vertical layering model (refer to Chapter One, Section 1.2).
- Kay Edwards matrix, composing for a specific audience.
- Whalley’s creators matrix that guides the creative process for music composition.
- Technical aspects of music composition using digital technology (hardware and software).
- Empirical approach to music invention. Experimenting within the musical creative space through trial and error in creating new works.
- Feedback and feedforward from the audience.
- Reworking the hybrid music composition.

Here is a descriptive summary of the compositional process applying the hybrid music approach in Figure 55.

Initial Ideas and Contexts

The main objective of this research was to extend the Kīngitanga music tradition. Furthermore, to compose a hybrid musical piece that integrated waiata, taonga pūoro and New Zealand electroacoustic music, in order to, narrate the history of the Kīngitanga. Although, the Kīngitanga music tradition was founded on traditional Māori

music, this research explored the possibility of merging the New Zealand electroacoustic music idiom with this tradition to create new works. This resulted in the creation of the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu*, a New Zealand - Māori electroacoustic music piece.

The initial ideas and contexts for hybrid music composition was made clear at the very outset of this research. The extensive study of waiata, taonga pūoro and New Zealand electroacoustic music led to the formulation of frameworks and models for composing music in these idioms. After identifying how each of these idioms worked musically and compositionally, a further investigation into how these idioms could be integrated was explored. During the course of this research, one of the common grounds for composing hybrid music was the sound element, and how the selected sounds were collected and arranged to express the composers' intentions, and in this case, the history of the Kīngitanga.

The hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu* was a collection of major sound events conveyed through sonic images about the history of the Kīngitanga from 1858 to 2013. By writing poetry, I was able to reflect on what the Kīngitanga actually meant to me personally, and the cultural, social, and political impact it had on Māori, and in particular Waikato, during colonisation. Here is the poem:

What does the Kīngitanga mean to me personally?
Colonisation destroyed our Māori way of living
Violated our mana Māori motuhake
Rise up, rise up, rise up, Kīngitanga

The Treaty of Waitangi, a treaty for whom?
Promises, lies! Promises, and more lies!
Rise up, rise up, rise up, Kīngitanga

Pōtatau the first king, followed by his kinfolk
Unite as one, Raukawa, Maniapoto, Hauraki and Waikato
Aotearoa confederation, in unity there is strength
Rise up, rise up, rise up, Kīngitanga

I see war and death, I see life and hope
I lament for our taonga stolen from under our feet
Rise up, rise up, rise up, Kīngitanga

Where to from here, my dear kaumatua, my loving kuia?
What needs to be done, whānau, hapū, iwi, and marae?
Rise up, rise up, rise up, Kīngitanga

Kīngi Tūheitia you stand at the kei o te waka
Whilst I sit rowing our canoe into the unpredictable future
Rise up and lead us, Kīngi Tūheitia
The struggle goes on
What does the Kīngitanga mean to me personally? Everything!

Māori Words (in the poem)

Kīngitanga	Māori king movement
Mana Māori Motuhake	Māori independence, Māori autonomy
Raukawa, Maniapoto	Tainui confederation of tribes
Hauraki and Waikato	Tainui confederation of tribes
Aotearoa	Land of the Long White Cloud, New Zealand
taonga	treasures and resources such as land, sea, rights etc
kaumatua	elder, elderly man
kuia	elderly woman
whānau	family
hapū	subtribe, clan
iwi	main tribe, people
marae	an important gathering place of the Māori
kei o te waka	the stern of the canoe

Sound Selection

To inform the audience of my musical intentions, a collection of relevant sound materials was necessary. There was a vast selection of sound source that derived from live recordings of acoustic instruments, environmental sound materials, sequenced electronic music, processed materials from acoustic or organic source (via manipulation) to pre-recorded sound samples, and sound effects. All original compositions in Chapters Three, Four and Five, contained various sound materials that were imported into the hybrid music composition.

Table 20 provides the sound source palette, a list of the sound materials and the aesthetic function for each of the six movements in the hybrid composition. By having an array of sonic materials, I was able to store them away in different files for each movement, and work on these sounds in creating gestures and sound events for the hybrid music composition.

Title of the composition and movement	Music Idiom	Recorded or pre-recorded sound source	Function
Te Orokohanga o Waikato Awa Koiora Movement one	Taonga pūoro	- cellophane paper - roria instrument - pūkatea instrument - flow of water source from University/Waikato River - kōauau instrument - oral poetry by Nakita Wiperi - cry of seagulls	- represented ice melting - imitated water dripping - announced the birth of the Waikato River - represented the flow of the river - provided the music - narrated my connection to the Waikato River - represented the Tasman Sea
Te Whakatū O Te Kīngitanga Movement two	Taonga pūoro	- karanga weka instrument - porowhiti instrument - pūkatea instrument - karanga by kuia - roria motu instrument and voice whispers - pūkatea instrument - confirmation speech	- mimicked bird calls around Pūkawa marae and imitated the karanga, call of welcome by kuia. - announced the gathering of Māori chiefs - called the tribe to prepare for the pōwhiri-welcome - called of welcome to visitors - imitated the conversations amongst chiefs - announced that a king has been selected - announced Pōtatu as the first Māori king.
Te Tutū Puehu O Te Pakanga Ki Waikato Movement three	New Zealand electroacoustic music	- flow of water source from University/Waikato River - children swimming in the Waikato River - steam boat whistles - brushing of flax leaves - pūkatea instrument - footsteps and brushing of flax bush - emptying of water into a basin - electronic music, gun shots, children swimming, river boat whistle, haka 'Kamate Kamate' and laughing - kōauau instrument	- represented the Waikato River - represented tribal life near the river - represented the arrival of the British Colonial Army - imitated movement of Māori warriors in the forest - announced war in Waikato - represented warriors gathering to fight - introduced the abstract scene - represented chaos, war, lost of life, colonialism, the clash between Māori and Pākehā - lamented the loss of life, confiscation of Māori land, the relocation of the Waikato people, and colonisation
Te Kōtuku Rerenga Tahī Movement four	Waiata tangi	Live recording of singers performing a lament. Māori lyrics and traditional music arrangement was demonstrated.	Lamented the loss of a great Māori Leader, Te Arikiniui Te Atairangikaahu.
Ko wai te ariki nui? Movement five	Taonga Pūoro	Live recording of human whispers. - rōria instrument	- mimicked the chiefs discussing who will be the next Māori monarch. - by changing the pitch of this instrument imitated the different voices of the chiefs.
Ngā Pou Ariki Movement six	Waiata-ā-ringa	Live recording of singers in music studio performing an action song dedicated to the Kīngitanga. Māori lyrics and contemporary music arrangement. Live performance by Mangakōtutuku Kapa Haka group performing this action song in 2010.	Celebrated the Kīngitanga by acknowledging past leaders, and celebrating King Tūheitia's rise to the throne, and the aims and objectives of the Kīngitanga. This was a contemporary Māori action song with set actions and choreography.

Table 20
 Sound Source Palette

Sonic Quality

The importation of relevant sound source into the Pro Tools production suite (to mono or stereo tracks) provided a creative space for me to work on sound design, and sound architecture. Shaping the hybrid composition required me to structure the composition, and carefully build each sound event. Furthermore, to express the Kīngitanga, there was a need to incorporate a combination of Māori and Kīngitanga sound cultures (waiata, taonga pūoro), environmental sounds, electronic sounds, and pre-recorded sounds. Being an acousmatic composition that was played back over a stereo sound system and loud speakers, the sonic quality of the selected sound materials was pertinent. To ensure sonic quality there was a need to:

- Clean up the sound materials by erasing clicks or unwanted noises,
- Choose the required length and/or part of the sound source to structure and shape the composition,
- Make decisions on whether to keep the sound source in its original state (organic), or manipulate the sound source (processed) creating the desired gesture to express the motif of the composition,
- Edit the composition (via track or audio suite) that focused on music elements (volume, pitch/duration, rhythm/metre, tempo, dynamics, timbre, articulation, textures), and basic effects (panning, envelope, filtering, reverberation, delay, spectral, granular, distortion).

Empirical Stage – Experimental and Experiential Space

The empirical stage for composing hybrid music provided a creative space for experimenting and experiencing with sonic art form, and freedom to explore the sonic musical realm to develop a practical model towards hybrid music composition. This was an exciting time for me to consider past and present aesthetics towards waiata, taonga pūoro, New Zealand electroacoustic music, and hybrid music composition for Kīngitanga purpose. Deciding on what best works for the hybrid music composition there was a need to work on the overall structure by focusing on the sound element. To ensure the hybrid composition demonstrated a flow of musical occurrence, there was a need to structure micro, meso, and macro levels of sonic events.

At the empirical stage of composing hybrid music there was a need to work in partnership with digital technology. Digital technology has built new bridges between art music and popular music, leading to exchanges of ideas, techniques and instrumentation including sound design. As this research was a composer-researcher and studio-based investigation, the main objective was to successfully apply different musical concepts and methods for composing hybrid sonic music where the focus was on sound organisation. Furthermore, knowledge and skills in using digital technology to create music was important. In creating the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu*, the processes of trial and error, and reworking the composition was inevitable, which was common in most creative arts.

Formal Stage

After spending time experimenting and working with the sound materials, a rough draft of the hybrid composition was constructed. In reaching the formal stage of hybrid music composition there was a need to create a skeletal structure where sounds were organised in a logical sequence to ensure there was a musical occurrence of sonic events. At this point, theories of hybrid music composition were put into practice. One of the main tasks during the formal stage of music composition was finding a common cross-road for musical expression.

In finding a common cross-road that merged two musical worlds - Māori and Western; that combined traditional and contemporary forms of music; that encouraged human and machinery collaboration towards music creation; that integrated waiata, taonga pūoro and New Zealand electroacoustic music was the discovery of a musical language that connected to the audience. In turn, the audience would be able to comprehend, interpret and appreciate what they have heard. Whalley (2012, p.11) elaborates on this notion by writing:

Further proposed (Whalley, 1999) was the need to find in language meeting points with broader audiences by using some musical codes that were shared and generally understood by them - and that the language, syntax and grammar of electroacoustic music needed to be integrated with aspects of traditional-musical language idioms so that the codes used to transmit meaning are retained but also extended (Whalley, 2012, p. 11).

Therefore, from a compositional perspective, I had to design an innovative musical piece that incorporated known sonic material and musical codes (that connected with the listener) and unknown sonic material and new musical codes (that challenged the listener and challenged my creative persona) to express the motif of the hybrid music composition. In relation to the hybrid music composition further structuring of these sonic material, via the ‘co-hear-ence horizontal and vertical layering’ technique was vital to make musical sense. This required time and effort to explore new pathways into music creation by applying past and present models that were relevant to the composition. In addition, the implementation of Kay Edwards matrix (refer to Section 5.6, Figure 38) and Whalley’s creator’s matrix (refer to Section 5.6, Figure 39) was crucial to guide the creative process.

During the formal stage, there was a need to look back over the previous stages of hybrid music composition and revisit the framework and models for composing hybrid music, listen to the original compositions in Chapters Three, Four and Five, read through the narratives (poetry and personal accounts), look back at the conceptual score (refer to Figure 56), and keep developing the skeletal structure of the hybrid music composition.

Development Stage

The final stage of hybrid music composition was the development stage. This was where all aspects of music composition came together. Building on from the formal stage, Landy’s notion of holistic co-hear-ence implementing the horizontal and vertical layering model was employed. All sound materials were layered onto stereo tracks to represent the different movements in this piece. Time was spent on working the different sounds, creating gestures, adding effects, cutting and slicing the sounds (when necessary) and finally ensuring a smooth transition of sound events from one movement to another.

Furthermore, communicating a true representation of the Kīngitanga history there was a need to revisit the Māori principles of Kaupapa Māori, Wairua and Te Mana-Te Ihi-Te Whei-Te Tapu. This would give the composition a unique Māori and Kīngitanga characteristic, and connect the audience to the Māori musical world. Excerpts from the original compositions in Chapters Three (*Te Kōtuku Rerenga Tahī* and *Ngā Pou Ariki*) and Chapter Four (*Te Orokohanga O Waikato Awa Koiora* and *Te Whakatū O Te*

Kīngitanga) were imported into the hybrid composition, in order to, keep this piece firmly grounded in the Māori sound world.

In contrast, the original New Zealand electroacoustic piece (refer to Chapter Five, Section 5.7) needed to be imported into the hybrid composition. The main aim of this research was to integrate waiata, taonga pūoro and New Zealand electroacoustic music. Therefore, *Te Tutū Puehu O Te Pakanga Ki Waikato* was added to the hybrid music composition, as the climatic section of this composition. Again, excerpts from this piece was imported and layered in the middle section of the hybrid musical piece *Te Kīngitanga Mō Ake Tonu Atu*.

Throughout the development stage, the playing of the hybrid composition (in draft form) was important to me, as a composer. I called on my mother, sister, family and music students to listen to the composition and give me feedback and feedforward. This was an interesting time in developing this type of composition. The feedback varied, some liked the music, others got lost in the music, and some gave positive feedback and feedforward to benefit the composition.

There were many hours spent reworking, editing, amending, and re-arranging the composition, as I was never satisfied with the outcome. However, the more I listened to the changes made in the composition, and the final mixing and mastering, I became content with the final work.

Performance and Distribution

There were many ways to present music compositions such as multi mixed media, live performance (with humans and machinery interacting), fixed media, interaction with audience, internet communication or a combination. It was decided that the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu* be performed as an acousmatic presentation where the audience focused on the sound element to arouse memory, inner emotions, connections to sonic images, and interpreting the music without the knowledge of who's playing the music or where the sound was coming from. Figure 56 shows the set up of an acousmatic performance that identified the audience auditorium, the playback equipment and loud speakers. The playback was digital stereo from a fixed

media (CD audio played on CD player or computer) through left and right loud speakers.

The listening space for sound diffusion was a rectangular room of sufficient size to house symmetrically placed pairs of loudspeakers at the front (left speaker and right speaker) without being too close to the audience. This configuration, from experience was a versatile minimum loudspeaker setup for most conventional concert venues. Adjustments to this performance plan, be they minor or major, could be adjusted to accommodate other types of rooms and sound systems, and different audience sizes and placements. The diffusion as I imagined it being heard from the optimum listening position in the room, the left and right front speaker set up.

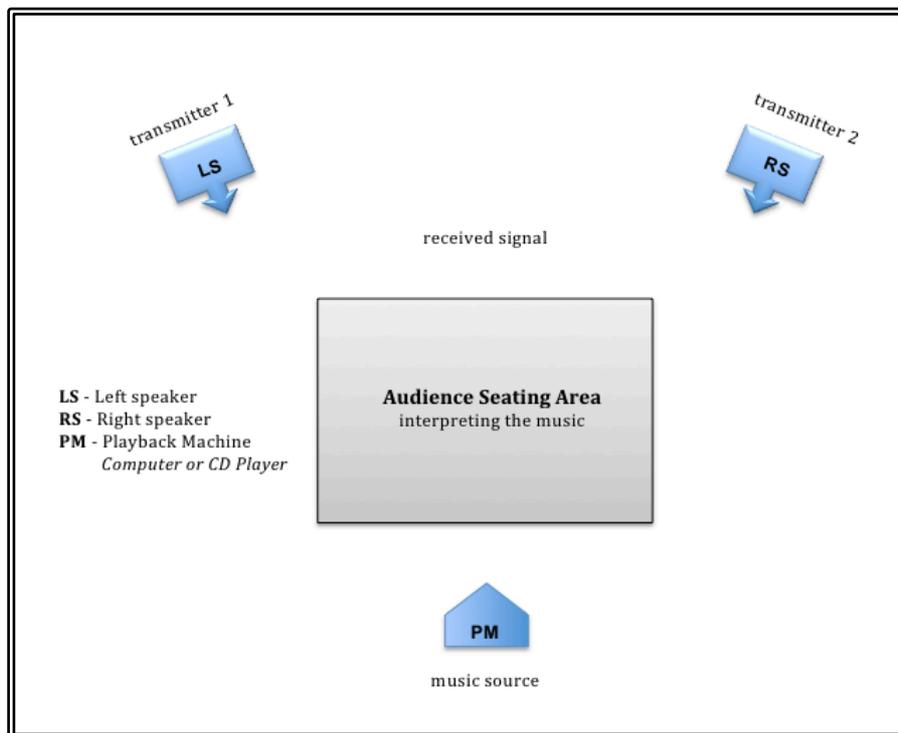


Figure 56 Acousmatic Performance - The set-up

The hybrid composition *Te Kīngitanga Mō Ake Tonu Atu* was presented at the Kīngitanga Day at the University of Waikato on 12 September 2013. There are future presentations of this composition planned for 2014 at the Hamilton Gardens Arts Festival, Oraeroa Marae (my marae in Port Waikato) and the Koroneihana. These future performances will promote New Zealand electroacoustic music to a diverse audience to

appreciate the idiom, and furthermore, the opportunity to listen to hybrid music that also promotes the Kīngitanga.

In regards to distribution, an electronic copy of my PhD thesis and audio recordings of my original compositions and the Kīngitanga waiata collection will be made available on line by the University of Waikato.

6.7 Feedback - Feedforward

Ian Whalley suggested that although the piece hangs well together, there were technical issues with the composition regarding sound quality and layout. His suggestions were:

- In the first movement, the river scene, the volume needed readjusting on the kōauau instrument and there was too much reverb on the voice poetry at the end. The panning needed to be altered as the kōauau instrument and voice seem to be fighting for the same space.
- In movement two there was too much reverb on the karanga.
- In the third movement more subtle effects needed to be worked on the synthesiser, the electronic music. The envelope needs adjusting to create a smoother transition from one section to the other. Also the melody gestures are repetitive and more variation was needed to create more interest in this piece. Also panning on the words “E hinga atu he manukura...: by the singers needs to be adjusted. The panning seem to be a distraction from the lyrics and meaning.
- In movement five, the chatter section seem to change too quickly. This needed slowing down and given more subtlety to the sound event.

After listening to the hybrid music composition Jeremy Mayall made the following comments:

- In terms of the piece and its combination of taonga puoro traditions, electroacoustic music, and waiata - the sections and subtle layering seems to work quite well, but I would have loved to have seen a real full working on

layering of these worlds at climatic points within the piece. To bring in some of those electronic effects, field recordings, and taonga puoro sounds and have them inserted within an instrumental sound bed behind those strong voices during waiata singing. Really bring the different worlds together in a powerful unique way that is different from the collage type of layering that is seen throughout the rest of the piece.

- How much of this work will be performed ‘live’ in a concert performance? Or is it all pre-recorded? It seems as though the ‘kapa haka and waiata’ type section with the guitar accompaniment would be quite powerful performed live as interplay with the pre-recorded studio construction.

Reworking the integrated composition

The suggestions made by composers about the hybrid composition *Te Kīngitanga Mō Ake Tonu* were crucial to the final outcome. I appreciated their feedback and feedforward that inspired me to re-think and re-work the composition for a better result. In modifying the composition, I worked on issues ranging from technical aspects to re-arranging sound events, working on specific sound gestures, and the logical flow of the whole piece.

6.8 Chapter Summary

This chapter provided an overview of hybrid music composition in New Zealand, paying close attention to the possibilities of integrating waiata, taonga pūoro and New Zealand electroacoustic music. Austin and Clark wrote, “as composers, we learn our art through its practice” (Austin & Clark, 1989, p. 1). Working in partnership with digital technology provided a way to transform traditional Māori music, and employ New Zealand electroacoustic music for Kīngitanga purpose. The fusion of traditional and contemporary music practices supported the claim that the integration of waiata, taonga pūoro and New Zealand electroacoustic music was possible. Thus enhancing Māori music and extending the Kīngitanga tradition.

By studying the art of music composition from both Māori and Western perspectives, the different forms of music, and past and current approaches to hybrid music

composition, I was able to construct a framework and practical model that guided the creative process, thus creating the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu*. The main focus was finding a crossroad (and commonalities) where Māori and Western music complemented one another and made musical sense together.

The discoveries made in this particular chapter were i) the sound element was the main commonality shared by the three music idioms, and exploiting this element to create hybrid music ii) applying past and current theoretical practices (including my own practices) and by exploring the creative space produced new approaches towards music composition iii) employing computer digital technology to bring about music realisation iv) constructing the proposed framework and practical model guided the creative process towards a hybrid music composition. In addition, the creation of hybrid music in this research was based on music in context (to promote the Kīngitanga), music as a form of identity (New Zealand and Māori music), music relevance (to integrate waiata, taonga pūoro and New Zealand electroacoustic music creating hybrid music), and music and its meaning (to narrate the history of the Kīngitanga).

The final outcome was the 10 minute 36 second hybrid musical work *Te Kīngitanga Mō Ake Tonu Atu*, that featured an array of song, poetry, speech, instrumental music, and electronic sonic material (organic, acoustic, electroacoustic, processed, computer generated and pre-recorded sounds). This composition extended the Kīngitanga music tradition and exemplified the ever changing musical landscape of Aotearoa, New Zealand.

A nation creates music - the composer only arranges it.
(quoted by Mikhail Glinka, 1958)

TITO WAIATA - TITO PŪORO
Extending the Kīngitanga Music Tradition

CHAPTER SEVEN

Conclusion

Looking back to the future
Conclusions, reflections, contributions and recommendations
The hybrid music composition Te Kīngitanga Mō Ake Tonu Atu

**Music is the art
of thinking in sounds**
(quoted by Jules Combarieu)

7.1 Introduction

The aim of this thesis was to explore innovative pathways in creating music by integrating waiata, taonga pūoro and New Zealand electroacoustic music, in order to, extend the Kīngitanga music tradition. Whether the cross-pollination and transformation of Māori and Western music into a hybrid art form was achievable or not, prompted further investigation. As the research progressed, I became very interested in the prospect that hybrid music composition might be achieved through close examination of music concepts, structures and elements that integrate these idioms together, with the support of digital technology.

7.2 Revisiting the main focus

This thesis reflected a Māori investigation into hybrid music composition. The new concept of integrating waiata, taonga pūoro and New Zealand electroacoustic music was guided by the following research questions:

- i) What models for composing waiata, taonga pūoro and New Zealand electroacoustic music were detected in the Kīngitanga music tradition?
- ii) What practical models were discovered that integrated waiata, taonga pūoro and New Zealand electroacoustic music?

- iii) How can New Zealand electroacoustic music, and digital technology, be used to enhance Māori music, and extend the Kīngitanga music tradition?
- iv) What approaches were used in New Zealand works that successfully integrated waiata, taonga pūoro and New Zealand electroacoustic music within a Māori and Kīngitanga context?

The findings of this thesis provided answers to these questions. Furthermore, these answers might not only contribute to a comprehensive understanding of the ethos of waiata, taonga pūoro and New Zealand electroacoustic music as separate musical idioms, but also address issues relating to aesthetic approaches, and artistic merits in combining these idioms into a new hybrid art form. The following sub-sections deal with the research questions. Section 7.2.1 deals with question (i); Section 7.2.2 deals with question (ii) and (iv); Section 7.2.3 deals with question (iii).

7.2.1 Searching the Kīngitanga tradition for music composition models.

Searching through Kīngitanga literature to find models for composing music proved difficult. As the Kīngitanga music tradition was based on oral tradition, there were no published literature or audio recordings of works. Most of the Kīngitanga literature referred to historical accounts, and not specifically to music composition. Furthermore, there were no models or works about taonga pūoro music relating to the Kīngitanga, and New Zealand electroacoustic music was foreign to this tradition.

Although a synopsis about the Kīngitanga music tradition was provided in Chapter One (refer to 1.5) there were gaps in the literature, and no models were present for composing Kīngitanga music. In order to construct a model for composing taonga pūoro and New Zealand electroacoustic music. the research was re-directed to other music literature, New Zealand works, field work and personal communications to achieve the outcome.

Chapter Three, provided a collection, and musical analysis of 50 Kīngitanga waiata, that supported the construction of a practical model for composing traditional, and contemporary waiata. The Harakeke and Tūi model in Chapter Two (refer to 2.7), a bottom-up approach to composing waiata that used past and current compositional

processes, was employed. This led to new works that conformed to traditional forms, and extended to contemporary waiata influenced by syncretism.

In Chapter Four, the study of 10 taonga pūoro works by current New Zealand composers provided valuable insights into the taonga pūoro sonicsphere, and how these instruments were employed to make music. The resurgence of these traditional instruments in the 1980s, re-introduced their unique voice into New Zealand music composition. Taonga pūoro musicians recorded sound samples of these instruments for composition. This was the case in creating original works in this study, where certain taonga pūoro sound samples were selected for their melodious voice, climatic counterpoints, mimicking, gestural sound images, metaphoric implications, and rich cultural sounds.

Chapter Five, details the study of 10 New Zealand electroacoustic music works by contemporary composers that demonstrate a diverse range of motifs, and compositional approaches, aided by digital technology. Because this idiom was new to the Kīngitanga tradition, further investigation focused on relevant sound importation, and when necessary, sound manipulation to convey Kīngitanga history, and stories through electronic means. Data collection retrieved from literature, music analysis, and personal communications from relevant sources outside the Kīngitanga tradition, supported the creation of the New Zealand electroacoustic music piece in this study. The introduction of New Zealand electroacoustic music to the Kīngitanga tradition supports both music via oral traditions, that are still practiced today, extending onwards to music via technology, demonstrating new practices in music creation.

7.2.2 The search for practical models for integrating waiata, taonga pūoro and New Zealand electroacoustic music.

The data collection in this research provided evidence of contemporary composers successfully merging different traditions, and idioms, that reflects the diverse musical landscape of New Zealand. Composers incorporated sounds from the natural environment, native wild life, indigenous Māori sound culture, urban and rural soundscapes, Western and other cultural music, and newly found sounds, that represent the unique ambience of Aotearoa, New Zealand. However, no models were detected that fused together waiata, taonga pūoro, and New Zealand electroacoustic music. This research investigated this possibility.

Chapter Three, provided exemplars of New Zealand works that successfully combined waiata with taonga pūoro instruments, as evident in *Raukatauri* (Melbourne and Nunns, 1994), waiata in music for tenor, strings and percussion in *Te Arikinui* (Royal and Kāretu, 2009), and waiata in New Zealand electroacoustic music demonstrated in *Te Waiata* (Zamaré, 2006). This led to the construction of a framework and practical model that focused on Māori lyric writing, music arrangement (traditional and contemporary), incorporating the Māori principles, digital recording, and performance. The waiata compositions were based on various Māori and New Zealand motifs.

Chapter Four, generated a framework and model for composing taonga pūoro music. The new found voice of taonga pūoro instruments were fused together with waiata in kapa haka performances, such as *Koopu e* (Te Whānau-ā-Apanui, 2009), ensemble of wind, and percussion taonga pūoro in *Te Ku Te Whe* (Melbourne and Nunns, 1994), in live New Zealand electroacoustic music composition *New Communication* (Mayall and Company, 2012), and music for piano and taonga pūoro in *Hokinga Mai* (Nunns, Bailey & Garden, 2004). Based on Māori, and non-Māori motifs, various models were identified such as improvisation, pre-recorded sound samples for composition, writing 'graphic' music score, and experimental music.

Chapter Five, studied New Zealand electroacoustic music, and constructed a framework and model for composing in this idiom. Examples of works provided models, such as *Te Hau Kuri - Dogs Breath* (Melbourne and Nunns, 2003), a sonnarrative via horizontal-vertical layering of taonga puoro samples, *This is Christopher* (Spark, 2011), music for voice using an analogue tape recording, *The Return* (Lilburn, 1965), an electronic music piece based on poetry, *Te Waiata* (Zamaré, 2006) that incorporated environmental soundscape, and *Mitsu no Yugo* (Whalley, 2010), rendered real time via Internet2.

To date, no attempt was made to integrate waiata, taonga pūoro and New Zealand electroacoustic music, until this research. No framework or models were present in New Zealand music composition. This warranted further research, and empirical approach to hybrid music composition. Incorporating models in previous chapters that focused on waiata, taonga pūoro and New Zealand electroacoustic music provided the foundation for musical hybridisation and transculturation. These models supported the structuring of the hybrid composition *Te Kīngitanga Mō Ake Tonu*, based on approaches such as

sound culture, soundscape, dramaturgy, voicescape and sonnarratives, as detailed in Chapter Six.

7.2.3 Extending the Kīngitanga music tradition with New Zealand electroacoustic music, and digital technology.

How can New Zealand electroacoustic music, and digital technology, be used to enhance Māori music, and extend the Kīngitanga music tradition? In answering this question one needs to be cognisant of (i) sensitivity towards cultural heritage explained in Chapter Six, (ii) how New Zealand electroacoustic music, and digital technology, could be applied to the Kīngitanga tradition, as detailed in Chapter Five, and (iii) the working out of the hybrid music composition explained in Chapter Six. In addition, this thesis provided sufficient evidence that digital technology enhanced waiata and taonga pūoro compositions during the creative process, production and performance, as detailed in Chapters Three and Four.

Music composition, and sound production are interlinked in this research. The construction of frameworks, and models, for composing music were mainly based on a musical structure that was determined by sound systems (physical), perceptual systems (psychological), and social systems (cultural). In determining, whether New Zealand electroacoustic music, and digital technology, extended the Kīngitanga, needed further clarification.

First, as mentioned in Chapter Six (refer to 6.2), a composer must be sensitive towards cultural heritage and patrimonial property as Halac suggests, “we should understand the sound in the context of the culture, and its tradition, and what it means to those who protect it, cultivate it or even adore it” (cited in the University of Auckland, The Australasian Computer Music Conference, 2011). In dealing with musical structure, and sound production, the importation of Māori and Kīngitanga sound materials were carefully chosen to represent these traditions, without diminishing the sound culture itself. Furthermore, these sound materials were arranged to express the motif of the composition. I believe, all the compositions in this thesis, extended the Kīngitanga tradition by determining, what sound cultures were appropriate, and having absolute control over digital technology to create music to enrich the Kīngitanga.

Second, the composition of *Te Tutū Puehu O Te Pakanga Ki Waikato* in Chapter Five, and *Te Kīngitanga Mō Ake Tonu Atu* in Chapter Six, proved that incorporating New Zealand electroacoustic music into the Kīngitanga tradition had some advantages. The main advantage, was taking traditional forms, and through experimenting with the sound element, fusing with contemporary idioms, to make music, thus extending the Kīngitanga tradition. Furthermore, these compositions required the support of digital technology (hardware, software) that provided the means for composing music. By layering an array of sound material, aimed at arousing human emotions, memory and perceptual thinking, created a perceptual system in music creation. The manipulation of sound entities, to produce sound gestures, that generated sound events, were present in all original compositions. This supports the claim that New Zealand electroacoustic music, and digital technology, extended Kīngitanga music tradition via sound design, production and presentation. The ultimate aim for composing music, using digital technology, was to connect the audience to the sound elements, that represent sonic memoirs of the Kīngitanga.

Third, the social system (cultural) within music composition was demonstrated in all compositions in this study. As music is part of a social system, so too, is the creation of music, that represents the place, the people, social and belief systems, and cultural practices. New Zealand electroacoustic music, and digital technology, provided a pathway for bringing together concepts, motifs, and music realisation, that not only enhanced Māori and Kīngitanga traditions, but transmitted new music through a new medium. Although the Kīngitanga is founded on traditional music, this research attempted to convey those practices within a contemporary setting by producing music through new mediums, and musical expressions.

New Zealand electroacoustic music, and applying digital technology, has enhanced Māori and Kīngitanga music traditions. The models and original compositions in this thesis supports this theory. In this technological age of music creation, composers continue to explore new pathways to integrate different music forms, genres and traditions, in order to convey new concepts, approaches, and practices in this evolving art form.

7.3 Compositional Processes

The following compositional processes towards music creation were selected that incorporated Māori and Western practices as listed below:

- Communicative relationships between composer - performer - audience,
- Holistic co-hear-ence - implementing the horizontal and vertical layering model used in electroacoustic music composition,
- Technical approaches using digital technology, a partner in music composition,
- Māori principles: Kaupapa Māori, Wairua and Te Mana-Te Ihi-Te Wehi-Te Tapu.

Creating music by applying these creative processes were realised in the hybrid music composition *Te Kīngitanga Mō Ake Tonu Atu*. These processes provided a musical lens, that steered the working out of this hybrid piece, thus developing a new approach to music composition that fused together waiata, taonga pūoro and New Zealand electroacoustic music.

The 10 minute 36 second musical piece consists of six movements as illustrated in Table 21. Each movement contains its own sound images, and sound events, that created a musical soundscape of the Kīngitanga history. To integrate waiata, taonga pūoro, and New Zealand electroacoustic music together, the Māori and Kīngitanga sound heritages are woven together with Western electronic, and digital technology, creating a new hybrid art form. The success in creating this type of music was based on, how each idiom, and sonic materials, were arranged effectively to express the motif of the composition. For the Kīngitanga purpose, these music idioms interrelated with one another to make music, and to connect the audience to the Kīngitanga through sound.

Movement 1 00:00-02:20 Te Orokohanga o Waikato Awa Koiora	Movement 2 02:20-03:17 Te Whakatū O Te Kīngitanga	Movement 3 03:17-05:30 Te Tutū Puehu O Te Pakanga Ki Waikato	Movement 4 05:30-07:26 Te Kōtuku Rerenga Tahī	Movement 5 07:26-08:22 Ko Wai Te Ariki Nui?	Movement 6 08:22-10:36 Ngā Pou Ariki
My voice is heard to introduce the piece followed by electronic ice melting sound.	Taonga pūoro mimic bird calls to set the scene at Pūkāwa marae.	A collage of electronic music, marching army, gun shots, the haka war dance, taonga pūoro instruments, water draining, and innocent children swimming.	Live duet singing introduces this movement.	The manipulated rōria instrument and electronic whispers mimics the discussions by chiefs to elect the next monarch in 2006.	The hue percussion instrument (some effects added) provides movement to the live vocal singing of a modern action song.
Environmental sounds and taonga pūoro provide the background to voice poetry.	The live karanga and pūkaea instrument announces the arrival of chiefs to elect a new Māori king.	The use of sound cultures, sound samples, created electronic sounds and sound effects provided the sound materials.	The processed pūtātara instruments provides the background music to live vocal singing of a lament dedicated to the late Māori Queen, Te Arikinui Te Atairangkaahu.		The haka singing is supported by the pūrerehua instrument.
The announcement of Pōtatau the first Māori king					The piece concludes with the melodic instrument the kōauau flute.

Table 21 Structure of *Te Kīngitanga Mō Ake Tonu Atu*

In movement one (00:00-02:20), my voice introduced the piece with a personal statement, what does the Kīngitanga mean to me personally, everything. Reverb was added to the word, everything, for spatial effect. This was followed by the pūkaea trumpet sound sample, with minor delay and dynamic changes, announcing the birth of the Waikato River. The water feature represented the flow of the Waikato River was kept in its organic form. The taonga pūoro, and environmental sounds, set the scene for this piece. Minor reverb and delay was added to the voice poetry by Nakita Wīperi. The poetry described the importance of the river, enhanced by the melodious voice of the kōauau flute with minor reverb. Although the poetry was the main feature here, the kōauau connects the listener to Māori sound culture, and the Waikato tribal area. This piece ended with the announcement of Pōtatau Te Wherowhero, the first Māori king. The recorded voices of three people were manipulated by changing pitches, and by adding voices to another track gave the impression that there were many people. The announcement of the new Māori King leads into movement two.

Te Orokohanga o Waikato Awa Koiora is music that combined speech, water feature, the pūkaea and kōauau instruments, and voice poetry. This piece was a mosaic of sonic material that implied the stepping back in time to the creation of earth, the environment and its people, and the Kīngitanga. This piece was composed to acknowledge the

Waikato River, and its importance to the Waikato people, who are the caretakers of the Kīngitanga.

Movement two (02:20-03:17) continued with the intricate sounds of taonga pūoro. The manu weka instrument, with minor reverb, mimicked birdcalls, and metaphorically imitated the karanga call by women on the marae. The live recording of the karanga, with slight reverb and delay, was imported into the composition. By duplicating the karanga, changing the pitch, and adding these changes to another track, gave the impression that two women were doing the call, instead of one. Traditionally, two or more women performed the karanga on the marae. The pūkaea trumpet, with heavy reverb, and dynamic changes, recreated the announcement of Māori chiefs arriving at Pukawa Marae, to elect the first Māori King. In ancient times, the pūkaea trumpet or pūtātara conch shell, were used by the local people to announce an approaching group (either friend or foe), and to prepare the village for the welcome (or war).

Te Whakatū O Te Kīngitanga is music for voice and instruments. Retelling the story of the gathering of chiefs at Pukawa Marae, the establishment of the Kīngitanga, and the ascending of Pōtatau Te Wherowhero to the throne, told through sound cultures, and supported by digital technology.

The climatic section of this hybrid composition is movement three (03:17-05:30). This section demonstrated a combination of real, surreal and sometimes unreal sound world. My intention was to create a sonic memoir of human conflict during the Waikato Wars between Colonial Forces, and Waikato tribes. The main feature was the electronic music created via Ableton Live that provided the electronic foreground music, while snippets of other sonic images enhanced the electronic soundscape. The swirling water feature, kept in its organic form, provided the start, and end of the movement. This gave the impression of memory slipping from conscious to unconsciousness, and recalling snippets of the past. The signs of war were represented by the steam boat whistle sound effect, the musket gun shots with delay and dynamic changes, the marching army with heavy reverb and panning, and the war dance *Ka mate Ka mate* with reverb and panning. The organic recording of innocent voices of children swimming in the Waikato River was added to the piece to represent tribal life before the war conflict. The rustling sound of flax leaves with heavy reverb, gave the impression of Māori warriors running through the forest and vegetation to fight. The haunting laughter with heavy delay,

represents Whiro the god of misfortune and death, who created havoc in times of conflict, and welcomed new victims to the underworld. The high pitch changes of the electronic music towards the end, signified stress and tension, during the horrors of war.

Te Tutū Puehu O Te Pakanga Ki Waikato is abstract music. A collage of electronic music, relevant sound effects, the haka war dance, taonga pūoro instruments, water feature, innocent children swimming, steam boat whistle, and Whiro in the spirit underworld. This piece recalled the two year history of the Waikato Wars (1863 - 1864), in sonarritive form.

Movement four (05:30-07:26) started with a contemporary Māori waiata, and quickly changes the mood to a traditional waiata tangi, that laments the loss of the Māori Queen, Te Arikinui Te Atairangikaahu. After writing seven verses of lyrics, and arranging the music, Levi Ngawaka and Nadia Marshall rehearsed the waiata. After the live recording of the whole song, the first and last verses were imported into the integrated composition. No effects were added to the song to ensure clarity of words, and Māori vocal gestures were maintained. The pūtātara instrument was manipulated with some reverb, and pitch stretching, to mimic human crying. This instrument provided background music to the waiata, an ancient Māori practice.

Te Kōtuku Rerenga Tahī music for voice and traditional Māori instrument. A lament merging contemporary and traditional Māori waiata with taonga pūoro. This piece acknowledged the late Te Arikinui Te Atairangikaahu, and a personal farewell to a great Māori leader, who was likened to the White Heron that seldom visited our shores. She was highly revered by all.

Movement five (07:26-08:22) imitated the conversation amongst Māori chiefs at Turangawaewae marae in 2006, to select the next monarch. Originally, the acoustic sound of human whispers, and the manipulated rōria instrument, were used in *Te Whakatū O Te Kīngitanga* during the confirmation of the first Māori King, Pōtatau Te Wherowhero. This sound event was imported into the hybrid composition to represent Kīngi Tūheitia's ascend to the throne in 2006. The rōria instrument was manipulated with reverb, different pitches, electronic equivalent, and panning, to represent human voices.

Ko Wai Te Ariki Nui music for voice, traditional Māori instrument, and electronics. This very short piece was 55 seconds long, and narrated the forum of chiefs in 2006, who elected Kīngi Tūheitia as the sixth Māori King.

The final movement six (08:22-10:36) is a waiata-ā-ringa, a modern Māori action song. The song acknowledged past monarchs, and celebrated Kīngi Tūheitia, the current Māori king. After writing the Māori lyrics, arranging the music, and creating the choreography and actions, this action song was performed by Mangakōtūkū Kapa Haka Group in 2010. For the thesis, a live recording of the song was made by Levi Ngawaka, Nadia Marshall and myself in the studio. The first and second verses, and the middle section of the haka, were selected for the hybrid music composition. The song included vocal singing, and complemented by the hue percussion instrument with reverb. In the haka section, the vocals were supported by the pūrerehua wind instrument with reverb and panning changes to create a climatic point in the song.

In the original composition of *Ngā Pou Ariki* there were four verses, and a bridge section that featured the acoustic guitar. However, for the purpose of the integrated composition, the guitar was deleted to create a more traditional Māori feel to the song. The only Western influence evident in this waiata was the vocal harmony parts by the singers. The piece concludes with the sound of water feature, and the kōauau. In a way the end returns to the beginning of this piece, the Waikato River, the Waikato people and the Kīngitanga.

Ngā Pou Ariki music for song and traditional Māori instruments, the hue percussion instrument, pūrerehua wind instrument, and kōauau flute. A traditional and contemporary Māori action song that celebrates the Kīngitanga.

7.4 Communicative Relationships in Hybrid Music

Chapter One (refer to 1.2) gives an explanation of the importance of a three way music relationship between composer, performer, and audience. The composer communicates music to the performer (humans and machine), and in turn, the performer transfers that music to an audience for interpretation. The main challenge at every stage of the music continuum was the representation of the music, and how that authentic representation was transmitted to the audience. Even the interpretation of the music differs from person to person, and audience to audience.

From a composers' position, this research found that composing for a specific audience was an integral part of the compositional process, and kept the composer focused on meeting audience's expectations. In the case of hybrid music composition, the ideal target audience was the DMA (diverse music audience) that included KA (Kīngitanga audience), MA (Māori audience), EA (electroacoustic music audience), and MMA (Mixed music audience) explained in 5.6 and Figure 48. To compose the hybrid music composition for a DMA, was to invite a wide audience from different musical backgrounds, to experience this composition, and to find a way to narrate the Kīngitanga story through sonic images. Demonstrating Landy's notion of 'something to hold on to' was the aim of the composition, and hopefully the audience was able to connect with the music.

Being an acousmatic presentation, the human and machine interacted with one another during the performance. The role of the human performer was to set-up the auditorium (refer to Figure 56 in Chapter Six), and to work the playback machine to ensure a quality stereo presentation. The playback machine could be a CD player or computer (with CD facility) that transmits the sound to loud stereo speakers for reception. Throughout the performance, the human performer controlled the presentation that included playback through left and right stereo speakers, the volume, balance, and sound mix to ensure a quality sonic performance.

Finally, the audience was treated to a quality auditorium, comfortable seating, stereo sound system, and a programme pamphlet with details of the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu*. The Master of Ceremonies introduced the piece, and the composer, before and at the end of the performance. The audience's role in music was an important one, not only to experience the new composition, but to share their inner thoughts about what the composition meant to them by way of feedback, and feedforward. In turn, the audience becomes the critical reviewer of the piece, and the maker (or breaker) of the composer to an extent.

The makeup of the audience consisted mainly of Māori, Kīngitanga representatives, secondary and university students, and music composers. Some of the feedback from the presentation of the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu* included:

- Interesting concept of combining Māori and Western music to narrate the Kīngitanga history (Kirimāku Kihī).
- The electronic sounds in the piece reminded me of the 1980s electronic music (name unknown).
- The Māori music was beautiful especially the two waiata. But I got lost in the electronic sounds (Pirihira Rollo).
- I found the music attention-grabbing. I loved the waiata and taonga pūoro that reminded me of the ancient world. I also found the electronic music, and sound effects (gun shots, human voices, haka) interesting. At first, I didn't understand why the electronic, and sound effects were in the music, until I read the programme (Lotima Vaiioletti).

Overall, the feedback from the audience was positive, and inspired me to carry on refining the piece. I also realised that not everyone understood the reasoning behind fusing together Māori music and New Zealand electroacoustic music. The aim of this research was to bridge the gap, and make this type of music more accessible to a wider audience to appreciate.

7.5 Holistic Co-hear-ence implementing the horizontal and vertical layering model

In Chapters One (refer to 1.2b), Five (refer to 5.3) and Six (refer to 6.6) provided an explanation of the holistic co-hear-ence that employed the horizontal and vertical layering model. This approach was commonly used in electroacoustic music composition via digital technology, and was employed to create all original works in this thesis. The horizontal and vertical layering of sound materials, imported into stereo or mono tracks, made it easier for the composer to see what they have imported, in order to, work with the sound design, and arrangement.

In summary, holistic co-hear-ence focused on music and sound coherence, and music structure when composing waiata, taonga pūoro, and New Zealand electroacoustic music as separate art forms, and extending to the hybrid composition that combined these idioms together. The best part when creating music with digital technology, and the implementation of the horizontal-vertical layering approach, was the ability to edit the composition, re-arranging sound, and making changes frequently until satisfied. In

this case, both visual and listening attributes guided the composer towards music creation.

7.6 Digital Technology - a partner in music composition

This is a digital world, and music creation is part of that digital development. Human and digital technology have bonded together, as partners in music creation, as Collins and d'Escriván explains:

Musicians are always quick to adopt and explore new technologies. The fast-paced changes wrought by electrification, from the microphone via analogue synthesiser to the laptop computer, have led to a wide diversity of new musical styles and techniques (Collins & d'Escriván, 2007, p. iii).

Digital technology played a major part in the creation of all original works in this thesis. The new works imported sonic materials through live field recordings, recorded singers and speeches in the studio, created electronic music through sequencing (the use of keyboard and Ableton Live), and used pre-recorded sound samples, and sound effects. This would not have been possible without digital technology.

Furthermore, music creation has moved to another creative space known as the studio workstation that refers to both a professional music or home studio. The creation of all original compositions have been a studio-based working. The sonic materials provided the voice, digital technology provided the means to fuse together these materials, and guided by my own musical experiences, influences, knowledge and intentions, produced *Te Kīngitanga Mō Ake Tonu Atu*.

Reference towards digital technology was mentioned throughout the thesis, and during the production process as detailed in Chapters Three, Four, Five and Six. To make full use of digital technology, a composer required computational knowledge and skills, to experiment with this digital domain, to create music.

7.7 The Māori Principles of music composition and performance

Throughout the thesis the Māori principles for music composition, and performance, were employed. In Chapter One (refer to 1.2) and Chapter Six (refer to 6.4) these principles were explained in full, and the proposed frameworks in Chapters Three, Four,

Five and Six incorporated these philosophies. The three Māori principles represented the very foundation of Māori and Kīngitanga music traditions. The theme and motif of all original compositions in this thesis narrated Kīngitanga historical events. These principles guided my Māori intuition and musical knowledge towards compositional aesthetics, and the performance aspects of Māori music, in all created works including the hybrid composition.

In summary, Kaupapa Māori was music from a Māori perspective that was based on a Māori motif, Wairua was demonstrated by Māori values and beliefs, dramaturgy, and the arousing of human emotions and memoirs, and finally Te Mana-Te Ihi-Te Wehi-Te Tapu was what makes Māori music and performance unique characterised by the excitement and magic of the music. These principles were embedded in the hybrid music composition, where effort was placed into crafting sound entities to sound gestures, that reflected a Māori and Kīngitanga sound world. In addition, the acousmatic presentation of *Te Kīngitanga Mō Ake Tonu Atu* relied on a quality sound system, and auditorium, to transmit the music, and in turn, exemplified these Māori principles through sound to the audience.

7.8 Artistic Contributions

The judgement of aesthetic quality in any particular art form in any culture is a difficult matter (Mead, 1969, p. 381). Because of its highly subjective nature, it is difficult, if not impossible to evaluate the quality of music composition. As Pirsig writes, “quality is one of those things that cannot be quantified, and it is extremely contextual” (Pirsig, 1974). The composition of waiata, taonga pūoro, New Zealand electroacoustic music as separate idioms, and integrating them into a new hybrid art form, demonstrated artistic contributions towards New Zealand music composition. Furthermore, this showed that artistry was an integral part of the thinking and compositional processes in creating music. Whether these compositions represent good art or good music was left entirely to the audience’s discretion. As Māori would say, “Waiho mā te tangata e mihi, waiho mā te tangata e whakatau” (Translated, leave it to the people to decide, or in this case, to critique).

One criteria proposed by Hirini Moko Mead for the judgement of aesthetic and artistic quality was acceptance of a composition into the folk inventory (Mead, 1969). After playing all compositions to a mixed audience at different events, the feedback has been

very positive, and even to the point where further suggestions (feedforward) was offered to improve the compositions. Another aspect of artistic quality is how the composer manages to conform to traditional Māori music, transform this tradition, and successfully combine with contemporary Western forms, to make music. The hybrid composition *Te Kīngitanga Mō Ake Tonu Atu* exemplified this concept with the aim of the music being accepted into the Kīngitanga inventory, as outlined in Chapter Six. In order to confirm this, further presentations of this composition including on-going discussions are planned, to investigate whether this hybrid approach has exceptional artistic merit, and whether a Kīngitanga audience accepts this new type of music.

Future presentations of *Te Kīngitanga Mō Ake Tonu Atu* are planned for 2014 at Oraeroa Marae (my marae in Port Waikato), the Hamilton Gardens Arts Festival, the Koroneihana, and the Kīngitanga Day at the University of Waikato. These performances provide a forum for further discussions, and hopefully, acceptance of this musical piece into the Kīngitanga tradition.

7.9 Relevance

This research was relevant on many levels. First, this is the 155th anniversary of the Kīngitanga, and as this tradition continues to evolve in the 21st century, so too, does the Kīngitanga music tradition. Although the Kīngitanga was founded on traditional music, song and dance practices, this research attempted to embrace these cultural artefacts, and transform these practices into contemporary contexts to extend the Kīngitanga tradition.

Secondly, the hybrid music composition provided a way of keeping the history and stories of the Kīngitanga alive. Integrating waiata, taonga pūoro and New Zealand electroacoustic music was no easy feat as Māori and Kīngitanga traditions continued to conflict with Western counterparts. I have presented one way of merging two music traditions and three music idioms into a musical piece. However, this research should not be seen as the only solution and methodology. Rather, it is an exploration of various angles of music composition that are of particular interest to me and have influenced my musical practice.

Third, as a composer of Māori waiata, and a student of New Zealand electroacoustic music, the aim was to extend my own music practice, and that of the Kīngitanga. By combining the acoustic sound world of waiata and taonga pūoro (traditional practice) with electroacoustic music and electronic sound world (contemporary practice) created an interesting sonic hybrid world. This sonic world provided a creative space for experimenting with sound, and discovering alternative music, that would benefit Māori and Kīngitanga traditions. The original compositions in this thesis is a testimony to that discovery.

Fourth, music is never stagnant, and musicians and composers alike are always searching new approaches in creating new musical styles, and techniques. This research was part of that development in New Zealand music composition. This creative process inspired the interaction between myself as a composer, digital technology as a partner in music creation and performance, and the audience as the receiver and interpreter of music. Music builds relationships from the creator to the receiver, and the common factor that draws people together is the music itself.

Finally, my research was relevant for the sake of extending New Zealand music practice, and the composition of hybrid music from a Māori perspective that extended the Kīngitanga music tradition. The frameworks, practical models, and music works developed in this thesis provided a pathway for contemporary composers to adopt, adapt, and extend their own compositional practices.

7.10 Limitations of the research and possibilities for future research

The primary components in this research project related specifically to the concept and aesthetic practice of integrating waiata, taonga pūoro and New Zealand electroacoustic music for Kīngitanga purpose. However, due to the large scope of this research, and time constraints, there were aspects of composing music, I did not investigate as explained below:

Waiata composition. The classification and sub-classification of Māori waiata in Chapter Three proved too large to compose numerous waiata for this particular research. However, I managed to compose, and incorporate into the hybrid music composition, a waiata tangi (lament) *Te Kōtuku Rerenga tahi* (refer to 3.11) based on

traditional form, and a waiata hou (contemporary song) *Ngā Pou Ariki* (refer to 3.12) created as a modern action song influenced by Western music. Further research into constructing models for composing other waiata for hybrid music is a possibility.

Taonga pūoro composition. The large ensemble of traditional Māori instruments as detailed in Chapter Four provided an interesting sound palette for composing music using pre-recorded samples. However, the motifs and sound images required for *Te Orokohanga o Waikato Awa Koiora* (refer to 4.10) and *Te Whakatū O Te Kīngitanga* (refer to 4.11) compositions incorporated some, and not all instruments. Furthermore, time constraints, and seeking expertise, did not allow me to explore the possibility of creating new sounds with taonga pūoro instruments, or building new instruments for music creation. This would be a great topic for further research into taonga pūoro music composition.

New Zealand electroacoustic music composition. Although current New Zealand approaches were implemented in *Te Tutū Puehu O Te Pakanga ki Waikato* (refer to 5.7) further investigation into other New Zealand, and global approaches, could have advanced this piece by employing interactive and live electroacoustic music composition, synthesis, algorithmic, and Internet2 music creation and performance. The Internet2 concept is interesting, where New Zealand composers and musicians could have been invited to collaboratively create music with me, without leaving their homes. Furthermore, technical approaches in sound design in this piece represented small steps in a vast field of technological application in electroacoustic music. Further investigation into sound, syntax and morphology may provide a way to treat different types of information without fragmenting the musical structure. Possible avenues for further research into global, and sound design approaches, could prove valuable in extending New Zealand electroacoustic music practices for Māori and Kīngitanga purposes.

In this thesis, the study of hybrid music composition has made a significant progress as illustrated in the hybrid composition *Te Kīngitanga Mō Ake Tonu Atu*. The findings presented one approach towards integrating waiata, taonga pūoro and New Zealand electroacoustic music thus creating a historical sonnarative of the Kīngitanga, as detailed in Chapter Six (refer to 6.10). Prior to composing this piece, emphasis was placed on researching, analysing and constructing models for composing in the three

idioms, and later on, the hybrid composition. By selecting musical pieces from the individual works led to the hybrid music composition. Due to time constraints, working on individual sound materials (manipulation) for gestural effects, and creating more layering for added textural quality was not possible. In addition, by limiting the performance to an acousmatic presentation, my curiosity into other presentation formats such as multi media, live performances of the waiata and taonga pūoro, and live computer music, or a combination, were not explored. The compositional, technological and presentation of hybrid music were interesting topics for further research.

Although a selection of New Zealand music composers have provided feedback and feedforward on the six original compositions during the creative process does not prove that all listeners were of the same view, and acceptable of the new hybrid music. The compositions are merely exemplars of my efforts to test the proposed models, and provide the thesis with music works to support the theory that hybrid music was achievable. Future presentations of these compositions to a diverse music audience including the Kīngitanga audience, should predict whether this music be acceptable and valued. My compositions are a means forward in Māori, Kīngitanga and New Zealand music composition.

Finally, in regards to artistic quality of composer's, and the artistic merit of their works were still unclear, and needs to be fully addressed. Mead's (1969, p. 381) and Pirsig (1974) views on artistic quality (refer to 7.7) should be taken into consideration. However, questions raised include i) for a composition to be accepted into a folk inventory, does this require the mandate of everyone within that culture or only a few elite to accept the music ii) does this music represent good art and music, and how do you define good art and music iii) finally, if music is judged on artistic quality, who are the best judges of waiata, taonga pūoro, and New Zealand electroacoustic music artistic qualities. Is it the composer, the musician, the performer or the audience?

7.11 Research Contributions

In spite of the limitations encountered in this study (refer to 7.10 above), this research has made a number of unique contributions to existing knowledge and literature. These are outlined below:

- The research has provided sufficient evidence to support my conclusion

that waiata, taonga pūoro and New Zealand electroacoustic music could be integrated together to create music for Kīngitanga purpose. By generating a framework and practical model for hybrid music composition, as detailed in Chapter Six, and composing *Te Kīngitanga Mō Ake Tonu Atu* supports this finding. In addition, hybrid music is not restricted to Māori and Western traditions only, and that future research and exploration into combining other traditions is a possibility.

- The thesis provides an overview of waiata, taonga pūoro and New Zealand electroacoustic music through the collection of relevant literature, analysis of New Zealand works, and personal communications as detailed in Chapters Three, Four and Five. In addition, compositional models and works are present that may guide contemporary composers to create new works, and to undergo further research in New Zealand music composition that incorporates these or other idioms.
- The six original compositions in this thesis were created as an attempt to extend the Kīngitanga music tradition without diminishing its traditional foundation. The aim was to keep the Kīngitanga history, stories and music alive through new innovative music, that combined traditional and contemporary forms of Māori and Western music.
- The collection of 50 Kīngitanga waiata becomes a treasured resource for those studying Māori waiata, and those interested in learning traditional and contemporary songs pertaining to the Kīngitanga tradition as detailed in Chapter Three, and Appendix Five. Lyrics, annotations, and audio recordings are provided as part of this resource.
- The collection of 10 taonga pūoro works, and 10 New Zealand electroacoustic music provided portfolio's and case studies of New Zealand works as detailed in Chapters Four and Five, and in Appendix Six and Seven. The study of these idioms reflect New Zealand music composition, and furthermore these idioms have contributed to the hybrid music composition model (refer to Chapter 6). Annotations and music references are provided.

7.12 Final Remarks

Whether Māori and Western hybridity actually works within social, cultural or musical contexts was partially answered in this thesis. The models and original works proved that music could be created for these purposes, however, the validity of these models and works require further investigation. Furthermore, there was no evidence that the integration of waiata, taonga pūoro and New Zealand electroacoustic music was totally accepted by the Kīngitanga tradition. This research explored possibilities of merging these idioms, and extending them beyond their traditional origins to serve new purposes. As Riichi Yamauchi the leader of Wa San Bon⁵⁶ said, “tradition is solid as a rock, but at the same time, fluid and flexible as water (personal communication, 2010).

Being a proud Māori descendant, I was always sensitive towards the historical, cultural, social, spiritual, and aesthetics of Māori music whether traditional or contemporary. I was always guided by my mother, and my kaumatua and kuia, to ensure that I did not step over the line, and compromise my Māori values for the sake of artistic merit. However, the attitude of my mother, elders and visionaries today have given me a glimpse of hope in music creation by their supportive statements:

This is a modern world, allow the now generation to express themselves using the tools of today for the benefit of all people, as long as they don’t forget who they are and where they’ve come from.

Pirihira Rollo (personal communication, 2013)

Ka pu te ruha, ka hao te rangatahi

The worn-out net is set aside, and the new one goes fishing. (Translation)

A famous whakataukī Māori proverb

There is nothing permanent except change

A famous quote by Heraclitus

Ki te kāhore he whakakitenga ka ngaro te iwi

Without foresight or vision the people will be lost. (Translation)

A famous tongi by Kīngi Tāwhiao

⁵⁶ *Wa San Bon*: a professional Taiko drumming group from Japan.

Finally, I am a new practitioner in New Zealand electroacoustic music idiom that originates from a Western music tradition. First, I acknowledge that this idiom has a unique ethos of its own, and has been developed over time where New Zealand composers have embraced this idiom, and created new works to add to the New Zealand music inventory. This idiom has been a valuable medium in the integration of waiata, taonga pūoro, and New Zealand electroacoustic music via digital technology. I am grateful to be part of this musical world, and it has given me the opportunity to be creative by stepping outside my comfort zone, and exploring new approaches in music creation. I am truly thankful to New Zealand electroacoustic music, and composers of this musical phenomenon. To show my utmost appreciation, I share my six original compositions as a token of my appreciation to this innovative art form.

Music gives a soul to the universe,

wings to the mind,

flight to the imagination,

and life to everything.

(quoted by Plato, 427 BC)

Rārangi Tāngata Hira
List of important participants

Māori Composers of Waiata

Gloyne, Paraone
Kāretu Tīmoti
Katipa, Donna Lee Ngāringi
Kihi, Kirimāku
Kiriona, Kīngi
Nuku Tarawhiti, Hone
Papa, Pānia
Puriri, Ashley
Royal, Te Ahukaramū Charles
Temara, Pou
Waaka, Napi
Walker, Hēmi
Whauwhau, Adam

Taonga Pūoro Musicians/ Composers

Baxter, James
Flintoff, Brian
Hedley, Rangīria
Horo, Horomona
Komene, Jo’el
Melbourne, Hirini
Nunns, Richard
Whitehead, Gillian

Electroacoustic Music Composers

Barton, Samuel
Coulter, John
Dal Farra, Ricardo
De Vegt, Elizabeth
Harris, Ross
Lilburn, Douglas
Maré, Marian
Mayall, Jeremy
Spark, Jenny
Whalley, Ian
Young, Miriama

Māori Groups

Mangakōtuketuku Kapa Haka Group
Kōtuku Entertainer (Jamie Toko and Paretio Ruka).
Kapa Kuru Pounamu

Rārangi Pukapuka/ Tuhinga
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Rārangi Kupu Māori/ Kīanga Māori Glossary of Māori words and phrases	
Aotearoa	New Zealand
aroaha	love, respect, sympathy
aroaha ki te tangata	respect for people
ako Māori	the principle of culturally preferred pedagogy
ata	the principle of growing respectful relationships
haka	generic name for all Māori dances
harakeke	New Zealand flax, phormium tenax
hapū	clan sub-tribe
Hawaiki	original homeland of the Māori people
He taurangi te tau	the wind is changeable
He hurihuri te ao	the world evolves
hīmene	hymn, a song of praise to God
Inā te mahi, he rangatira	by his deeds a chief is known
iwi	tribe, nation of people
karanga	ceremonial call by women
Ka tangi te tūi, te kanakana te hae	when the tūi sings, the jealous eye is on the watch
kaitiakitanga	guardianship
kaitito	composer
Ka mate ka mate	famous haka composed by Te Rauparaha translated as 'it is death, it is death'
kanohi kitea	the seen face, presenting oneself
kanohi ki te kanohi	face to face
kapa haka	Māori Performing Arts, Māori cultural group
karakia	prayer-chant, incantation
Kaua e takahia te mana o te tangata	do not trample over the mana/rights of people
kaumatua	old man, elder
kawa	protocol
kaupapa	topic, subject, theme, motif, collective philosophy
kaupapa Māori	Māori philosophy, Māori topic
Kia piki ake ngā raruraru o te kāinga	the principle of socio-economic
Kia tūpatō	be cautious
Kīngitanga	Māori king movement
kōrari	the flower stem of the harakeke flax
kōrero	oratory, oral traditions, stories
kōrero pūrākau	myth, legend
kōrero tūpuna	history, ancestral account
Koroneihana	coronation of the Māori royal family
korowai	cloak decorated with tassels
kuia	matron, matriarch, old lady
kupu whakaari	prophecy, important statement
manaaki ki te tangata	host people, be generous
Māori	indigenous people of Aotearoa, New Zealand
mana	prestige, authority, rights
Māori mana motuhake	Māori autonomy

Māoritanga	Māori culture, Māori perspective
marae	central meeting place of the marae
mātauranga	knowledge
Mātauranga Māori	Māori knowledge
mauri	life principle, power of the gods for all living things
mōrehu	survivor, follower of the Ratana faith
mōteatea	poems, laments, traditional songs
ngā Atua	cosmology, the gods
patu	a ceremonial club, a hand weapon
patupairehe	fairy people
pepeha	tribal saying, tribal identification
Poukai	a Māori gathering as part of the Kīngitanga
poutama	Māori design 'steps to heaven'
pukana	a fierce grimace (with the eyes)
pūoro/ pūoru	music
rangatiratanga	sovereignty, autonomy, indigenous rights
taiaha	a wooden staff of defence, hand weapon
taiao	natural environment, nature, universe
tangihanga	funeral
tangata whenua	people of the land, local people, indigenous
taonga pūoro	traditional Māori instruments
taonga tuku iho	the principle of cultural aspiration
tauparapara	sacred verse to start a speech, chant, incantation
Te Ara Pūoro	spectrum of Māori music
Te Hau Kuri	the wind of the dog Mariko
Te Hookioi	published Māori Magazine
Te Matatini	National Kapa Haka competitions, 'the many faces'
Te Puāwaitanga	the blossoming
Te Reo Māori	the Māori language
Te Tiriti o Waitangi	The Treaty of Waitangi
Te Tirohanga Whānui	the overview
Te Tupuranga	the development
tikanga	Māori customs and traditions
tino rangatiratanga	the principle of self determination
titiro, whakarongo, kōrero	look, listen and speak
tohunga	spiritual leader, an expert
tito	to compose
tito pūoro	compose music
tito waiata	compose song
Toi o Aotearoa	New Zealand Arts Organisation
tongikura	collection of statements by Kīngitanga leaders
tūi	native bird, <i>prothemadera novaeseelandiae</i>
tūrangawaewae	domicile, homeland, sense of belonging
waiata	generic name for all Māori songs
waiata hou	contemporary songs
waiata tawhito	ancient/traditional song
waiata tira	group song, choral piece

whaikōrero	formal Māori speech
whakairo	Māori carving
whakapapa	genealogy
whakapono	belief system, faith
whakataukī	proverbial saying
whakatōtanga	planting, to plant
whānau	family, extended family structure
whanaungatanga	relationship, kindred
Whare Wānanga	ancient learning institution, university

AUDIO RECORDINGS - Attached to the front cover.

CD 1

MUSIC PLAYLIST		
Original Compositions		
Track	Thesis Reference	Title
Track 1	Chapter Six - 6.10	Te Kīngitanga Mō Ako Tonu Atu Integrated composition
Track 2	Chapter Four - 4.10	Te Orokohanga O Waikato Awa Koiora Taonga pūoro music
Track 3	Chapter Four - 4.11	Te Whakatū O Te Kīngitanga Taonga Pūoro music
Track 4	Chapter Five - 5.7	Te Tutū Puehu O Te Pakanga Ki Waikato New Zealand electroacoustic music
Track 5	Chapter Three - 3.11	Te Kōtuku Rerengatahi Waiata tangi
Track 6	Chapter Three – 3.12	Ngā Pou Ariki Waiata hou – Waiata-ā-ringa

AUDIO RECORDINGS - Attached to the front cover.

CD 2

MUSIC PLAYLIST - CD 2		
Kīngitanga Waiata - Mōteatea & Waiata Tira		
Track	Appendix Reference	Title
Track 1	5.2	E Noho Ana I Te Ranga Maheuheu
Track 2	5.3	He Maioha Nā Kīngi Tāwhiao
Track 3	5.4.2	Kāore! Kāore Te Roimata
Track 4	5.5	He Aha Te Mahi?
Track 5	5.6	Karekare Kau Ana
Track 6	5.8	E Pā Tō Hau (Part 1)
Track 7	5.8	E Pā Tō Hau (part 2)
Track 8	5.9	He Pao Nā Waikato
Track 9	5.10	Te Kīngitanga
Track 10	5.11.2	Waikato Te Awa
Track 11	5.12	Tūheitia
Track 12	5.13	E Noho Ana I Te Roro O Tōku Whare
Track 13	5.14	Ngā Tongi A Tāwhiao
Track 14	5.15	E Noho Ana I Te Hīri O Mahuta
Track 15	5.16	E Muri Ahiahi Kia Moe Huri Au
Track 16	5.17	Te Kupu A Tāwhiao
Track 17	5.18	Whakarongo Ai Te Taringa
Track 18	5.20	Te Atairangikaahu
Track 19	5.22	Pai Māriri
Track 20	5.23	Te Orokohanga O Te Paimārire

AUDIO RECORDINGS - Attached to the back cover.

CD 3

MUSIC PLAYLIST - CD 3		
Kīngitanga Waiata - Waiata-ā-ringā & Waiata poi		
Track	Appendix Reference	Title
Track 1	5.24.2	E Noho E Ata
Track 2	5.25	Karanga Mai Korokī
Track 3	5.26	E Koro Korokī
Track 4	5.27	Whakatau Te Whare Wānanga
Track 5	5.28	Te Wahine Toa
Track 6	5.30	Haere Mai Te Atairangi
Track 7	5.31	Kīngi Tūheitia
Track 8	5.32	Ngā Rā O Hune
Track 9	5.33.2	Tīmatangia E Te Puea
Track 10	5.34	Te Ūpoko Ariki
Track 11	5.35	Taupiri Kuru Pounamu
Track 12	5.36	Te Paki O Matariki
Track 13	5.37	Kīngi Tūheitia
Track 14	5.38	Te Porotaka Nama Tahī

AUDIO RECORDINGS - Attached to the back cover.

CD 4

MUSIC PLAYLIST - CD 4		
Kīngitanga Waiata - Ngā Tūmomo Waiata		
Track	Appendix Reference	Title
Track 1	5.39	Te Ariki Nui
Track 2	5.40	Te Maunga Tapu O Taupiri
Track 3	5.41	Ko Tāku Taumata
Track 4	5.42	Te Atairangikaahu
Track 5	5.43	Te Arikiniui
Track 6	5.46	Kotahi Rau E Rima Tekau Ngā Tau
Track 7	5.47	Te Kīngitanga
Track 8	5.48	Te Kirikawa
Track 9	5.49	Te Atairangikaahu
Track 10	5.50	Kīngi Tuheitia Anthem

AUDIO REFERENCE ONLY

NEW ZEALAND TAONGA PŪORO WORKS		
Reference to music works		
Title	Appendix	Reference to music works
Raukatauri	6.1	Te Ku Te Whe (Rattle, 1994).
Tumatakokiri	6.2	Te Ku Te Whe (Rattle, 1994).
E Pā Tō Hau	6.3	Pātea Māori Poi E (Māui Records, 1996).
Hine Raukatauri	6.4	Sound Barrier-Music of New Zealand (New Zealand Geographic, 2007).
Ensemble	6.5	Ipu (Rattle, 1998).
Porotiti	6.6	He Waiata Mā Te Katoa (Ministry of Education, 2004).
E Tāku Kuru Pounamu	6.7	Te Hekenga-Ā-Rangi (Rattle, 2003)
Te Auraki a Tāne	6.8	Te Hekenga-Ā-Rangi (Rattle, 2003)
Hinetekakara	6.9	Puhake Ki Te Rangi (Atoll, 2007).
Hokinga Mai-Returning	6.10	Tūhonohono-The Weaving (Rattle, 2004).

AUDIO REFERENCE ONLY

NEW ZEALAND ELECTROACOUSTIC MUSIC WORKS		
Reference to music works		
Title	Appendix	Reference to music works
Te Hau Kuri (Dog's Breath)	7.1	NZ Sonic Art III (University of Waikato, 2003).
Kasumi	7.2	NZ Sonic Art III (University of Waikato, 2003).
New Communication	7.3	Personal Recording by Jeremy Mayall (2010)
Te Waiata	7.4	Te Takoha/Regenesis (Zamare, 2006).
Speak Volumes	7.5	New Zealand Sonic Art (University of Waikato, 2000).
The Return	7.6	Complete Electroacoustic Works by Douglas Lilburns (Atoll, 2004).
Poem In Time Of War	7.7	Complete Electroacoustic Works by Douglas Lilburns (Atoll, 2004).
Mosaic	7.8	Personal Recording by Jenny Spark (2011).
This Is Christopher	7.9	Puhake Ki Te Rangi (Atoll, 2007).
Mittsu No Yugo	7.10	25 Celebrating Music Excellence (University of Waikato, 2013).

Appendices

APPENDIX ONE

Selected speeches that have used tongi to enhance the speech.

1.1 Speech One

Excerpt from Te Arikini Te Atairangkaahu's speech (p. 78)

Silver Jubilee Address at Tūrangawaewae, 23 May 1991. (He Rourou Iti, 1992, pp 73 - 79)

Let me end by recalling that vision left by our tupuna when he said:

‘Ahakoa ngā mano huri atu ki te hāmrietanga mahue mai ki ahau kotahi mano, e rima rau, rima tekau mā rua.

Ko ahau kei roto ko te Atua tōku piringa - ka puta, ka ora.’ (Kīngi Tāwhiao)

Translated:

‘Regardless of the many byways we may travel, the strength of our faith shall take us to the promised land, because that is our destiny.’

Explanation

Te Arikini Te Atairangkaahu confirmed her loyalty to the Kīngitanga. The tongi is used to remind the people to remain loyal to the Kīngitanga and to have faith in God, a covenant sealed between the King (at that time Tāwhiao) and people remain sound and resilient.

1.2 Speech Two

Excerpt from a speech by The Rev. Father James Durning S.M (p. 37)

Opening of the Aotea Meeting House at Maakirikiri, Dannevirke, 1967.

(Whaikōrero - Ceremonial Farewells to the Dead, University of Waikato, 1981, pp 36 - 39)

Ko koe kei te whakakotahi i a tātou i tēnei rā

Ka rite ai te kōrero a Tāwhiao,

‘Ahakoa te rerekē o ngā kara o ngā miro, kotahi anō te kōhao hei kuhunga atu.’

(Kīngi Tāwhiao and Kīngi Pōtatau Te Wherowhero)

Translated:

You (the house) are binding us close together this day

Thus fulfilling Tāwhiao's statement,

‘Whatever the differences in the colours of cotton, there is only one hole through which to insert them.’

Explanation

Durning used the tongi by Tāwhiao to state the unity of people that are gathered at the opening of Aotea meeting house, and that irrespective of ethnicity, all people are one under God. This is an adapted version of the tongi which has been credited to Kīngi Pōtatau Te Wherowhero and Kīngi Tāwhiao.

APPENDIX TWO

Selected waiata that have used tongi to enhance the composition.

2.1 Waiata One

Excerpt from the waiata 'Te tongi a Pōtatau' (Pirihira Makara, 2012).

Waiata performed as a whakawātea by Mangakōtutuku Kapa Haka group at the Mana Ariki National competitions in 2012.

Te Tongi a Pōtatau	
Composed by Pōtatau Te Wherowhero/ Adapted by Pirihira Makara	
<u>Kōtiro mā</u> Ko te tongi a Pōtatau "I muri nei, kia mau Ki te aroha, te ture Me te whakapono	Pōtatau's statement After me, holdfast To love and charity, the law and Faith in God
Aroha ki ngā tāngata Kia mau te ture o te whenua Tomokia te whare o Ihowa Kia mau te whakapono	Love for all mankind Holdfast the law of the land Enter the House of Jehovah Hold strong to Faith
<u>Tama mā</u> Kotahi anō te kōhao o te ngira E kuhu ai te miro whero Te miro mā, te miro pango I muri nei, kia mau ki te aroha Te ture me te whakapono	There is one eye of the needle That passes the red thread The white and black thread After me, hold fast to love and charity The law and Faith in God

2.2 Waiata Two

Excerpt from the waiata 'Waituhi Ki Te Rangī' (Wina Taute, Ngāti Korokī-Kahukura).

This haka was composed by Wina Taute for the opening of the Te Rongopai II dining hall at Pōhara. He recalls the prophetic sayings of Kīngi Tāwhiao and Piupiu of the Kāhui Ariki.

Waituhi Ki Te Rangī	
Wina Taute, Ngāti Korokī-Kahukura	
Waituhi ki te rangi whakaata ki runga rā Ko te toka kōrero o ngā whakataukī a Piupiu te whaea hī! I waiho ake ki te iwi kūpapa ki raro Titiro ake a ha ha!	The signs in the heavens reflect above The rocks that portray the sayings of Piupiu our ancestor That were left to her people Humble yourself in depths of high esteem
Titiro ake ki te kupu a Tāwhiao hi 'Kia mau kia mau ki te whenua Hei papa nekeneke mō te tini mō te mano Mō ake ake tonu e'	Look to the words of Tāwhiao 'Hold fast to the land as a place to meet for the myriads and multitudes for ever and ever'

APPENDIX THREE

Poem: Waikato River by C W Clark (28 September, 1926)

From Ruapehu's snowy slopes
A turgid torrent flows;
But soon in spacious Taupo Lake
It seeks a short repose.

There fed by fellow streams and rills,
Its rush and roar appals;
Yet fascinates beholders
At far famed Huka Falls;

Where mingling with the misty spray,
Its wondrous blue and white,
In everlasting eddies make
A charming scenic sight.

The foam-flaked streamers smoothly glide,
And frailer, fainter grow;
Till Aratiatia Rapids
Rush down like rolling snow.

While flakes of foam rise in the air,
To fall on bare rock brown;
A rolling, roaring rushing mass
Of waters tumbling down.

Then calmer over shingly bed,
With pumice laden freight,
It flows to Arapuni Gorge
Where harnessed it must wait

The will of all-inventive man,
To make its mighty force
Convert to light and heat and power,
Ere it resume its course.

Then with alternate calm and rush,
It winds toward ocean home;
Till Horahora Rapids break
It once more into foam.

But here again its course is stayed;
'Tis here it first began
To give ungrudgingly of power,
To serve the needs of man.

Then on through high and fernclad banks,
Where weeping willows sweep
With osier brush the silent stream,
Now running dark and deep.

Past Cambridge 'neath a stately bridge;
Past many a smiling farm;
With river boats now adding to
Its interest and charm.

In silent, smooth, majestic style,
It wends its winding course;

And whirlpools warn the swimmer that
He may not slight its force.

Here sanctuary wild duck seek
From sportsman and his dog;
And shaded by the willows, nest
Beneath some stranded log.

The ruined pas upon its banks
To history belong;
One hears in fancy from canoes,
The Maori's weirdlike song.

And sees the watchful sentinel,
To every sound alert;
And warriors waiting chief's command
Their prowess to exert.

But ever onwards runs the stream,
Smooth, treacherous, dark and deep;
And untold tales of tragedy
In secret silence sleep.

Then suddenly the banks converge,
As if its course to stay;
But with a mighty swirling rush,
It dashes on its way.

Released, expanded, once again
Its anger settles down;
Then cutting Hamilton in two,
Glides smoothly through the town.

Then winding between steep high banks,
With ferns and moss o'ergrown;
At Ngaruawahia it claims
The Waipa for its own.

Now two long rivers merged in one,
A broad expanse display;
While willow branches drooping low,
Bend with the current's sway.

Then over Huntly's fields of coal,
Through low alluvial land,
Where floods for centuries have left
Their loads of pumice sand.

Now lovely isles the current's force
Successfully endure;
On these the Maori made his home,
To dwell in peace secure.

With Mercer reached, it westward turns,
To seek the salt sea's foam;
And feels the ocean tide come up
To bid it welcome home.

This river with a million moods,
Waikato aptly named;

May harnessed be by man, but not
By man be ever tamed.

Its roaring rapids mock his power,
Its whirlpools mock his might;
Against its floods on lowland plains,
'Twere vain for him to fight.

His master in a many ways,
His servant too in part;
It serves him as a waterway,
Towards the country's heart.

It lends its strength, its weight, its force,
In power and light and heat;
It drains his cultivated lands;
It keeps his pastures sweet.

Broad Taupo will in future days,
Of water clean and pure,
Give to mankind a full supply,
Perpetual and sure.

Thus largest of our island's streams,
We here thy praises sing.
Accept our thanks and gratitude
For blessings thou dost bring.

APPENDIX FOUR

Newspaper Article: Reflection on war that shook NZ.

New Zealand Herald - Saturday 12 November 2011.

By James Ihaka

Taitimu Maipi says the exhibition, featuring taonga such as a one-pound note dating to 1840 featuring King Tāwhiao's own likeness, is a chance to reflect on a time of great change for New Zealand.

As British gunboats fired from the Waikato River, Kerei Te Paki hid in the Rangiriri trenches with the Māori King Tāwhiao.

It was November 20, 1863, and more than 1000-foot soldiers attacked the outnumbered Kīngitanga forces in a redoubt at Rangiriri from the north while the steamers bombarded the southern ridge.

Mr Te Paki eventually fled the battle, swimming for his life across nearby Lake Waikare where he hid among some reeds.

He was found in the lake by a Pakeha farmer he knew before the land wars. The man recognised him and helped him to safety.

Nearly 150 years on his great-great grandson Timi Maipi has been researching what happened at the battle, the end of which saw British forces advance into the Waikato.

"I wanted to tell our story about what happened at the battle, who died and who was taken prisoner and in 2013 it will be 150 years since that battle took place.

"We have heard from other historians but one of the stories I heard from our people goes that they (Kīngitanga fighters) put up the white flag thinking they could go and ask them if they could have more bullets so they could continue the fight but of course the white flag to the British meant surrender."

Mr Maipi was yesterday at Te Ohāki marae, north of Huntly, where taonga and memorabilia from the battle donated by the Waikato museum and local archaeologist Warren Gumley are on display for a two-day exhibition simply titled The Rangiriri Collection, in the marae's new whare taonga.

The whare taonga is purpose-built to house the hapū's taonga and has a security system, humidity control and track lighting.

Moana Davey, Waikato Museum's concept leader for tangata whenua who is helping with the exhibition, said among the display are toki (adzes), cannonballs and ammunition found at the site, soldiers' swords, military maps outlining the conquest, a pumice float used for fishing, flora and fauna from the time and even Governor Grey's top hat.

"It's a chance for the hapū to celebrate and to host their own exhibition, it's a new thing and hopefully something that will happen more often," she said. The display, which starts today, also features a small number of very rarely seen taonga from the Maori King Tūheitia Paki's private collection.

The Weekend Herald understands among these taonga are a tokotoko (walking stick) carved from whale bone, mere (greenstone clubs) and what is understood to be King Tāwhiao's own currency - a one pound and a five pound note - possibly used during the 1840s.

"King Tāwhiao had his own profile on some bank notes, it was legal tender," said Mr Maipi. "It was when we were trading with the world. It was the land wars that actually stopped it all." The pōwhiri for the exhibition starts at 10am today.

APPENDIX FIVE

Collection of Kīngitanga Waiata

5.1 Tēnei Ka Noho, Ka Hihiri Ngākau O Te Tangata

This waiata is song 195 in Ngā Mōteatea Part Two (Ngata & Jones, 1961), composed by Pōtatau Te Wherowhero, the First Māori king. The text and explanation of the song is by Te Tahuna Herangi, the father of Te Puea Herangi. Additional notes have also been added by Pei Te Hurinui Jones.

According to Herangi, the waiata was composed by Pōtatau whilst living in Mangere. He had been visited by Te Aho, Te Wetini Taiporutu and Pakaroa chiefs from the southern parts of the Waikato region. It is said that this was the beginning of the Kīngitanga Māori king movement in the Waikato. This waiata was Pōtatau's answer to the chiefs who had come with a request that he agree to become the first Māori king, and he sang his song.

Line	Māori Lyrics	English Translation
1	Tēnei ka noho	Abiding
2	ka hihiri ngākau o te tangata	With mankind are many thoughts
3	Ki te mahi e takoto mai nei	For this toilsome thing that now lies here
4	Ko kona, e te rau, taupu noa mai ai	Ye hundreds of many desires, remain there
5	‘A piki ake au ki runga te kiritai	Let me retire o'er yon outer palisading
6	Ngā manu e wheko i raro o Rangiahua	gaze at warbling birds awinging below Rangiahua
7	Homai ana koe kia ringihia iho	Ye have come again for an anointing
8	E tapu ana, e ihi ana	But a sacred one and with prestige (am I)
9	I a Rongo-whaka-hirahira	Now dedicated to Rongo-of-great-renown
10	Ki kona e Tāne-pani-kara-riri-whanaunga	Take away Tāne-the-quarrelsome-orphan
11	He ngahere pea	Perchance this is a forest phantasm
12	E whakanuia e te ngutu poto	Uttered by hasty lips
13	E pokaia mai ana e te tamaiti niho koi	A quick design by the sharp-tooth youth
14	Nāna i nohoia te ihu o Tainui	Who sitteth at the prow of Tainui
15	Te waka o Hoturoa	The canoe of Hoturoa
16	Nāna i homai te kai ki te ao Māori	Who brought food for the world of the Māori
17	He aha te atua kōrero i maua mai ai?	Why hast thou brought this much-talked-of god?
18	Me huri kau ake ki muri ki tō tua mata	You could have turned away from it
19	Tū noa ana ko ērā mahihi anake	Those busy ones would have striven in vain
20	Takoto ana mai	The whilst
21	Te rangi ta whakarere i te rohia	I whiled away the live long day
22	Heoi te hihiri e ngau ki Hauturu	Let those ardent spirits assault at Hauturu
23	E ngau ki Te Whara ki ngā puke i ahua	And at Te Whara; those up-flung peaks
24	Pohewa i takoto ki tawhiti	Proffered food would then been kept afar off. Are
25	E ngoto rānei o niho ki reira?	thy teeth prepared for the bite there?
26	Tēnā te kai ka ngaro te pae ki Hawaiiki	This thing will surely banish food to Hawaiiki
27	Ki te tupuranga mai o te kai, he kiore	Where food grows abundantly, (despite) the rats

Notes

The Māori lyrics and English translation is provided by Te Tahuna Herangi (Ngata, 1961). Additional notes have also been added by Pei Te Hurinui Jones (Ngata & Jones, 1961). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 6 **Rangiahua:** A headland in the Tāmaki (Auckland) district.
- 9 **Rongo-whaka-hirahira:** Rongo-of-great-renown was the god of peace and peaceful pursuits.
- 10 **Tāne-pani-kara-riri-whanaunga:** Tāne-the-quarrelsome-orphan maker was the god of forests and of various pursuits of mankind (house-building, canoe-making etc.)
- 13 **Tamaiti niho koi:** The sharp-toothed youth is a reference to Wiremu Tamehana, Te Waharoa. At that time Pōtatau had a grudge against the tribe, Ngāti Hauā, of Wiremu because of the killing by them of Te Rangianewa, an aunt (cousin once removed) of Pōtatau. He had already made it known to the Waikato that he wished to raise an army against Ngāti hauā.
- 17 **Te atua kōrero:** Much-talked-of-god, a figurative expression for the idea of setting up a king, and the Kīngitanga.
- 22 - 23 **Hauturu, Te Wharau (Te Whara):** Both Hauturu and Te Wharau are high ranges between Waitomo and the Kāwhia harbour in the tribal domain of Ngāti-Maniapoto. It was then Pōtatau's wish that one of the chiefs of Ngāti Maniapoto should be made a king. They were senior cousins to him in the tribal genealogies. Te Wharau is close to Kāwhia harbour: it is the locality of Kinohaku. In the first edition it is written "Te Whara."
- 26 **Hawaiki:** is the mythical homeland of the Māori people before the great migration to Aotearoa. It is not known where exactly Hawaiki is but according to my 'kaumatua' (elders) it is somewhere in the distance.
- 27 **Kiore:** Pacific rats were important source of protein for Māori. Because the rats did not carry transmissible diseases, they presented little or no threat to human health. (Encyclopedia of New Zealand).

This song was published in the book by McGregor, 'Māori Songs' (S. 55); and it is there described as a song, "For food eaten by rats." This is an incorrect interpretation and translation of the waiata which differs from Te Tahuna Herangi and Pei Te Hurinui Jones in Ngā Mōteatea Ngata (1961). This song was also published in the Waka Māori (W. M. 8), and also in the book by John White (W. 4/8, W. 5/6).

5.2 E Noho Ana I Te Ranga Maheuheu

This waiata is song 196 in Ngā Mōteatea Part Two (Ngata & Jones, 1961), composed by Kīngi Pōtatau Te Wherowhero when he was living at Mangere. The text and explanation of the song are by Te Tahuna Herangi. The date of composition is unknown but according to Ngata & Jones (1961) it was sung quite some time after the singing of song 195 (refer to 3.2.1).

This waiata was sung on the occasion of the visit of Wiremu Tamehana Te Waharoa, Tapihana, Hoani Pāpita, Rewi Maniapoto, Wahanui, and Taonui to again offer the kingship to him and urging upon him to accept. Pōtatau sang this song in reply. This waiata is still sung today at the Poukai events after the Kāhui Ariki speaker. Te Pou O Mangatāwhiri kapa haka group performed this waiata at the Tainui Waka Regional Competitions held at Mystery Creek, Hamilton in 2010.

Line	Māori Lyrics	English Translation
1	E noho ana i te ranga maheuheu	Here I sit with heaped-up thoughts
2	O te ngutu o te tangata	And my name for ever is on the lips of men
3	E wani atu rā he taranga hau	Borne hither and hither with the wind
4	Ka hapainga ki te poti ngutu	A passing jet for frivolous lips
5	Hei hikihihi atu	Thus it is passed along
6	Ki te pahī tauā ki te tonga	By bands of marching warriors to the south
7	Kei Rēpanga ngā manu mōhio	At Repanga are the wise birds
8	Ko Mumuhau, ko Takereto	Mumuhau and Takereto
9	I tiraua ka waiho te ngaki	Veered off are they to avoid the toil
10	Titiro mai ka eke i Ruahine	Look you now I am the Aged-one
11	Ka tokotoko ko te ripa tauarai	With the last horizon looming nigh
12	Ki ngā mahi kauhoe i taku ohinga	Blotting out memories of my zestful years
13	Tēnei tonu ka te heheu mai	A life of ease should be (my lot)
14	Ka hoki au ki te Hine	A return to the women-a-weaving
15	Ko aku rongo kia puaina te ripa ki Mauina	With my fame confined within Mauina
16	E hara tāua i te taringa ki te whakarongo	These ears are not beguiled with
17	Whakamōhoutia ka waiho hei raru	The repeated words leading to endless
18	Ki ahau e ii...	For me....

Notes

The Māori lyrics and English translation is provided by Te Tahuna Herangi (Ngata & Jones, 1961). Further research information is provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 1 **Ranga-maheuheu:** Heaped-up thoughts (lit, Ranga, mound; maheuheu, a weedy or moss-covered area. Here figuratively used for derogatory statements by men (about him).
- 7 **Rēpanga:** One of the islands to the south of Aotea (Great Barrier). There is a proverbial saying expressed here.
- 8 **Mumuhau:** refers to a 'Tieke' (saddleback) bird. In the context of this song, Mumuhau is the female sacred bird that assisted the Tainui waka during the great migration to Aotearoa (Oliver, 2005).
Takereto: refers to the male sacred bird (Tieke – saddleback) that also assisted the Tainui waka during the migration (Oliver, 2005).

- 7 – 8 **Kei Rēpanga ngā manu mōhio. Ko Mumuhau, ko Takereto:** translated ‘At Repanga are the wise birds, Mumuhau and Takereto’ is likened to the old proverb ‘Old birds are not caught with chaff’ (Oliver 2005).
- 10 **Ruahine:** in the context of the song Pōtatau Te Wherowhero reminded the chiefs that were offering him the kingship that he was aging or ‘Ruahine’.
- 14 **Hine:** in the context of the song ‘Hine’ refers to woman which is an abbreviation of ‘wahine’. Pōtatau was referring to retirement from all his duties and relaxing with the women that weaved.
- 17 **Whakamōhoutia:** Repeated words. (Lit. houtia, make fresh or renew)

5.3 He Maioha Nā Kīngi Tāwhiao

This waiata maioha was composed by Kīngi Tāwhiao. The waiata was found in Issue 27, Te Hōkioi, 2008. This particular waiata was also referred to as a maimai aroha by Waikato in the book ‘Tāwhiao’ (2000).

According to Kīngi Kiriona (2011), this waiata was originally a poem written by Kīngi Tāwhiao to express his love for his land, Waikato. It is clear in the lyrics the usage of imagery where Tāwhiao compared his land of Waikato to a female’s body. In return expressed his ongoing love for his land and his people.

The music/ melody line was arranged by Finney Davis (Ngāi Tūhoe). This waiata aroha was performed as a waiata aroha by Te Iti Kahurangi Kapa Haka group at Te Matatini 2005.

Line	Māori Lyrics	English Translation
1	Ka mātakitaki iho au ki te riu o Waikato	I look down on the valley of Waikato
2	Anō nei hei kapo kau ake māku	As though to hold
3	Ki te kapu o taku ringa	In the hollow of my hand
4	Ka whakamiri noa i tōna aratau	And caress its beauty
5	E tia nei he tupu pua hou	Like some tender verdant thing
6	Kia hiwa ake au ki te tihi o Pirongia	I reach out from the top of Pirongia
7	Inā he toronga whakaruruhau mōna	As though to cover and protect
8	Ki tōku tauāwhirotanga	Its substance with my own
9	Anā! Te ngoto o tōna ngāwhā	See, how it bursts
10	I ōna uma kīhai i ārikarika	Through the full bosoms
11	A Maungatautari, a Maungākawa	Of Maungatautari and Maungākawa
12	Ōku puke maunga, ngā taonga tuku iho	Hills of my inheritance
13	Hoki ake nei au ki tōku awa koiora	The river of life
14	Me ōna pikonga	Each curve
15	He kura tangihia o te matāmuri	More beautiful than the last
16	E whakawhiti atu ai	Across
17	I te kōpu mania o Kirikiriroa	The smooth belly of Kirikiriroa
18	Me ōna māra kai	Its gardens
19	Te ngāwhā whakatupu ake	Bursting with the fullness
20	O te whenua momona	Of good things
21	Hei kawē ki Ngāruawāhia	Towards the meeting place
22	Te huinga o te tangata	At Ngāruawāhia
23	Arā, te pae haumoko	There on the fertile mound
24	Hei okiokinga mō taku ūpoko	I would rest my head
25	Hei tirohanga atu	And look
26	Mā raro i ngā hūhā o Taupiri	Through the thighs of Taupiri
27	Kei reira rā	There
28	Kei te orokohanganga o te tangata	At the place of all creations
29	Wāhia te tūngaroa o te whare	Let the King
30	Te whakaputanga mō te Kīngi	Allow the King to come forth

Notes

The Māori lyrics and English translation is provided by Te Hōkioi (Issue 27, 2008). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 1 **Ki te riu o Waikato:** translated ‘the valley of Waikato’, refers to the rich soil, green pastures of the Waikato region.
- 6 **Pirongia:** is an ancestral mountain in the Waikato region. According to the story of the mountains, Pirongia was the husband to Taupiri mountain.
- 11 **A Maungatautari, a Maungākawa:** Maungatautari is a mountain in the South Waikato region. Maungākawa is a mountain nearby Karapiro.
- 13 **Ki tōku awa koiora:** translated ‘My river of life’, refers to the Waikato river.
- 17 **Kirikiroa:** is the ancient Māori name for Hamilton.
- 21 **Ngāruawāhia:** literally translated as ‘the storage pit for food’, this is a town in Waikato, the centre of the Kīngitanga, and where Tūrangawaewae marae is situated.
- 26 **Ngā hūhā o Taupiri:** translated ‘the thighs of Taupiri’, gives reference to Taupiri’s body as a mountain and as a human figure. In the story of the mountains, Taupiri is the wife to Pirongia mountain.

5.4.1 Kāore! Kāore Te Roimata

This waiata tangi was found in the book *Toitū Te Puoro – Songs of Te Rohe Pōtae* (Te Ruki, 1994). The waiata tangi was composed by Puke-toa Turi-ngenge from Ngāti Kino-haku and Ngāti Maniapoto. Although, composed during the time of King Tāwhiao (1860 - 1894), the second Māori King, the lyrics have been modified to include King Korokī (1933 - 1966) in line 30, the fourth Māori king.

Line	Māori Lyrics	English Translation
1	Kāore	Verily!
2	Kāore te roimata e pāheke kei aku kamo	Verily the tears do flow down from my eyes
3	Whakaaro rawa iho	I contemplate my state
4	Ka raungaiti au te tūranga ki runga	So crestfallen am I as I stand here
5	He aroha!	Such sadness!
6	He aroha e māhuki ki te iwi ka wehea	Sadness springs forth for the departed tribe
7	Nāna nei te tinana i ako rāweke iho	They who did educate and instruct me
8	E kore!	Never!
9	E kore ērā ngā mahi e ngaro me te mana	Never shall those things be lost from the source,
10	Hei fītama wahine	twas a woman's prophecy
11	“Nā rā, kei te rāwhiti e taka ana	“See there is one preparing in the East
12	Māna e takahi te one i Hākere”	He will tread the beach at Hākere”
13	E whai!	Follow!
14	E whai atu ana i te ihu o te waka nei;	Follow the bow of the canoe
15	O Tāmaki ki raro, o Mōkau ki runga	Of Tāmaki in the North, Mōkau in the South
16	Haere i runga i te Kawau-māro	Go upon the Kawau-māro
17	I te Rourou-iti-ā-haere	And Te Rourou-iti-ā-haere
18	Kia tū!	Enter!
19	Kia tūria iho ko Te Kauhanga-tapu	Enter into the Te Kauhanga-tapu
20	I runga o Ngāruawāhia	Upon Ngāruawāhia
21	Kia tomo!	Enter into!
22	Kia tomokia rā te Ahurewa-tapu	Enter into the Ahurewa-tapu
23	Kei Tūrangawaewae	At Tūrangawaewae
24	Kia whaka!	Hearken!
25	Kia whakarongo koutou	Hearken, o tribe
26	E te iwi ki ngā hau o te rangi	To the winds of the heaven
27	E pupuhi mai nei	That are blowing hither
28	Te Tara ki Hikurangi	To the peak of Hikurangi
29	Ki te Wheiao, ki te Ao-mārama	To the World of disharmony, World of light
30	Koia! Ko Kīngi Koroki e tū nei Waikato	Verily! It is King Koroki and Waikato
31	Ka ora!	Sustained!
32	Ka ora ahau e tāki wai ki tupua, e	Sustained am I by drawing living waters
33	Tāki wai ki tawhito, e, tāki wai ora	waters of the ancient, water of life
34	I ngāhoro iho ai te kutikuti o taku kiri	The vacillation of my being fell away
35	I whāki nui ai koutou	Now revealed and evident too are you all
36	E ngā iwi o te motu nei puta noa i te Ao	Oh tribes throughout the land & world
37	Hai! Tūturu o whiti! Whakamaua!	Hai! Tūturu o whiti! Whakamaua!
38	Kia tina! Tina!	Kia tina! Tina!
39	Haumi e! Hui, Taiki, e!	Haumi e! Hui, Taiki, e!

Notes

The Māori lyrics and English translation is provided by Shane Te Ruki (Toitū Te Puoro – Songs of Te Rohe Pōtae (Te Ruki, 1994). Further research information is provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 18 – 19 **Kia tū! Kia tūria iho ko Te Kauhanga-tapu.** This is an example of ‘call and response’. The leader calls **Kia tū!** and the chorus respond with **Kia tūria iho ko Te Kauhanga-tapu.** This is also noticeable in Lines 5 – 6, 8 – 9, 13 – 14, 21 – 22, 24 – 25, and 31 – 32.
- 11 – 12 **“Nā rā, kei te rāwhiti e taka ana. Māna e takahi te one i Hākere”:** a prophecy by Pare-kārau regarding the unavenged deaths of Kāhui-tangaroa and Whakapau-tangaroa, sons of Kino-haku. The prophecy would come to pass with the sons of Te Rongo-rito, Hae-tapuae-nui and his younger brother Kapu-manawa-whiti. Kapu-manawa-whiti would be the one to inflict a terrible retribution against the Ngāti Tama.
- 15 **O Tāmaki ki raro, o Mōkau ki runga:** refers to the northern and southern Tainui districts of Tāmaki-makau-rau and the Mōkau river mouth,
- 16 **Kāwau-māro:** an aspect of the Kīngitanga.
- 17 **Rourou-iti-ā-haere:** an aspect of the Kīngitanga.
- 19 **Kauhanga-tapu:** an aspect of the Kīngitanga.
- 20 **‘Ngāruawāhia’:** the capital centre of King Tāwhiao and from that time the capital of the Kīngitanga.
- 22 **Ahurewa-tapu:** an aspect of the Kīngitanga.
- 23 **Tūrangawaewae:** the principal marae of the Kīngitanga at Ngāruawāhia.
- 28 **Hikurangi:** is a mountain and a place East of Ōtorohanga and north of Mangaorongo Road, map reference S16:126324 (Jones & Biggs, 1995, p. 370)
- 30 **Kīngi Korokī:** the 5th Māori King and the father of the late Māori Queen, Te Arikiniui Te Atairangkaahu.

According to Te Ruki (1994):

.....Puke-toa Turi-ngenge sang his song enroute to Taranaki during the period when many of the people of Waikato and Maniapoto were leaving the Kīngitanga for the cause of the Taranaki prophets, Te Whiti-o-Rongomai and Tohu Kākahi. It was while Puke-toa Turi-ngenge was travelling that he began to realize all he had turned away from; King Tāwhiao, the Kīngitanga and its teaching of tribal unity, and the very people who had nurtured, educated and made him who he was. Returning to the shelter of the Kīngitanga, Puke-toa Turi-ngenge sang his song lamenting his own waywardness and the heedlessness of those who continued on to Taranaki.

5.4.2 Kāore! Kāore Te Roimata

This waiata is another version of Puke-toa Turi-ngenge song in 4.2.4. According to the text in ‘He Mea Whakairo I Te Ngākau – Designs Of The Heart’ (Waikato Tainui and Wintec, 2010) information from Mutu Kapa gives the composer as a chief of Ngāti Maniapoto named Tangaroa. Similar to Puke-toa Turi-ngenge’s song this particular waiata is classified as a waiata tangi. Some of the lyrics in this adapted version differs from Puke-toa Turi-ngenge’s version. Also there is no mention of Kīngi Koroki in this version.

This song captures Tainui proverbs about Kapumanawaiti and his travels over Haakere to seek revenge from Ngāti Tama for past battles. It also speaks of Parawhete asking about Wairangi’s small basket of travel. Both Kapu and Wairangi are grandchildren of Raukawa.

Line	Māori Lyrics	English Translation
1	Kāore	Indeed!
2	Kāore te roimata e pāheke i aku kamo	Indeed the tears flow from mine eyes
3	Whakaaro rawa iho	I sit and ponder
4	Ka raungaiti au te tūranga ki runga	And I feel great sadness welling within me
5	He aroha!	It is love!
6	He aroha i māhuki ki te iwi ka wehea	The intense love for those passed on
7	Nāna nei te tinana i ako rāweke iho	The cause that touched me so
8	E kore!	Never!
9	E kore au e ngaro	Never we I be lost
10	He tama wahine he iti noa	He hails from a female of Motai Tangata rau
11	Motai Tangata rau, tēnā kei te rāwhiti e	Leader of many, coming from the east
12	Taka ana, māna e takahi te one i Hākere	To trample the sands at Hākere
13	E whai!	Follow!
14	E whai atu ana i te ihu o te waka nei;	I follow the prow of this canoe
15	Ko Tāmaki ki raro, Ko Mōkau ki runga	Tāmaki below, Mōkau above
16	Ka haere i runga i te Kawau-māro	I travel the flight of the cormorant
17	I te Rourou-iti-ā-haere	Within the small basket of travel
18	Kia tū!	To stand!
19	Kia tūria iho ko Te Kauhanga-tapu	To stand in the sacred clearing
20	I torona nui kia tomo ki a Te Ahurewa	And reach out to the Sacred Altar
21	I Rangikāpuia	At Rangikāpuia
22	Kia whaka!	To hear!
23	Kia whakarongo koe	Heed
24	Ki ngā hau o te rangi	The winds of the sky above
25	E pupuhi mai nei	That blows
26	Te Tara ki Hikurangi	From the peak of Hikurangi
27	Ki te Wheiao, ki te Ao-mārama	To this world into the world of light
28	Ka ora!	I survive!
29	Ka ora ahau he takiwai ki tupua	I survive through the mystic times
30	He takiwai ki tawhito, e, takiwai ora	Ancient times, and the times of prosperity
31	I ngāhoro iho ai te kutikuti o taku kiri	It fell away when my skin was lacerated
32	I whakanui ai koe i ō kupu ki a Tangaroa	When you honoured your words to Tangaroa
33	Tūturu o whiti! Whakamaua!	Even in change, fix your attention!
34	Kia tina! Tina!	It is fixed!
35	Hui e! Taiki e!	Gather together! It is finished!

Notes

The Māori lyrics and English translation is provided by Rāhui Papa 'He Mea Whakairo I Te Ngākau – Designs Of The Heart' (Waikato Tainui and Wintec, 2010). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 1, 5, 8, 13, 18, 22, 28 – Lead by a soloist/ leader to introduce each verse. Similar to 'call and response' used in African music.
- 11 **Motai Tangata rau:**
- 12 **Hākere:**
- 15 **Ko Tāmaki ki raro, ko Mōkau ki runga:** refers to the northern and southern Tainui districts of Tāmaki-makau-rau and the Mōkau river mouth.
- 21 **Rangikāpuia:**
- 26 **Hikurangi:** is a mountain and a place East of Ōtorohanga and north of Mangaorongo Road, map reference S16:126324 (Jones & Biggs, 1995, p. 370).
- 32 **Tangaroa:** a chief of Ngāti Maniapoto, and composer of this version of the waiata 'Kāore! Kāore te roimata.'

5.5 He Aha Te Mahi?

This waiata (classified as a ngeri) was found in the book ‘He Mea Whakairo I Te Ngākau – Designs Of The Heart’ (Waikato - Tainui & Wintec, 2010). The waiata ngeri hails from the tribes of Waikato has been adapted to honour and pay homage to our paramount chief Kīngi Tuheitia. The words were given to Tīmoti Kāretu by Te Puea Paulo (nee Haunui). The ngeri or whakaaraara (watchmans chant or warning call) was performed as a whakaeke by Te Whare Wānanga o Waikato kapa haka group at the Aotearoa Traditional Performing Arts festival held in 1992 at Tūrangawaewae marae, Ngāruawāhia. The 1992 version paid homage to the late Te Arikini Te Atairangikaahu. The words have been adapted to include the present Māori king Tūheitia.

A rousing and inspiring Waikato chant usually performed as an affirmation of support for the Kīngitanga, Māori king movement. It has become a popular item of the Tainui people heard frequently and many important occasions.

Line	Māori Lyrics	English Translation
1	He aha rā	What is...
2	He aha rā	What is...
3	He aha te mahi mō runga i te marae	What is the role
4	E tau nei	To be played on this marae before us
5	E ko te tui, e ko te tui	It is to align
6	E ko te hono ki te kotahitanga	And to involve ourselves in the spirit of unity
7	Ki te Kīngi Māori e tū nei	With the Māori King standing before us
8	E tū nei i runga i te mana Māori motuhake E	Standing before us with the authority
9	tū nei	Of Māori independence
10	Whiti! Whiti! Whiti ki te tika	Let us adopt the philosophy
11	Whiti ki te ora	So that rectitude, well-being
12	Whiti ki te rangimarie titia iho	And peace be part of our very being
13	Au au auē hā!	Au au auē hā!
14	Hī!	Hī!

Notes

The Māori lyrics and English translation is provided by Rāhui Papa in the book He Mea Whakairo I Te Ngākau – Designs Of The Heart (Waikato – Tainui & Wintec, 2010). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 6 **Te kotahitanga:** Unity. This is one of the main aims of the Kīngitanga was to unite all Māori tribes and to stop inter-tribal warfare.
- 7 **Kīngi Māori:** Māori king. This ngeri has been adapted to acknowledge the current monarch Kīngi Tuheitia Paki who was crowned in 2006.
- 8 **Mana Māori motuhake:** Māori autonomy and independence.
- 10 – 12 **Whiti ki te tika, whiti ki te ora, whiti ki te rangimarie:** translated ‘Holdfast to righteousness, to life and love and peace’. This is a famous saying of the Waikato people and reflects the principles of the Kīngitanga.

5.6 Karekare Kau Ana

This waiata tangi was found in Te Paki o Matariki (1952). The composer is Amohia Te Rei of Waikato (Waikato – Tainui & Wintec, 2010). This is a lament to Te Puea Herangi, also known as Princess Te Puea at her tangihanga held at Tūrangawaewae, Ngāruawāhia on 19 October 1952. There is mention of Kīngi Koroki who was advised and supported by Te Puea Herangi. Te Puea was known as the ‘driving force’ behind the Kīngitanga.

Overtime the lament has had words and names changed to accommodate the people of the times, including name changes to cater the monarch of the times.

Song 8 in the published book, He Mea Whakairo I Te Ngākau, Designs Of The Heart (Tainui-Waikato, Wintec, 2010) gives another variant of the waiata, with the acknowledgement of the current monarch Kīngi Tūheitia.

Line	Māori Lyrics	English Translation
1	Karekare kau ana	The continuous rippling waters
2	Ngā tai o te awa	The undulation currents of the river
3	Ka maunu rā	That float thereof
4	Te puru o Waikato	The Great Chiefteness of Waikato
5	Te puhī o Tainui	The Princess of Tainui
6	I te waka tuku mai	The canoe that was sent forth
7	I tara wāhi awa	Resting on the shores of the river
8	Kei ō tupuna	Descended from your ancestors
9	Kei a Hoturoa	Descended from Hoturoa
10	Kei a Rakamaomao	Descended from Rakamaomao
11	Kei a Hine-i-te-pere	Descended from Hine-i-te-pere
12	Nāna nei te tangata	You originated from
13	I hari mai i Hawaiki	You have ascended to Hawaiki
14	Ka eke kei uta	To arrive at those shores
15	E pai ana e Pue	To your final resting place e Pue
16	E haere ana koe	You have gone
17	Ki te whare tū mai	To that house that stands upright
18	Kei ō tūpuna	From your ancestors
19	Kei ō mātua	From your parents
20	Kia pā te karanga	You have heard the cry
21	Nāu mai e Pue	Come forth e Pue
22	Mauria mai rā	Bring unto
23	Ngā whare kōrero	The house of knowledge
24	Ki konei tātou	For us all
25	Tautoko atu ai	Bring forth the continued bond
26	I a Kīngi Koroki	Of King Koroki
27	Nāu i huri atu	It was you who rearranged
28	Ki te tai ao	To the world
29	Ki te ao Hoturoa	To the realm of Hoturoa
30	Ki te whare tutuku	To the bereft house
31	Ki te iwi nui na ii	To all of the nation

Notes

The Māori lyrics is provided by Te Paki O Matariki (1952) and English translation by Kim Williams (2010). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 2 **Ngā tai o te awa:** The undulation current of the river, refers to the currents of the Waikato River.
- 4 **Te puru o Waikato:** in the context of this song ‘Te Puru o Waikato’ refers to Te Puea Herangi as a great leader of the Waikato people. She is also part of the Kīngitanga genealogy.
- 5 **Te puhī o Tainui:** translated as ‘The Princess of Tainui’ refers to Te Puea Herangi as a noble woman and descendant of the Tainui people. She was often called Princess Te Puea.
- 9 **Hoturoa:** was the captain of the Tainui canoe during the great migration.
- 10 **Rakamaomao:** was the son of Ue and Kahupeka. (Jones & Biggs, 1995, p. 61). Te Puea Herangi descends from this great ancestor.
- 11 **Hine-i-te-pere:** according to the song Te Puea Herangi descends from this great ancestor Hine-i-te-pere.
- 13 **Hawaiki:** is the mythical homeland of the Māori people before they migrated to Aotearoa.
- 21 **Nau mai e Pue:** Come forth oh Pue, a call of welcome to Te Puea Herangi to the spiritual world after her passing.
- 26 **Kīngi Korokī:** was the fifth Māori king (1933 – 1966).

5.7 Ha' re Rā E Pue

This waiata tangi was found in Te Paki o Matariki (1952). The composer is unknown. This is a lament to Te Puea Herangi, also known as Princess Te Puea at her tangihanga held at Tūrangawaewae, Ngāruawāhia on 19 October 1952.

Line	Māori Lyrics	English Translation
1	Papa te whatitiri, ka hiko te uira!	The thunder strikes the lightning flashes
2	Te tara ki Te Iringa, ka rere kei raro	The peak to Te Iringa, has been cast below
3	Ka taka te tara o te marama	The falling of the crescent moon
4	Ha' re rā e Pue i te pō uriuri	Farewell e Pue to the everlasting darkness
5	Te mate o te tangata	To those that have ascended
6	Ka rū te whenua	The land quakes
7	Ka rere Tautoru	As Orion flies
8	Te rua o Matariki, ko te tohu o te mate	The constellation of Matariki, a symbol of death
9	E hoa mā, e	Oh dear friends
10	He aha tēnei hanga, e mahi aue tonu?	What is this we still moan?
11	Te mutu noa te mamae	The never-ending sorrow
12	Te riri a te Atua	The anger of God
13	Kai kino i ahau	Gnaws within me
14	Te tuku pototia	Your time has been shortened
15	Kia wawe te tae	So that you arrive quickly
16	ki te makau i te mate	To the beloved realm of death
17	Nōku te wareware	I am remiss
18	Te whaia atu te ara o Tāwhaki	To follow the pathway of Tawhaki
19	I piki ai ki te rangi	Who ascended the heavens
20	Mōhio rawa ake, ka nui ngā hē	As one remembers, those and all their wrongs
21	Ka riro taku makau	My love you have gone
22	Te puru o Waikato	The Great Chiefteness of Waikato
23	Te puhī o Tainui	The Princess of Tainui
24	Tū mai i kona	Stand you hence
25	Kia tomokia atu	To enter into
26	Te whare o Tāwhiao	The house of Tāwhiao
27	Kia tiponahia	To fasten together
28	Te tau o Waitohi	The beloved of Waitohi
29	Te tau o Kahotea	The beloved of Kahotea
30	He taonga whakanui	The great treasure
31	Nā ō tūpuna	Of your ancestors
32	E moe nei i te whenua	That are bound to the land
33	Te uri o te tangata	The kin of the people
34	Nā Hine-nui-i-te-pō	From Hine-nui-i-te-pō
35	Nā Rupenga-ngarauwhanga	From Rupenga-ngarauwhanga
36	Ka hinga kei te pou o Whatitiri	That has fallen at the post of Whatitiri
37	Ko Tuhi-kai-tangata	Is Tuhi-kai-tangata
38	Ka mau kei te taha o te rangi	That is propped alongside the heavens
39	Hoki mai e Pue	Return e Pue
40	Kia horahia atu te kahu o te tupua	Spread out the cloak of the denizen
41	Ka moe tāua	Let us sleep
42	I runga i te takapau	On the mat of those that have deceased
43	E ara ki runga kia utaina koe	Rise up and uplift yourself
44	Te riu wakataua	To the hull of the war canoe
45	Nō Te Apa-ā-rangi	From Te Apa-ā-rangi
46	He taonga whakanui nā ō tipuna	A treasure held in great regard by your ancestors
47	Kei runga te au ripō	On the deep current
48	Te ia ki Waikato	The ebbing flow to the Waikato
49	Ka pā mai te karanga,	The call is heard
50	‘E tuku ki raro rā!’	‘Let her down’
51	Te puke ki Tāmaki	On the hill to Tāmaki
52	Te rua o Potaka	The fort of those deceased
53	I ngaro ai te tangata	Is where the people vanished
54	E te iwi ee...ee	Oh the people

Notes

The Māori lyrics is provided by Te Paki O Matariki (1952) and English translation by Kim Williams (2010). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 2 **Te Tara ki Te Iringa:** Te Iringa is a mountain in the western region of Taupō.
- 4 **Ha're rā e Pue:** Farwell Pue again a farewell to Te Puea Herangi. Ha're is haere. The 'e' is missing.
- 28 **Te tau o Waitohi:** Waitohi is a spring or an important place in Ngāti Maniapoto (Jones & Briggs, 1995).
- 29 **Te Tau o Kahotea:** Kahotea, another important place in Ngāti Maniapoto (Jones & Briggs, 1995).
- 35 **Nā Rupenga-ngarauwhanga:** Is a bird who folds closes his pinions (bird of death) (Jones & Briggs, 1995).
- 39 **E Pue:** abbreviated for Te Puea Herangi.
- 45 **Nō Te Apa-ā-rangi:** Hine-te-apa-rangi? Could be a mention of Kupe's wife, another variation of her name perhaps.
- 51 **Tāmaki:** refers to Tāmaki-makau-rau the ancient name for Auckland.
- 52 **Te rua o Potaka:** Rua-o-Potaka was a fort where bodies were thrown into a pit. The fort is in the Ngāti Maniapoto region. (Jones & Briggs, 1995).

5.8 E Pā Tō Hau

This waiata tangi was found in the book *Traditional Songs Of The Māori* (McLean & Orbell, 1975, pp. 114 - 118). The waiata tangi was composed by Te Rangiamoa, a lament to her cousin Te Wano and chief of Ngāti Apakura, and her people's sufferings during the Waikato land wars with the colonial army in 1864. King Tāwhiao (the second Māori King) was the head of the Kīngitanga during this period. This is a famous and popular lament of the Waikato and Tainui people. According to McLean & Orbell (1975) the tune to this waiata tangi is sung differently in the Tuhoe tribal district and elsewhere. Verse one (line 1 to 10) is sung more often than the whole song.

Line	Māori Lyrics	English Translation
1	E pā tō hau, he wini raro	The wind blowing softly from the north
2	He hōmai aroha ī	Brings sorrow and longing
3	Kia tangi atu au i konei	And I weep
4	He aroha ki te iwi	My sorrow and longing is for my people
5	Ka momotu ki tawhiti, ki Paerau	Gone far off to Paerau
6	Ko wai e kite atu?	Who can find them there?
7	Kei hea aku hoa i mua rā	Where are my friends
8	I te tōnuitanga ī?	Of those prosperous times?
9	Ka haramai tēnei, ka tauwehe	It has come to this, we are separated
10	Ka raungaiti au ī	And I am desolate
11	E ua e te ua, e tāheke koe i runga rā ē	Rain down, rain, pour down from above
12	Ko au ki raro nei riringi ai te ua	Here below you, I shower rain
13	i aku kamo	From my eyes
14	Moe mai, e Wano	Wano, sleep on
15	I Tīrau, te pae ki te whenua	At Tīrau, the barrier that hides
16	I te wā tūtata ki te kāinga koua hurihia	The land near the home we have abandoned
17	Tēnei mātou kei runga	Here we are on
18	Kei te toka ki Taupō	The rock at Taupō
19	Ka paea ki te one ki Waihī	Stranded on the shore at Waihī
20	Ki taku matua nui	With my great father
21	Ki te whare kōiwi	In his burial place
22	Ki Tongariro, e moea iho nei	On Tongariro, whom I see in dreams
23	Hoki mai e Roto	Within
24	Ki te puia nui ki Tokaanu	I return to the great hot springs at Tokaanu
25	Ki te wai tuku kiri o te iwi	The bathing waters of the people
26	E aroha nei au ī	For whom I long for

Notes

The Māori lyrics and English translation was provided by *Traditional Songs Of The Māori* (McLean & Orbell, 1975, pp. 114 - 118). Further research information is by the researcher Te Manaaroha Rollo (2010).

Line:

- 4 **He aroha ki te iwi:** translated 'My sorrow and longing for my people', refers to the many people who have passed away including members of the Ngāti Apakura massacred by the British forces at Rangiaowhia, at Ohaupō and surrounding districts around Pirongia during the Waikato War in 1864.
- 5 **Paerau:** refers to 'the meeting place of the dead' (Pipi 8, 1912, ch. 71). According to McLean and Orbell (1975) Paerau is the name for the underworld, the entrance to which was believed to be located in the far north of the North Island, New Zealand.

- 11 – 13 **E ua e te ua.....i āku kamo:** translated ‘Rain down oh rain, pour down from above. Here below you, I shower rain from my eyes’. This can be interpreted as the rain falling on those that are grieving for the lost of Te Wano. In Māori, the rain is a symbol of sadness; some refer to the rain as the tears from the ancestors. This is also good use of imagery in Māori waiata where the tears of the grieving people are likened to the rain.
- 12 **Moe mai e Wano:** Rest in peace Wano refers to Te Wano, a chief of Ngāti Apakura and the cousin to the composer Rangiamoa.
- 15 **Tirau:** is a town in the south Waikato region.
- 18 **Taupō:** is the name of the biggest lake in New Zealand and township in the Ngāti Tūwharetoa tribal area.
- 19 **Waihi:** is the pā village and marae north of Lake Taupō. This is the settlement of the noble family of Ngāti Tūwharetoa people, Te Heuheu family.
- 21 **Whare kōiwi:** is the ancient burial place of the dead. After the arrival of the Missionaries, many Māori converted to Christianity and now bury their dead in a cemetery with a headstone.
- 22 **Tongariro:** ancestral mountain in the Ngāti Tūwharetoa region.
- 24 **Tokaanu:** is a place south of Lake Taupō near Turangi.

A historical account by McLean (1965) records:

Ngāti Apakura used to live at Rangiaowhia (near Te Awamutu), at Ohaupō, and in the district extending to the Waipa River in the direction of Pirongia. But after the battle of Orakau in the Waikato War in 1864, Ngāti Apakura were thrust out of their homes by the British troops despite the fact that they had not been armed and took no part in the war. Later their Lands were confiscated.

When they were forced by the soldiers to abandon their homes, a section of Ngāti Apakura travelled toward Taupō. At Tirau (its full name is Titiraupenga), Te Wano asked his people to climb with him to the top of the hill so that he could gaze once more upon his former home. Te Wano died on this hill at Tirau, and was buried there. Ngāti Apakura travelled on to Taupō, settling at Waihi and Tokaanu on the southern shores of the lake. There they were afflicted with a disease, and most of them died.

In lamenting the death of her cousin Te Wano, Rangiamoa was mourning the fate of all her people.

5.9 He Pao Nā Waikato

This pao was found on the CD Album He Waiata Onamata (Te Reo Rangatira Trust, 1998, p. 27). The singer on this track is Raureti Te Huia. The pao was composed by opposing combandants in the battle of Rangiriri in the Waikato district which occurred in 1864. Some of the participants fought under the banner of the Māori King movement during the reign of King Tāwhiao, the second Māori King, while others were known as ‘Queen Māori’ or loyalists who supported the government. Although peace had been achieved between the two factions, bitter memories remained and were given vent in this waiata/ pao.

Line	Māori Lyrics	English Translation
1	Ngā toa a te Kīngi	The King’s warriors
2	Kuini i Te Kohekohe	The Queen’s at Te Kohekohe
3	Whakarongo mai rā nge	Hearken!
4	Ka pōhutu atu ngā papa	The land thunders
5	Kei Te Ia te mau nawa!	At Te Ia
6	Te Whakautu a ngā kupapa	The exhortation of the collaborators
7	E Kī i Rangiriri	Tis said at Rangiriri
8	Whakarongo mai rā nge	Hearken!
9	Kua hinga tō parekura	Your battle
10	Ko Papa-te-roke oi nā!	of Papa-te-roke oi is lost
11	Ka patere ko ngā toa a te Kīngi	A song of contempt from the Kings Warriors
12	Haramai rā, haramai rā	Come hence, come hence
13	He whakatētē te kau ia mā tāua	The grimace of pain awaits us
14	Piri ki whea?	Regroup to where?
15	Piri ki te whare i Te Kohekohe	Regroup at the whare at Te Kohekohe
16	Whakarere iho Papa-te-roke	Retreat from Papa-te-roke
17	Tau ana te āniwaniwa i a Pou-ruhiruhi	The rainbow of Pou-ruhiruhi descends
18	Te Āniwaniwa i a Pou-roherohe	The rainbow of Pou-roherohe
19	E Wī! E Tima!	Oh Wī! Oh Tima!
20	Hoki mai ki Aotearoa	Return to Aotearoa
21	Tēnei rutu, ka tiemi! Ka tiemi!	To this conflict, to be unsettled and cast adrift
22	Tēnei te iwi, ka tiemi! Ka tiemi!	To these people unsettled and cast adrift
23	Nā te moni a te Kāwana koe i tiki mai	Let the money of the Governor bear you hence
24	Whakapaipai tō ngākau	To assuage your heart
25	Koia i pākūkūkūkū atu ai e ha!	Indeed it is your very heartbeat oh adversary
26	Tū te Kīngi ki Waikato	The King stands at Waikato
27	Whakarere ō mahi	Leave your labours
28	Tukua te ture kia whakaputa	Let the law be released
29	I te mātārae ki Rangiriri	At the spur of Rangiriri
30	Ki reira, mouti, mouti,	There, lure and entice
31	Mou-haere! Mou haere!	Go you hence, go you hence

Notes

The Māori lyrics is provided by He Waiata Onamata (Te Reo Rangatira Trust, 1998) and the English translation by Kim Williams (2010). Further research information is provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 2 **Kuini i Te Kohekohe:** translated ‘The queen’s at Te Kohekohe’, refers to the ‘Queen Victoria’s Māori’ or loyalists that supported the Crown and Government at the time. Te Kohekohe is a pā (Māori settlement) at the southern end of Lake Pokorua on the Awhitu Peninsula in South Auckland (QE II National Trust, 2009).
- 5 **Te Ia:** unknown place name.
- 7 **E kī i Rangiriri:** It is said that at Rangiriri, referring to Rangiriri Pā where the battle took place. This relates to the news about the Battle at Rangiriri pā where many of the Māori warriors defending the pā lost their lives.
- 10 **Papa-te-roke:** unknown place name.
- 15 **Te Kohekohe:** Te Kohekohe is a pā (Māori settlement) at the southern end of Lake Pokorua on the Awhitu Peninsula in South Auckland (QE II National Trust, 2009).
- 17 **Te Āniwaniwa i a Pou-ruhiruhi:** unknown meaning.
- 18 **Te Āniwaniwa i a Pou-roherohe:** unknown meaning.
- 19 **E Wī! E Tima!:** translated ‘Oh Wī. Oh Tima’, refers to Wiremu Tamehana a chief of Ngāti Hauā and known as the Kingmaker, the main organizer in setting up the Kīngitanga.
- 21 **Tēnei rutu:** rutu means to be agitated by anger or to sway; there are other descriptions as well. (Williams 1971, p. 353)
- 23 **Kāwana:** refers to Governor Grey and the Colonial government.
- 26 **Tū te Kīngi ki Waikato:** translated ‘The King stands at Waikato’, refers to Kīngi Tāwhiao, the second Māori king (1860 – 1894).
- 31 **Mou-haere!** Compound word: you go or in old English: Go you hence, go you hence.

5.10 Te Kīngitanga

This patere was composed by Pānia Papa and Rāhui Papa (Ngāti Korokī, Ngāti Kahukura, Ngāti Mahuta), and performed by Rangimārie kapa haka group at the Aotearoa Traditional Māori Performing Arts Festival held at Tūrangawaewae marae, Ngāruawāhia in 2000 and Mangakotukutuku kapa haka group at the Tainui Waka regional competitions 2010 held at Mystery Creek, Hamilton. The patere revisits the origins of the Kīngitanga which led to the appointment of the first Māori King, Pōtatau Te Wherowhero.

Line	Māori Lyrics	English Translation
1	Ka kuikui, ka koakoa	The joyful call rings out
2	Ka rere te karere ki ngā hau e whā	The message is sent to the four winds
3	I ō uru mana-nui	That sovereignty has come
4	Rere ia o runga i a Whanganui	And flies over Whanganui
5	Ki a Tūroa	To Tūroa
6	Te aro atu nā toitū a Matemateaonga	To see if unity in purpose can stand
7	Hikina ake te hoe e Te Whiwhi	Te Whiwhi take up your paddle
8	Ka tere whakautā	Go inland
9	Ki te mātāpuna o te awa e	To the headwaters of the river
10	Rere iho nei	Where the waters flow
11	Poupoua ai ki Tongariro	Arriving at Tongariro
12	Ko Taupō-nui-a-Tia	Taupō-nui-a-Tia
13	Te moana tā Te Heuheu iwi kau	The lake of Te Heuheu iwi kau
14	Ko taku koha noa ki te iwi	“my only gift to the people
15	He kōkopu, he kōura me te kōaro	Is a cockabully, a crayfish and the whitebait”
16	Waniwani tahaatika te rere o te ihu	Speedily along the shores the bow travels
17	Ki roto i a Te Amohau	To Te Amohau
18	Ko Ngongotaha e tū rā	Where Ngongotaha stands sentinel
19	Te Pai mai ai Ki te pakirēhua	Where the question was asked
20	Tirotiro kau ana	And was explored
21	Mā wai te waka e hau tu mai	Who will captain the canoe
22	Piki ake Tama nui	The Sun rises
23	Ka rewa ki runga	And settles above
24	He ara whai atu	A path is seen
25	Ki a Te Hapuku o Kahungunu	To Hapuku of Kahungunu
26	Ka riro i a pane ruru te whakahē	The chiefly born differed
27	Ehara māku	“It is not for I”
28	Papaki kau ana	The surf breaks
29	Taitamawahine	At Taitamawahine
30	Ko Waiāpu e tere iho rā	There lies the flowing Waiapū
31	Ngā tātai whakaheke i a Porourangi	The descendants of Porourangi
32	Tau atu te manu karore	The messenger arrived
33	Ki Te Kani a Takirau	To Te Kani a Takirau
34	Ehara a Hikurangi i te maunga nekeneke	“Hikurangi is not a mountain that moves”
35	Ka rere ki uta ki tuawhenua rua	Travelling inland again
36	Me kore ake e whai Ariki	Encase a paramount chief was missed
37	Hei mana motuhake mō ngā iwi marara	As a sovereign for the scattered tribes
38	I runga i te mata o te Ika, o te Waka	Of both the North and South Island
39	Tae atu ki te Punga	And down towards Stewart Island
40	Ko Tā Horonuku kōrero	According to Horonuku’s advice
41	Whaia te ia o Waikato	Follow the flow of the Waikato
42	Horo pounamu e	Consumers of greenstone
43	He piko he taniwha	Every bend a chief

44	He piko he taniwha	Every bend a chief
45	Takahuri te ihu Ki te riu o Waikato	The bow turned to the valleys of Waikato
46	Ko Te Wherowhero	To Te Wherowhero
47	He pō, he ao ka whiria	Night and day was consumed in discussion
48	Ki hinana ki uta, hinana ki tai	At search the interior, search the shoreline
49	Katoretoe mai rā	A glimmer appeared
50	He whetu marama	A enlightened star
51	Mā te pane o Te Wherowhero	From the countenance of Te Wherowhero
52	Hei kawē te taonga	To bear the treasure
53	Kia pōtaea ki te mana o te motu	To be anointed with the authority of the land
54	Ka puta tana kupu urupare e	Then he replied
55	Kua tō te rā ki ahau	“The sun has set upon me”
56	Ahakoā	Although
57	Ngākau hiakore	Hesitant
58	Nā ngākau nui	Great honour
59	Te whakatau ki tā te motu i pai ai	Was bestowed by the people of the land
60	Tiritiria poupoua iho ai te tīti manuka	The endeavour was established and affirmed
61	Hei here i te iwi	To bind the people
62	Pūkawa pūtaka, te pūtahitanga	Pūkawa the origin, the beginning
63	O ngā huarahi whai oranga	Of the paths to prosperity
64	E tū Tongariro	Stand oh Tongariro
65	Hei pou tamauō maunga karanga	As the sentinel mountain
66	Here rawa te kaha ki te pou tūmataua	To bind the power to the pillar (tumataua)
67	Titi ki te whenua	To spread across the land
68	Hei tohu whakarewahia	As a sign of the anointing
69	E te kīngi ki runga ahurewa	Oh King sitting on your throne
70	Hei puru i te toko	Holding your sceptre
71	Hei pupuru i te mana Māori	Holding the esteem of Māoridom
72	E ara e te rā Ki runga o Taupiri	Rise oh sun above Taupiri
73	Ka hiritia i Te Paki o Matariki	As support for the ensign of Matariki
74	Nei rā ngā uri o tahuna a tara	We are the surviving descendants
75	Hei kokopi kau tau	Full of vitality
76	Tau hā!	Affirmed

Notes

The Māori lyrics is provided by Pānia Papa (personal communication, 2009) and the English translation by Kim Williams (2010). Further information is provided by the researcher Te Manaaroaha Rollo (2010).

Line:

- 4 **Whanganui:** also spelled Wanganui is an urban township on the West Coast of the North Island of New Zealand.
- 5 **Tūroa:** refers to Topia Turoa a high chief of the Whanganui Rvier tribes (Te Ao hou, n. 67, 1969).
- 7 **Te Whiwhi:** refers to Matene Te Whiwhi a chief of Ngāti Raukawa and Ngāti Toa tribes. A cousin to Te Rauparaha (Wikipedia, Māori King Movement).
- 11 **Tongariro:** is the ancestral mountain of the Ngāti Tuwharetoa tribe. It is also the source of the Waikato River.
- 12 **Taupō-nui-a-Tia:** refers to Lake Taupō and translated “The Great Garment of Tia).
- 13 **Te Heuheu iwi kau:**refers to Te Heuheu Tukino III (Iwikau), a paramount chief of Ngāti Tuwharetoa (1790 – 1862). Reference (An Encyclopedia of New Zealand 1966).
- 17 **Te Amohau:** refers to Temuera Te Amohau a chief of the Ngāti Whakaeu, Te Arawa tribe.
- 18 **Ngongotaha:** refers to the town and the mountain on the western shores of Lake Rotorua in the North Island of New Zealand.
- 25 **Te Hapuku o Kahungunu:** was a paramount chief of Hawkes Bay,

- Ngāti Kahungunu tribe (1797 - 1878).
- 29 **Taitamawahine:** refers to the East side of Aotearoa. Taitamatāne refers to the West side of Aotearoa.
- 30 **Waiapu: is** the ancestral river in the Ngāti Porou tribal area of the East Coast.
- 31 **Porourangi:** is the founding ancestor of the Ngāti Porou tribe in Te Tai Rāwhiti, East Coast of New Zealand.
- 33 **Te Kani-a-Takirau:** was a high born chief of Ngāti Porou, the East Coast of the North Island of New Zealand.
- 34 **Hikurangi:** is the ancestral mountain in the Ngāti Porou tribal area.
- 38 **Te Ika, Te Waka:** Te Ika refers to the ‘The Great Fish of Māui’ the North Island of New Zealand, and Te Waka refers to the ‘The Great canoe of Māui’ the South Island of New Zealand.
- 39 **Te Punga:** refers to Stewart Island in the southern most part of the South Island of New Zealand. The original name is Te Punga o Te Waka a Māui, translated “The anchor stone of Maui’s canoe”.
- 40 **Horonuku:** refers to Te Heuheu Horonuku (1823 -1888) also known as Te Heuheu Tukino IV and Patatai Te Heuheu, a chief of the Ngāti Tuwharetoa tribe.
- 41 **Waikato:** in the context of the song ‘Waikato’ refers to the Waikato River.
- 43 – 44 **He piko he taniwha:** is a famous proverb from the Waikato tribes meaning ‘Around every bend of the river there is a chief and a guardian’.
- 46 **Te Wherowhero:** refers to the first Māori King, Kīngi Pōtatau Te Wherowhero (1858 – 1860).
- 48 **Hinana ki uta, hinana ki tai:** The name of the hui that was held at Pukawa to determine who was going to be the first Māori King. King Potatau Te Wherowhero was the ideal candidate.
- 55 **Kua tō te rā ki ahau:** translated ‘The sun has set upon me’ was said by Pōtatau Te Wherowhero when offered the position of Māori king. Te Wherowhero was old and knew that he was unable to lead the people. He served as Māori king for 2 years.
- 62 **Pūkawa pūtake pūtahitanga:** refers to Pūkawa marae (near Lake Taupō) where many discussions were held to establish the Kīngitanga and unite the Māori people.
- 72 **Taupiri:** the sacred mountain in the Waikato region.
- 73 **Te Paki o Matariki:** The coat of arms or emblem of the Kīngitanga.

5.11.1 Waikato Te Awa

Tōku awakoiora me ōna pikonga, he kura tangihia o te mātāmuri⁵⁷
The river of life, each curve more beautiful than the last

This waiata was composed by Rangi. T. Harrison (Ngāti Raukawa). The music arranged by Oraiti Calcott and Tomairangi Paki. According to Te Ao Hou, the Māori Magazine, no. 39 (1962), the author of this poem writes that,

‘When working on the different hydro works on the Waikato River, I spent quite a few hours of leisure, marveling at the greatness of the dams and lakes formed on this waterway. So in my spare time I made up this poetry about the Waikato River’.

The English translation is by Kitty Leach (Te Ao Hou, 1963).

Line	Māori Lyrics	English Translation
1	Katohia he wai māu	Dip in the water
2	Ka eke ki te pūaha o Waikato te awa	As it surges at the mouth
3	He piko he taniwha	Waikato is the river:
4	He piko he taniwha	At every bend there lives a chief
5	Kia tūpato rā kei tāhuri koe	Be careful lest you capsize
6	I ngā aukaha o Waikato	For the currents are strong in Waikato
7	Whakamau tō titiro ki tawhiti	Fix your gaze on the distance
8	Ko Taupiri te maunga	Where Taupiri is the mountain
9	Ko Koroki te tangata	Koroki is the man
10	E hoe tō waka	Paddle your canoe
11	Ki Ngāruawāhia	To Ngāruawāhia
12	Tūrangawaewae, Te Kīngitanga	To Tūrangawaewae; the heart of the kingdom
13	Ko te tangi whakamutu a Matutaera	Where Matutaera finished his lament
14	‘Aue hoki au e’	Alas, let me grieve also
15	Hoea tō waka	Paddle on
16	Ka ū ki Kemureti	Till you reach Cambridge
17	Te oko horoi o ngā tūpuna	The ‘washing bowl’ of the ancestors
18	Titiro whakarunga tō kanohi	Gaze upwards
19	Ki te tihi o Te Ihingarangi	To the summit of Te Ihingarangi
20	Kāti koa tō hoe	Enough of paddling
21	Titiro whakatatau tō kanohi	Lift your gaze even higher
22	Ko Maungatautari, ko Ngāti Koroki	To Maungatautari, to Ngāti Koroki
23	Ko Arapuni rā	To Arapuni
24	Te rohe o te tuna e	The district known for eels
25	E piki haere tō waka	Go upwards
26	Ko Waipapa	To Waipapa
27	Maraetai, Whakamaru	To Maraetai, to Whakamaru
28	Titiraupenga, te maunga manu	Titiraupenga-the mountain for birds
29	Ko Ngāti Raukawa, e hoa e	The territory of Ngāti Raukawa, my friend
30	E tere tō waka, ko Pohaturoa	
31	Titiro kau atu ki te tihi	Float on to Pohaturoa
32	He parekura i hora	Look up to its summit

⁵⁷ **Tōku awakoiora me ōna pikonga, he kura tangihia o te mātāmuri:** Māori proverb expressing the importance and beauty of the Waikato river (www.river.org.nz).

33	I ngā wā o mua rā	There a battlefield was spread
34	Whaia te ara wai	In the days of long ago
35	A tō tupuna a Tia	Follow the waterway
36	Nāna i tia haere te pou	Of your ancestor Tia
37	I muri i a ia	Whose guide for his journey
38	Ko Atimuri	Behind him
39	Kia āta haere atu rā	Was Atimuri
40	Ki Ohakuri	Go gently onwards
41	Te tomokanga atu	To Ohakuri
42	Ki Orakei Korako	The entrance
43	Te whenua waiariki	To Orakei-Korako;
44	Rua-pehupehu e	The district of hot springs
45	E tō i tō waka	And blustering abysses
46	I ngā ara-tia-tia a Tia	Haul your canoe
47	Tūtuki ana ki te tāheke hukahuka	Up to Tia's steep difficult ascent
48	E tāhuri ai tō tupuna	And encounter the foaming fall
49	A Tamateapōkaiwhenua e	Where your ancestor
50	'Tīhei Mauri-ora'	Tamateapōkaiwhenua overturned
51	Tui ana mai he manu rererangi	Behold now
52	Ki roto ki ngā wai marino	As the swift bird darts through the sky
53	O Taupō-nui-a-Tia e...	So enter on to the calm waters Of Lake Taupō-nui-a-Tia

Notes

The Māori lyrics is provided by Rangi. T. Harrison of Ngāti Raukawa (Te Ao Hou, 1962) and the English translation is by Kitty Leach (Te Ao Hou, 1963). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 2 **Ki te puaha o Waikato:** To the mouth of the Waikato river. This refers to the Te Puaha o Waikato known as Port Waikato where the Waikato river meets the Tasman Sea.
- 3 - 4 **He piko he taniwha:** Around every bend of the river is a chief, a guardian. A famous proverb from the Waikato region.
- 8 **Taupiri te maunga:** Taupiri is the mountain. Taupiri is the sacred mountain of the Waikato people where the ancestors rest including the past Māori kings and the Māori queen rest.
- 9 **Koroki te tangata:** translated 'Korokī is the man' in reference to the fifth Māori king, Kīngi Koroki (1933 – 1966).
- 11 **Ngāruawāhia:** a town in the Waikato region. The principal centre of the Kīngitanga.
- 12 **Tūrangawaewae, Te Kīngitanga:** refers to the marae of Tūrangawaewae at Nguawāhia which is the centre of the Kīngitanga.
- 13 **Matutaera:** refers to Kīngi Tāwhiao
- 16 **Kemureti:** is the ancestral name for Cambridge town and surrounding areas.
- 17 **Te oko horoi o ngā tūpuna:** translated as "The washing bowl of the ancestors: This is part of a famous saying from Kīngi Tāwhiao, " Ko Kēmureti tōku oko horoi" translated "Cambridge is my washing bowl of sorrow".
- 19 **Te Ihingarangi:** was the grandson of Raukawa and Turongo, the son of Rereahu and Rangianewa, who lived at Karapiro.
- 22 **Ko Maungatautari, ko Ngāti Koroki:** Maungatautari is the mountain and Ngāti Koroki is the tribe that resides near the mountain.
- 23 **Arapuni:** is a rural town and lake on the Waikato River in the South Waikato District of New Zealand.
- 26 **Waipapa:** is a river and lake in the Waikato region and is situated 10 km north-west of Mangakino.
- 27 **Maraetai, Whakamaru:** are both lakes in the South Waikato region and are connected to the Waikato River.
- 28 **Titiraupenga:** is a mountain in the Pureroa Forest Park near Lake Taupō.

- 29 **Ngāti Raukawa:** is a Māori tribe named after the founding ancestor Raukawa. This tribe has its traditional bases in the Waikato/ Tainui, Taupō and manawatu/ Horowhenua regions of New Zealand.
- 30 **Pohaturoa:** Mount Pohaturoa is a dome-shaped mountain on the Waikato River and overlooks Lake Atiamuri in the South Waikato region.
- 38 **Atimuri:** is a former Hydro village in the central North Island of New Zealand. It is bordered by the Waikato River.
- 40 **Ohakuri:** is the largest artificial Lake of the Waikato river system. It forms the reservoir for the Ohakuri hydroelectric power station.
- 42 **Ki Orakei Korako:** is a cave and thermal area in the Waikato valley.
- 49 **Tamacapōkaiwhenua:** also known as Tamatea-urehaea of the Tākitimu waka and region
- 53 **Taupō-nui-a-Tia:** refers to Lake Taupō and district.

5.11.2 Waikato Te Awa

This waiata is an adaption of the original waiata in 4.2.11 composed by Rangi T. Harrison. This particular version of the waiata pātere was found in the book *Te Kāpuinga O Te Mātauranga – Mōteatea* (Te Toi-a-Kiwa, Wintec, 2004). The original Māori lyrics have been arranged differently and more verses have been added to give a broader geographical journey around the Waikato river and tribal areas of Waikato, Ngāti Raukawa ki te kaokaoroa o patetere and Ngāti Tūwharetoa.

Line	Māori Lyrics	English Translation
1	Waikato te awa	Waikato the river
2	Katohia, katohia, he wai māu,	When you have plucked the water
3	Katohia he wai māu	Plucked the water
4	Ka eke ki te pūaha o Waikato te awa	And taken it to the entrance to the sea
5	He piko he taniwha	At every bend of the river is a 'chief'
6	He piko he taniwha	At every bend of the river is a 'guardian'
7	Kia tūpato rā kei tāhuri koe	Take care lest you are over turned
8	I ngā aukaha o Waikato	By the strong current of the Waikato river
9	Whakamau tō titiro ki tawhiti rā	Pierce the distant with your eyes
10	Ko Taupiri te maunga	To Taupiri the sacred mountain
11	Pōtatau te tangata	To Pōtatau the supreme chief
12	Te mauri o te motu e	Symbol of strength throughout the land
13	E hoe tō waka	Row your canoe
14	Ki Ngāruawāhia	To Ngāruawāhia
15	Tūrangwaewae mō te ao katoa	To the place where all the world may gather
16	Te tongi whakamutunga a Matutaera	Fulfilling the last words of Matutaera
17	'Auē hoki auē'	'Oh the deepest sorrow'
18	Hoea tō waka	Paddle on
19	Ka ū ki Kemureti	And rest ashore at Cambridge
20	Te oko horoi o ngā tūpuna	Where the 'wash-bowl' of our ancestors
21	Ka tau ki Karapiro	When you reach Karapiro
22	Titiro whakarunga tō kanohi'	Turn your gaze upwards
23	Ki te tihi o Te Ihingarangi e	To the peak of Te Ihingarangi
24	Kāti koa tō hoe	Rest your paddles awhile
25	Titiro whakakatau tō kanohi	Look to your right
26	Ko Maungatautari, ko Ngāti Koroki	To Maungatautari, to Ngāti Koroki
27	Ko Arapuni rā	Next comes Arapni
28	Te rohe o te tuna e	Where eels are harvested
29	E piki haere tō waka	Journey on
30	Ko Waipapa	To Waipapa
31	Ko Maraetai, ko Whakamaru	To Maraetai, to Whakamaru
32	Ko Titiraupenga, he maunga manu	To Titiraupenga, mountain of bird
33	Ko Ngāti Raukawa, e hoa e	That is Ngāti Raukawa territory, friend
34	Aue!	Alas!
35	Ka huri tō waka	Now turn your canoe
36	Ki te tai tonga	Southward
37	E tere tō waka, ko Pohaturoa	Sailing on to Pohaturoa
38	Titiro kau atu ki te tihi	Note well its summit
39	He parekura i horahia	There, a great battle raged
40	I ngā wā o mua rā (Aue!)	In days of yore
41	Whaia te ara wai	Follow the water way
42	A tō tupuna a Tia	Of your ancestor, Tia
43	Nāna i titi haere te pou	Who left a trail of poles

44	I muri i a ia	Behind him
45	Ko Atimuri e, (Aue!)	Thus marking Atimuri
46	Kia āta haere atu rā	Ease your way
47	Ki Ohakuri, to tomokanga atu	Through Ohakuri, the entrance
48	Ki Orakei Korako	To Orakei Korako
49	Te whenua waiariki	The thermal region
50	Rua-pehupehu e, (Aue!)	With its bubbling mud pools
51	E tō i tō waka	Haul your canoe
52	I ngā aratia a Tia	Up the cliff face pegged by Tia
53	Tūtuki ana ki te tāheke hukahuka	Until you strike the foaming water
54	I tāhuri ai tō tupuna	Where your ancestor
55	A Tamateapōkaiwhenua e, (Aue!)	Tamateapōkaiwhenua capsized
56	Tiu ana mei he manu rererangi	Shoot swiftly like a bird soaring
57	Ki roto ki ngā wai marino	Into the calm and placid waters
58	O Taupō-nui-a-Tia e...	Of Taupō-nui-a-Tia
59	Kokiri!	Kokiri!

Notes

The Māori lyrics and English translation is provided by Te Kāpuinga O Te Mātauranga – Mōteatea (Te Toi-a-Kiwa, Wintec, 2004). Further research information provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 4 **Ki te puaha o Waikato:** To the mouth of the Waikato river. This refers to the Te Puaha o Waikato known as Port Waikato where the Waikato river meets the Tasman Sea.
- 5-6 **He piko he taniwha:** Around every bend of the river is a chief, a guardian. A famous proverb from the Waikato region.
- 10 **Taupiri te maunga:** Taupiri is the mountain. Taupiri is the sacred mountain of the Waikato people where the ancestors rest including the past Māori kings and the Māori queen rest.
- 11 **Pōtatau:** refers to Pōtatau Te Wherowhero, the first Māori king (1858 – 1860).
- 16 **Matutaera:** refers to Kīngi Tāwhiao
- 17 **Kemureti:** is the ancestral name for Cambridge town and surrounding areas.
- 18 **Te oko horoi o ngā tūpuna:** translated as “The washing bowl of the ancestors:”. This is part of a famous saying from Kīngi Tāwhiao, “ Ko Kēmureti tōku oko horoi” translated “Cambridge is my washing bowl of sorrow”.
- 21 **Karapiro:** is an artificial reservoir lake on the Waikato River near Cambridge, in the North Island of New Zealand.
- 23 **Te Ihingarangi:** was the grandson of Raukawa and Turongo, the son of Rereahu and Rangianewa, who lived at Karapiro.
- 26 **Ko Maungatautari, ko Ngāti Koroki:** Maungatautari is the mountain and Ngāti Koroki is the tribe that resides near the mountain.
- 27 **Arapuni:** is a rural town and lake on the Waikato River in the South Waikato District of New Zealand.
- 30 **Waipapa:** is a river and lake in the Waikato region and is situated 10 km north-west of Mangakino.
- 31 **Ko Maraetai, ko Whakamaru:** are both lakes in the South Waikato region and are connected to the Waikato River.
- 32 **Titiraupenga:** is a mountain in the Pureroa Forest Park near Lake Taupō.
- 33 **Ngāti Raukawa:** is a Māori tribe named after the founding ancestor Raukawa. This tribe has its traditional bases in the Waikato/ Tainui, Taupō and manawatu/ Horowhenua regions of New Zealand.
- 37 **Pohaturoa:** Mount Pohaturoa is a dome-shaped mountain on the Waikato River and overlooks Lake Atiamuri in the South Waikato region.
- 42 **Tō tupuna a Tia:** translated as ‘your ancestor Tia’. Tia was a chief of the Ngāti Tuwhroa tribe. Lake Taupō was named after him: Taupō-nui-ā- Tia.
- 45 **Atimuri:** is a former Hydro village in the central North Island of New Zealand. It is bordered by the Waikato River.

- 47 **Ohakuri:** is the largest artificial Lake of the Waikato river system. It forms the reservoir for the Ohakuri hydroelectric power station.
- 48 **Orakei Korako:** is a cave and thermal area in the Waikato valley.
- 55 **Tamaepōkaiwhenua:** also known as Tamatea-urehaea of the Tākitimu waka and region
- 58 **Taupō-nui-a-Tia:** refers to Lake Taupō and district.

5.12 Tūheitia

The composer of this waiata is unknown. The waiata supports the words of the monarch after their speech at the annual Koroneihana celebrations. During the era of Te Arikiniui Te Atairangikaahu the lead words were “E Ata”. Today the waiata supports the current monarch, Kīngi Tūheitia.

The waiata Tuheitia was found in the compilation of traditional waiata, He Mea Whakairo I Te Ngākau, Designs Of The Heart published by Tainui Waikato and Waikato Institute of Technology (2010).

The waiata acknowledges Kīngi Tuheitia, the sixth Māori king and reaffirms his status with all Māori tribes throughout Aotearoa who support him as the head of the Kīngitanga, Te Ūpoko Ariki.

Line	Māori Lyrics	English Translation
1	Tūheitia	Tūheitia
2	Tūheitia ki runga, Tuheitia ki raro	Tūheitia above, Tuheitia below
3	Tūheitia ki te whakatutu	Tūheitia who emerges
4	Tūheitia ki te whakaritorito	Tūheitia who grows
5	Tūheitia whiwhia, Tuheitia rawea	Tūheitia is protected, Tuheitia is supported
6	Tūheitia taonga	Tūheitia our treasure
7	Kia uru	To enter
8	Kia uru atu tōku aroha ki a koe nā	My affection settles within you
9	Kia uru mai tōu aroha kia ahau nei	And yours in mine
10	Nā Rangi pipine, nā Rangi aīta	The day of unity and togetherness is here
11	Tuiri	Resolute
12	Tuiri te rangi ki runga nei	Resolute is the sky above
13	He tapu hoki nō Uenuku	Sanctity of Uenuku
14	Me te aniwaniwa, me te whakahoko rau	With the rainbow and talisman
15	Rongo putuputu Rongo ki tātou	Peace abounds on all
16	Ka tutu oi oi oi i nuku	Calm unto the earth
17	Ka tutu oi oi oi i Rangi	Calm unto the heavens
18	Ka rukutia ka takahia ki te whatu moana	Diving and traversing the fullness of the ocean,
19	Ka rarapa he uira	where originates the lightning
20	Ka rarapa	It strikes
21	Ka rarapa he uira ka rere manu ki uta	The lightning strikes and the birds seek
22	Ka rere manu ki tai	Shelter inland shelter, coastal shelter
23	Ka rere tawhangawhanga	They seek shelter in the harbours
24	Ka tieke tika tieke tai	They settle inland and offshore
25	Tēnei au e te iwi	Here am I oh people
26	Tēnei	Here
27	Tēnei au e te iwi	Here am I oh people
28	Ko te kī mai a te motu nei	The people of this land beseech me
29	Kia whoatu ōna hara ki te rangi	To cast their sins to the heavens
30	Houhia te rongo	To reaffirm peace
31	He taonga	‘Tis a treasure
32	He taonga	A treasure
33	He taonga kimi nāku ki whea?	A treasure from whence?
34	He taonga kimi nāku ki te whakarua roa	A treasure sought from the longest valley
35	Ki te marangai mārakiraki	From the stormy north
36	Ki te matongatonga	From the deepest south

37	Kia horahia tū mata o takapou tēnā	To lay flat the sacred mat
38	He takapou ka hora, he takapou taonga	A sacred mat has been laid A special mat for heirlooms
39	Te rāhiri	The welcome
40	Te rāhiri o te motu nei ko koe me ō waka	Welcoming the tribes, you and your canoes
41	Me Tainui me Te Arawa	With Tainui, with Te Arawa
42	Me Mataatua me Kurahaupō	With Mataatua, with Kurahaupō
43	Me Tokomaru me Tākitimu	With Tokomaru, with Takitimu
44	Me Aotea me Horouta	With Aotea, with Horouta
45	Me Ngātokimatawhorua	With Ngātokimatawhōrua
46	Ō waka e tau nei	Your canoes moored here
47	Koe	You
48	Koe whakamaui mai e koe ki Matanuku	You have been settled at Matanuku
49	Koe whakamaui mai e koe ki Matarangi	You have been established at Matarangi
50	Koe whakamaui mai e koe	You have been raised
51	Ki te uru o Hawaiki e	In the west of Hawaiki
52	Tūturu o whiti whakamaui kia tina! Tina!	Even in change, fix your attention
53	Hui e! Taiki ē!	It is fixed! Gather here! It is finished!

Notes

The Māori lyrics is provided by He Mea Whakairo I Te Ngākau – Designs Of The Heart (Tainui Waikato, Wintec, 2010) and the English translation by Rāhui Papa. Further research information provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 1 **Tūheitia:** refers to Kīngi Tuheitia, the sixth Māori king crowned in 2006.
- 13 **Uenuku:** Uenuku is the god of rainbows. He is particularly special to the Tainui people.
- 15 **Rongo putuputu, Rongo ki tātou:** translated ‘Peace abounds on all’, refers to one of the aims of the Kīngitanga is to unite all people and allow peace between all mankind. Rongo is an abbreviation for the God of peace, Rongomātāne.
- 16-17 **Ka tutu oi oi i nuku, ka tutu oi oi i Rangī:** translated ‘Calm unto the earth. Calm unto the heavens’. The word nuku is short for Papatūānuku, the earth mother, and Rangī is short for Ranginui, the sky father.
- 41 **Me Tainui me Te Arawa:** translated ‘With Tainui and Te Arawa’. In the context of the song welcomes all descendants from the ancestral canoes Tainui, captained by Hoturoa, and Te Arawa captained by Tama-te-kapua.
- 42 **Me Mataatua me Kurahaupō:** translated ‘With Mataatua and Kurahaupō’. In the context of the song welcomes all descendants from the ancestral canoes Mataatua, captained by Toroa, and Kurahaupō captained by Whātonga.
- 43 **Me Tokomaru me Tākitimu:** translated ‘With Tokomaru and Tākitimu’. In the context of the song welcomes all descendants from the ancestral canoes Tokomaru, captained by Manaia, and Tākitimu captained by Tamatea-Arikinui.
- 44 **Me Aotea me Horouta:** translated ‘With Aotea and Horouta’. In the context of the song welcomes all descendants from the ancestral canoes Aotea, captained by Turi, and Horouta captained by Pawa.
- 45 **Me Ngokimatawhaorua:** translated ‘With Ngātokimatawhaorua’. In the context of the song welcomes all descendants from the ancestral canoe Ngātokimatawhaorua captained by Nukutawhiti.
- 48 **Matanuku:** signifies the earth hence Papatūānuku,
- 49 **Matarangi:** signifies the sky hence Ranginui.
- 51 **Hawaiki:** is the mythical homeland of the Māori people before the great migration to Aotearoa.

5.13 E Noho Ana I Te Roro O Tōku Whare

This is song 6 in the published book, *He Mea Whakairo I Te Ngākau, Designs Of The Heart* published by Tainui Waikato and Waikato Institute of Technology (2010). The composer of this waiata is unknown. The houses of Tūrongo and Māhinārangi stand at Tūrangawaewae marae on the banks of the Waikato river at Ngāruawāhia. Tūrangawaewae is the principle marae and the centre of the Kīngitanga.

This waiata acknowledges all Māori tribes that assemble to the gatherings of the Māori monarch, Kīngi Tuheitia, who is descended from the chiefly lines of all the canoes that landed in this country.

This waiata is generally performed at the opening of a house or new buildings.

Line	Māori Lyrics	English Translation
1	E noho ana i te roro o tōku whare	Here I sit on the porch of my house
2	O Tūrongo, o Māhinārangi	Of Tūrongo, of Māhinārangi
3	Whakarongo ake ana ki te hau pōwhiri	I listen to the welcoming winds
4	E pupuhi mai nei	That blow hither
5	Nā runga ana mai o te waka	From above the canoe
6	O Tainui tūria atu rā	Of Tainui that stands there
7	E te Kīngi e	Oh King
8	Te papa tūranga hurihanga o te iwi	It is the standing place that saw the people
9	Kua ngaro ki tua o Paerau	Now disappeared beyond Paerau
10	Kei whea rā e āku Kuru Pounamu	Where art the treasured ones
11	Āku Ipo Kahurangi	The beloved ones
12	Ngā manu kōrero o runga i ngā waka	The orators of the many canoes
13	E tau nei i a Tainui me Te Arawa	Here is Tainui and Te Arawa
14	Me Mataatua me Kurahaupō e	With Mataatua and Kurahaupō
15	Me Tokomaru, me Tākitimu	With Tokomaru and Tākitimu
16	Me Aotea, me Horouta	With Aotea and Horouta
17	Me Ngātokimatawhaorua	With Ngātokimatawhaorua
18	Ngā waka rā e o ngā hau e whā	The canoes of the four winds
19	Ka tatū mai nei i te reo powhiri	Who have gathered here to the call of welcome, I
20	Homai kia mihia	greet you
21	Ngā mate o te tau, te marama	The bereavements of the year, of recent months,
22	O te wiki o te rā nei	weeks and days
23	Kua tūtaki mai kia koutou e te iwi	We have met here with you the people
24	Tēnei ka mihi atu e	I salute you

Notes

The Māori lyrics is provided by *He Mea Whakairo I Te Ngākau – Designs Of The Heart* (Tainui Waikato, Wintec, 2010) and the English translation by Rāhui Papa. Further research information is provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 2 **Tūrongo, Māhinārangi:** Tūrongo (of Tainui descent) was the son of Tāwhao and Maru-tē-hiakina who married Māhinārangi (of Tākitimu descent) the daughter of Te Angiangi and Tuaka. Their marriage bonded together all the tribes from the Tai Rāwhiti (East Coast) and Tainui region.

- 3 **Powhiri:** the powhiri is a custom associated with the welcoming and hosting of visitors onto the marae (Barlow, 1991).
- 6 **Tainui:** is the name of the ancestral canoe that brought the ‘Tainui’ people from Hawaiki to Aotearoa. Tainui is also the name of the region that encompasses all descendants and tribes of this sacred canoe.
- 9 **Paerau:** refers to ‘the meeting place of the dead’ (Pipi 8, 1912, ch. 71).
- 10 – 11 **Kei whea rā e āku Kuru Pounamu, āku Ipo Kahurangi:** translated ‘Where art the treasured ones, the beloved ones’, refers to the many ancestors and loved ones that have passed on to the spiritual world.
- 13 – 17 **Tainui, Te Arawa, Mataatua, Kurahaupō, Tokomaru, Tākitimu, Aotea, Horouta, Ngātokimatawhaorua:** are the ancestral canoes that journeyed from Hawaiki crossing the Pacific ocean and landing in Aotearoa. Although there are nine canoes mentioned here, there were actually more canoes that made the journey.
- 21 – 22 **Ngā mate o te tau, te marama, o te wiki, o te rā nei:** translated ‘The bereavements of the year, of recent months, weeks and days’. As people assemble at any Māori gathering, the beloved ones that have passed on are always remembered in speeches and song.

5.14 Ngā Tongi A Tāwhiao

The composer of this waiata Harata Tupaea on the Poukai rounds at Rākanui in the 1970's. Harata Tupaea taught this song to Hera Haunui. This is song 15 in the published book, He Mea Whakairo I Te Ngākau, Designs Of The Heart published by Tainui Waikato and Waikato Institute of Technology (2010).

The deity Tahu is the deity of peacefulness and calm, Tainui has a saying, and 'Tū' (warlike activity) is reserved for outside, 'Tahu' (calm) is reserved for the inside. Another feature of the song is the apparent fusing of Māori knowledge with aspects of the Holy Bible. King Tāwhiao was baptised into three religions, Catholic, Anglican and Wesleyan. (Tainui-Waikato, Waikato Institute of Technology, 2010)

Line	Māori Lyrics	English Translation
1	Te kupu tīmatanga	The first word
2	Me whakahōnore koe e Te Ariki e	Is to honour the reigning monarch
3	Whakarongo ake ana ki ngā rerenga kupu	Listening to the sayings coming forth
4	E te iwi āwhio mai i waho ē	To all people gathering outside
5	Ka hoki tātou ki ngā kupu whakaari	Let us return to the prophecies
6	Ngā tongi waiho ake hei oranga ē	The sayings left as an inspiration
7	Mahia ngā mahi kī e Tāwhiao	Undertake the work as Tāwhiao said
8	Tōna nei piringa ko Te Atua ē	His support is God almighty
9	Te Kupu a Tāwhiao rapua te mea ngaro	Tāwhiao also said seek that which is lost
10	E te iwi rapua i tēnei rā ē	Good people go in search today
11	Kua tae tātou ki ngā rangi mutunga	We come now to the end of the verse
12	Rapua te mea ngaro hei oranga ē	Seek that which is lost as salvation
13	E ara tō kanohi titiro ki ngā motu	Turn your sights to the lands
14	Ki te ahi nā Te Atua i Tahu ē	To the fires of God, Tahu.
15	Whakahoki a Tāwhiao te patu ki Pirongia	Tāwhiao laid his war club at Pirongia
16	Ki ngā iwi mārohirohi o te ao ē	To the weary people of this world
17	Ka kōrero rā ngā kupu a Tāwhiao	Tāwhiao coined many sayings
18	Ka whēke, ka whēke koe i a ahau ē	I will be victorious, I will conquer you
19	Nāu te pāhua i ēnei rā	You may win today
20	Nāku ka whēke koe i a taihoa ē	But I will eventually be triumphant
21	E kore e huri ki taku mokopuna	This way will not continue to my grandchild
22	I whiwhia atu ai hei oranga ē	They will provide the salvation
23	E matara rawa te haere ki te Paipera	The Bible is not too distant
24	Kei roto kei te mātauranga ē	In the realm of knowledge
25	Kei te whā tekau mā rua o ngā waiata	For it is the forty second psalm
26	He roimata taku kai i te ao, i te pō ē	Mourning will be my lot at all times
27	Maranga Waikato hāpaia te rongopai	Arise Waikato lift on high the gospel
28	Hei horoi ngā roimata i heke i mua e	To wash away the tears that fell prior
29	Haere ngā mahi i ngā kai kauwhau	The preachers will continue their work
30	Ngā hēpara i roto i te wairua ē	They are the shepherds of the spirit

Notes

The Māori lyrics is provided by He Mea Whakairo I Te Ngākau – Designs Of The Heart (Tainui Waikato, Wintec, 2010) and the English translation by Rāhui Papa. Further research information is provided by the researcher Te Manaaroha Rollo (2010)

Line:

- 2 **Te Ariki:** refers to the reigning Māori monarch. **Arikitanga** is the supreme power or status that can be achievable in the Māori world. There are three important aspects to this power: the power of the gods,; chiefly lineage; and territorial possession, advantage, and contro. A person who possesses these attributes is known as an **Ariki** (Barlow, 1991, p. 6)
- 6 **Ngā tongi:** refers to an ancient ‘witty’ saying similar to a whakataukī or pepeha (proverb).
- 7 **Tāwhiao:** the second Māori king (1860 – 1894).
- 8 **Te Atua:** refers to God, Jehovah, the heavenly Father based on Christian beliefs.
- 14 **Ki te ahi nā Te Atua i Tahu ē:** translated ‘To the fires of God, Tahu’. In the context of this song Tāwhiao instructs the people to seek peace throughout the land and to cease war with one another and with the British colonials.
- 15 **Whakahoki a Tāwhiao te patu ki Pirongia:**
- 21 **E kore e huri ki taku mokopuna:** translated ‘This way will not continue to my grandchild’. Tāwhiao wanted a better future for his descendants (mokopuna) and did not want the future generation to be affected by the politics of the day.
- 23 **Paipera:** refers to the Holy scriptures, the Bible.
- 25 **Kei te whā tekau mā rua o ngā waiata:** refers to Psalm 42 in the Bible. Kīngi Tāwhiao was also known as a Māori prophet and preached the scriptures throughout the Waikato and Tainui people.
- 27 **Maranga Waikato hāpaia te rongopai:** translated ‘Arise Waikato lift on high the gospel’. Tāwhiao wanted his people from Waikato to turn to Christianity and to live by the Holy scriptures.
- 29 **Ngā kaikauwhau:** refers to the Preachers of the Christianity.
- 30 **Ngā hēpara:** refers to the Preachers who are the shepherds of Gods people, the Christians.

5.15 E Noho Ana I Te Hīri O Mahuta

The composer of this waiata is unknown. The waiata is song 207 in the McLean Collection Recordings of Traditional Māori Songs, 1958 - 1979 (McL 1 - 1283). According to McLean this is a waiata tangi for the Māori king movement.

Line	Māori Lyrics	English Translation
1	E noho ana i te hīri o Mahuta	I sit at the prow of Mahuta
2	Whakarongo rawa ake	Harken, Listening
3	Ki te kupu a te motu, nō te Kīngi te hē ei	to words from across the land about the king
4	I hinga ai Waikato	Tis fall oh the people of Waikato
5	Ki te hiku hiku whare ei	At the footer of my home
6	Hoki atu te titiro ki te timatanga	I gaze back to the time of yester year
7	Nāu e Raukawa i whakatū	You the people of Raukawa, the beginning
8	Te Kīngi tuatahi o te motu ei	The first Māori king of this land
9	I whiua e koe ki roto o Whanganui	You chastised the people of Whanganui
10	Ko Pehitūroa he tanga ei	It was Pehitūroa who struck
11	Ka hē i te wai ka whiua e koe	It was wrong for you to belabour the waters
12	Ki Heretaunga Ko Karauria he tangata	There in Heretaunga, the chief Karauria
13	Ka hē i reira ka whiua e koe	It was wrong for you to belabour there
14	Ki Taupō moana ko Te Heuheu he tangata	The waters of Taupō, the chief Te Heuheu
15	Ka hē i te wai ka whiua e koe	It was wrong for you to belabour there
16	Ki Te Tai Rāwhiti	To the eastern winds
17	Ko Te Kani a Takirau he tangata e	The chief Te Kani a Takirau
18	Ka hē i reira ka whiua e koe	It was wrong for you to belabour there
19	Ki Rotorua moana	Then turned to hurling waters of Rotorua
20	Ko Te Amohau he tangata ei	To the chief Te Amohau
21	Ka hē ki te wai ka whiua e koe	It was wrong for you to belabour there
22	Ki roto o Waikato	Then we turned to Waikato
23	Ka tū te Kīngi tuatahi a te motu	There our first king stood for this land
24	He taniwha tana mana e	Him from noble and prestige heritage
25	Ka herea i reira te mana o te Tiriti	His prestige comes from beyond
26	Te ihi o te tangata e	His authority comes from afar
27	Ka poua ngā whakaoati	He has now been sworn in
28	Ki runga i te motu nei e	By the people from across the land
29	Timata i Karioi i Taranaki Taiporohenui e	We started in Karioi then to Taranaki at
30	Kaiiwi, Pātea, ki Tawhiti kuri e	Taiporohenui then Kaiiwi, Patea then to Tawhiti
31	Ka eke kei runga o Tararua Hikurangi	Kuri then stood on Tararua Hikurangi then on
32	Ki Maungapōhatu ei	Maungapōhatu
33	Putā nā ki Maunganui Moehau	Then in Moehau at Maunganui
34	Ko Hukohunui e	To the chief of Hukohunui
35	Ka tukua ki raro	Then came
36	Ki te Kīngi tuatahi o te motu ei	The first king of this land
37	Ka waiho hei whakatuatea	There we allow him to grow and prosper
38	Ki roto o Waikato ei	Amongst the people of Waikato
39	Pukawa haurua te kupu whakamutunga e	The last words were said at Pukawa
40	Ka hora te marino e	The waters were calm

Notes

The Māori lyrics is provided by the McLean Collections (1958 - 1979), Waiata 270 (McL 1 - 1283). The English translation is provided by Donna-Lee Ngaringi Katipa (2010). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 1 **Mahuta:** is the third Māori king (1894 – 1912).
- 7 **Raukawa:** refers to the ancestor Raukawa and the Māori tribe Ngāti Raukawa.
- 10 **Pehitūroa:** Topia Peehi Turoa was a chief of Ngati Patu-tokotoko hapu of Te Ati Haunui-a- Paparangi of the upper Wanganui River.
- 12 **Ki Heretaunga, Ko Karauria he tangata:** Heretaunga is a suburb of Upper Hutt located in the lower North Island of New Zealand. Karauria Pupu was a chief from the Ngāti Kahungunu tribal area.
- 16 **Ki Te Tai Rāwhiti:** refers to the east coast of the North Island of New Zealand.
- 17 **Te Kani a Takirau:** Te Kani-a-Takirau was a chief of Te Aitanga-a-Hauiti of Ngati Porou.
- 19 **Rotorua moana:** refers to the waters of Lake Rotorua.
- 20 **Te Amohau:**
- 22 **Waikato:** refers to the Waikato region.
- 23 **Ka tū te Kīngi tuatahi a te motu:** translated ‘There crowned the first Māori king’, refers to Kīngi Pōtatau Te Wherowhero (1858 – 1860).
- 24 **He taniwha tana mana e:** translated ‘His authority was of the highest’. This refers to the status, authority and power that Pōtatau Te Wherowhero possessed as an Ariki, a chief and leader, and as the Māori king.
- 25 **Te Tiriti:** refers to the Treaty of Waitangi signed between some of the Māori chiefs and the British Crown representatives on 5 February, 1840 in Waitangi.
- 29 – 30 **Timata i Karioi i Taranaki Taiporohenui e, Kaiwi, Pātea, ki Tawhiti kuri e:**
- 31 **Tararua Hikurangi:** Tararua ranges are in the Manawatu region, and Mount Hikurangi is the sacred mountain of the Ngāti Porou people.
- 32 **Maungapōhatu:** is the sacred mountain of the Ngāi Tūhoe people.
- 33 **Maunganui:** Mount Maunganui is in the Tauranga district.
- 34 **Hukohunui:** unknown information.
- 39 **Pukawa:** refers to the Pukawa marae (near Taupō) where many discussions were held amongst Māori chiefs to establish the Kīngitanga

5.16 E Muri Ahiahi Kia Moe Au

The composer of this waiata is Kepa. The waiata is song 240 in the McLean Collection Recordings of Traditional Māori Songs, 1958 - 1979 (McL 1 - 1283). According to McLean this is a waiata belongs to the Māori king movement.

Line	Māori Lyrics	English Translation
1	E muri ahiahi kia moe huri au	In day fall I'm overwhelmed and reposed
2	Oho ake ki te ao, ka pā mamae rawa	And fruitful and hurtful changing world
3	Te ripa ki ngā iwi, ka paenga ruatia nā i	Here a defensive incantation to think better
4	Me whakairo au ki te tiki rākau	I will carve a wood ornament
5	Kei mana mō hoku hei noho i te whenua	So that it gives prestigiousness to the land
6	E iri noa mai rā i runga o Kario	So that it graces the great Kario
7	I waho i te moana hana i	And that it gleams off the great seas
8	(Ka paenga ruatia rā)	Here a great defensive incantation
9	E tū e Rata ki ara toua he uri anō koe	Oh Rata you are a descendant of nobility
10	Nō Mahuta i te rangi tēnei tō patu	Begat from Mahuta who art in heaven this is your
11	Ko ngā kupu a te ākina ki te rae	treasure these words of encouragement
12	E ōu tūpuna o Tūheitia manā nā i	From your ancestor Tuheitia stand in this chiefly
13	Ko te haeata tāiri ana mai nā koe	world
14	I te whare wahine te whare rangatira e	Be suspended in this beam of light
15	Te rerenga o ngā iwi	In this noble home of women
16	E hara e tama he tangatangata noa iho	Exception from your people
17	Tangata maru kore nā i	You will grow to be a noble man
18	E noho e Rata i waenga i te iwi	And stand with authority
19	Mā wai e whakaara tō moenga ki runga rā	Oh Rata stand amongst you people
20	Mā rau o iwi, mā te tini i Kāwhia	Who will awaken you in the great heavens
21	Te mano i Waikato nā i!	The many of your people of Kāwhia
		The trembling people of Waikato

Notes

The Māori lyrics is provided by Waiata 261 in the McLean Collections, 1958 – 1979 (McL 1 – 1283) and the English translation by Donna-Lee Ngarangi Katipa (2010). Further research information provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 1 **E muri ahiahi kia moe huri au:** translated 'In the evening I toss and turn in my sleep'. This is an archaic expression indicating the person is affected by the loss of a beloved one.
- 6 **Kario:** is the ancestral mountain in the Whaingaroa/ Raglan area.
- 9 **Te Rata:** is the fourth Māori king (1912 – 1933).
- 12 **O Tū:** translated 'Belonging to Tū'. Refers to Tuheitia, an ancestor that Te Rata (fourth Māori king) descends from.
- 14 **I te whare wahine, te whare rangatira e:** translated 'In this noble home of women' refers to a household of women of noble rank related to King Te Rata.
- 20 **Kāwhia:** refers to the Kāwhia harbour area in the Waikato region.
- 21 **Te mano i Waikato:** refers to the many tribes of Waikato.

5.17 Te Kupu A Tāwhiao

The composer of this waiata is unknown. The waiata is song 261 in the McLean Collection Recordings of Traditional Māori Songs, 1958 - 1979 (McL 1 - 1283). According to McLean this particular waiata is a pao.

Line	Māori Lyrics	English Translation
1	Te kupu a Tāwhiao	The great words of Tāwhiao
2	I waihoki Taranaki	In like manner to Taranaki
3	E ngā hēpara rapua te mea ngaro ēi	Oh shepherds find the missing link
4	Te kupu a Tāwhiao	The great words of Tāwhiao
5	Ki te manu i te maunga	To the birds of our great mountains
6	Titiro, titiro tāna nei tangi ēi	Listen, Harken to his cry
7	Kua ara mai rā ngā kupu i Taranaki	Arouse the words of Taranaki
8	E hoki nei ki te ūkaipō ēi	Come hither, converge to the bossum of your people
9	I waiho tāna kupu	He who gave his words of wisdom
10	Ki mua i ngā hēpara	At the gathering of the Shepherds
11	Ka hoki au ki Waikato tangi ai ēi	And take to the people of Waikato
12	Maranga Waikato hapainga ngā kupu	Rise the people of Waikato
13	Hei horoi i ngā roimata te ke i mua ēi	Let the tears wash away felony
14	I matau a Tāwhiao, ko koe ko Waikato	You Tāwhiao very noble man, from Waikato
15	Tuke tau kē ngā kaupapa ēi	Addresses the many topics of the day
16	Koia rā ka hoki ki te kupu a Rāwiri	I now turn to the words of Rāwiri
17	Ka tangi mai ki te iwi rere i waho ēi	I now lament to my people
18	Haere tō mahi e te kai kauhau	Oh chiefly one carry on the great work
19	E te hēpara i roto i te wairua ēi	Oh the shepherds of the spiritual world
20	Whakatokungia ngā kupu ki te marae	Take heed of the words from our homes
21	Hei waha i te wiki te tauranga ēi	And take to our resting place
22	Kāti e te iwi te āwhio i waho	Oh people cease such discontentment
23	Tohi tū te haere i ēnei rā ēi	Apparent in these times
24	Kua potopoto rawa te taima e te iwi	Oh people it has been such a short time
25	Kei mau tātou e moe ana ēi	We will grasp these wise words
26	Hanga mai e te iwi te whare i tohungia	Fashion yourselves my tribe
27	Hei whakarurunga ui te mātauranga ēi	In this house of rumbling knowledge
28	Mā Pōtatau ngā kupu	Wise words of Pōtatau
29	Nā Tāwhiao i pupuru	It was Tāwhiao who took heed
30	Nā Mahuta rā i tino tautoko ēi	Mahuta the man who actioned

Notes

The Māori lyrics is provided by the McLean Collections (McL 1 -1283), Waiata 240 (1958 - 1979) . The English translation is by Donna-Lee Ngaringi Katipa (2010). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 1 **Te kupu a Tāwhiao:** translated ‘The message of Tāwhiao’, refers to Kīngi Tāwhiao’s message to the people of Taranaki to seek that which is lost, that being faith in God.
- 2 **Taranaki:** is the name of the ancestral mountain in the West of New Zealand which encompasses the many tribes of Taranaki.
- 3 **Ngā hēpara:** refer to the shepherds of God, the preachers, the ministers that teach the word of God, the Bible.
- 8 **Ūkaipō:** in the context of this song ‘ūkaipō’ refers to God, the beginning of all things and the protector of mankind.
- 16 **Te Kupu a Rāwiri:** refers to the Gospel according to David in the Bible.
- 18 **E te kai kauhau:** are the preachers of the holy word, the Bible.
- 28 – 30 **Mā Pōtatau ngā kupu. Nā Tāwhiao i pupuru. Nā Mahuta rā i tino tautoko ēi:** translated ‘By the words of Pōtatau, Tāwhiao treasured and Māhuta supported’.

5.18 Whakarongo Ai Te Taringa

The composer of this waiata is Kīngi Mahuta. The waiata is song 475 in the McLean Collection Recordings of Traditional Māori Songs, 1958 - 1979 (McL 1 - 1283). This is classified as a waiata tangi, a lament.

Line	Māori Lyrics	English Translation
1	Whakarongo ai te taringa	Listen carefully,
2	Te haruru o te rangi ēi	To the rumblings of the heavens,
3	Haruru haere ana ko koutou pea	Perhaps it is sounding your departure
4	Te ngākau nui a ēi	Oh how sad and emotional is the heart
5	I waenga i te hono i te riri	Tis the discontentment of anger,
6	Horahora i te patu aitua ēi	Where misfortune is spread o'er,
7	Kei kona ngā taniwha ngā tawhito	There the elders,
8	Hei au kaha i te riri ē	Will seek strength in battle,
9	Kōrerotia atu kia Hikatomure	Call to Hikatomure, to Tāwhiao,
10	Ki a Tāwhiao i te rangi ēi	Who now reside in the heaven,
11	Hei takitaki i tō koutou mate ēi	To aide the departed,
12	E huri te kanui te patunga o te rā	Gaze upon the night,
13	Te tōnga o te rā	The setting of the sun,(West)
14	Ko te ara tērā i haere atu ai ēi	Therein the path that leads to,
15	Ki te pō-uriuri, ki te pō-tangotango	the darkness, the extremely dark and impenetrable
16	Ki te pō oti atu ēi	night.
17	Tomokia atu rā te whare o Tāwhaki	Enter the home of Tāwhaki,
18	Māna koutou e kawē ki te rangi ēi	As he will lead you into the light,
19	E tae ki reira mihi mai ki te iwi nā ēi	Once there, greet all who assemble there.

Notes

The Māori lyrics is provided by Waiata 475 in the McLean Collections, 1958 - 1979 (McL 1 -1283) and the English translation by Donne-Lee Ngarangi Katipa (2010). Further research information is provided by the researcher Te Manaaroaha Rollo (2010).

Line:

- 5 **I waenga i te hono i te riri:** translated 'Amongst the fury of battle', refers to the inter-tribal war.
- 7 **Ngā taniwha:** refers to the elders and leaders of the tribe.
- 10 **Tāwhiao:** refers to the second Māori king, King Tāwhiao (1860 – 1894).
- 15 **Te pō uriuri, te pō tangotango:** refers to the underworld where the spirits gather.
- 16 **Ki te pō oti atu ēi:** refers to the spirit world.
- 17 **Te whare o Tāwhaki:** translated as 'The house of Tāwhaki'. In Māori mythology, Tāwhaki is a semi-supernatural being associated with lightning and thunder. Tāwhaki was also reknown for ascending to the heavens via the 'ako matua' (parent vine) to reach the tenth heaven.

5.19 Kāti Nei E Te Iwi

The composer of this waiata is Te Puea Herangi and others. The waiata was located at the Alexander Turnbull Library, reference MS Papers 0196 (Eric Ramsden, Te Puea 366). The waiata refers to the conscription trouble in Waikato in 1917 in which Te Puea Herangi did not agree to Waikato men being conscripted in the New Zealand army to fight during the World Wars.

Line	Māori Lyrics	English Translation
1	Kāti nei e te iwi	Cease, oh ye people
2	Te kumekume roa	Your fruitless striving
3	Takoto ki te manawa-nui	Abide in the manawa-nui
4	Koi reira ē	Ah me
5	Ko te kupu a Te Rau	These are the words of Te Rau
6	“Manawa-nui, e te iwi	Manawa-nui, oh ye people
7	Ka manawa-nui ahau”	As I too will be manawa-nui
8	Koi reira ē	Ah me
9	Ko te pine o Te Rau	The pin of Te Rau
10	I tukua mai ki te iwi	Was sent to the people
11	Hei pine i te manawa-nui	To fasten on to the manawa-nui
12	Koi reira ē	Ah me
13	Hoki mai, e Anu	You have returned Oh Anu
14	Ka ngaro a Te Rau	But Te Rau is still missing
15	Kei roto i te manawa-nui	He abideth in manawa-nui
16	Koi reira ē	It abideth still ah me

Notes

The Māori lyrics is provided by MS Papers 0196, Eric Ramsden/ Te Puea 366.

The English translation is provided by Kim Williams. Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 3, 6, 7, 11, 15 **Manawa-nui:** refers to being patient for bearance.
 5,9 **Te Rau:** refers to Te Rauangaanga who was imprisoned in Auckland for not joining the New Zealand army.
 13 **Anu:** apparently one of those discharged from Narrow Neck Camp.

5.20 Te Atairangikaahu

This Māori lyrics of this waiata tira was composed by Pou Temara, the music arranged by Taite Cooper, and performed by Te Herenga Waka (Victoria University) at the Aotearoa Māori Festival of Arts 1992 held at Turangawaewae marae, Ngāruawāhia.

Line	Māori Lyrics	English Translation
1	Auē, auē, auē	Oh I lament, I wail, I cry
2	Ko Māhinārangi	Māhinārangi
3	Ka noho i a Tūrongo	Remains betrothed to Tūrongo
4	Ka puta te Arikinui	From whence descends
5	Te Atairangikaahu	The noble one, Te Atairangikaahu
6	Te Atairangikaahu	Te Atairangikaahu
7	Wahine rangatira	Noble leader
8	Kūini o Waikato	Queen of Waikato
9	He piko he taniwha	Leader of the nation
10	Te Atairangikaahu	Te Atairangikaahu
11	Wahine hūmarie	A humble lady
12	Hei āwhi nei ngā iwi	Who embraces all people
13	Pai māriri	Peace and goodwill
14	Ka tu au i runga	I stand in the region
15	Waikato taniwha-rau	Of Waikato of many chiefs
16	E rere nei te ihi	Witnessing the excitement, the awe
17	Te wehi, te mana, te tapu e	The prestige, sacredness of the people
18	Te Atairangikaahu	Te Atairangikaahu
19	Wahine rangatira	Noble leader
20	Kūini o Waikato	Queen of Waikato
21	He piko he taniwha	Leader of the nation
22	Te Atairangikaahu	Te Atairangikaahu
23	Wahine hūmarie	A humble lady
24	Hei āwhi nei ngā iwi	Who embraces all people
25	Pai māriri	Peace and goodwill
26	Pai māriri	Peace and goodwill to one another
27	He piko he taniwha	Around every bend of the river
28	He piko he taniwha hi!	Is a chief, a village, a tribe

Notes

The Māori lyrics is provided by Pou Te Mara (personal communication, 2010). The English translation and further research information was provided by Te Manaaroa Rollo (2010).

Line:

- 1 **Aue! Aue!:** translated ‘Oh I lament, I wail, I cry’. This is an archaic expression used often amongst the Māori to express sorrow or admiration for those that have passed on or towards the person being sung about.
- 2 **Māhinārangi:** is a noble chieftainess from the Tai Rāwhiti area (East Coast).
- 3 **Tūrongo:** is a noble chief from the Tainui region.
- 5 **Te Atairangikaahu:** the Māori queen, Te Arikiniui Atairangikaahu (1966 – 2006).
- 8 **Kuini o Waikato:** translated ‘Queen of Waikato’ refers to her genealogy to Waikato, a chieftainess of the Waikato people, and it acknowledges her as the Māori queen of Aotearoa.
- 9 **He piko he taniwha:** is a famous ‘tribal saying’ from the Waikato tribes translated ‘Arund every bend of the Waikato River is a chief, a guardian’.
- 11 **Wahine Hūmarie:** is ‘a humble woman’ which is one of the traits of Te Arikiniui Te Ātairangikaahu.
- 13 **Pai Māriri:** translated ‘Peace and goodwill’. A phrase taken from the Pai Māriri faith prayers.
- 14 **Waikato Taniwharau:** translated ‘Waikato of many chiefs’, is a famous saying from the Waikato people indicating the many chiefs that ruled throughout the Waikato region.
- 19 **Wahine rangatira:** refers to a female leader, a chieftainess. This acknowledges Te Arikiniui Ātairangikaahu, the Māori queen.

5.21 Koia Ko Te Kaupapa

This waiata tira was composed by Donna-Lee Ngarangi Katipa for the 150th year celebrations of the Kīngitanga. The song encourages the people to adhere to the principles of the Kīngitanga, and an acknowledgement to the leaders and elders who continue to implement these principles of past Māori kings. The waiata tira was performed by Te Ara Maurea O Te Huinga Taniwha at the 2008 Tainui Primary Schools regional kapa haka competitions held at Te Awamutu, and the 2009 National Primary Schools kapa haka competitions held at Gisborne.

Line	Māori Lyrics	English Translation
1	Tēnei au e tū nei	I stand here
2	i te pakikau o tōku whare	at the threshold of my ancestral house,
3	Tirotiro kau ana ki taku whenua tupu	Surveying the land of my birth,
4	Ki ngā maunga whakahii	Admiring the beauty of its sacred mountains and
5	me te tūpuna awa	of course my ancestral river
6	Ka tau mai ai taku mauri e	Only now am I settled.
7	Nei rā te waikamo he riringi roimata	Tears spring forth as
8	He ongeongetanga ki a rātou mā	I long to see my ancestors of long ago,
9	Ki te hunga	I am reminded of their many deeds,
10	Nāna i whakatapu ai te kaupapa	The learned, the noble who epitomised and
11	E kiia nei ko te Kīngitanga	upheld the very principles of Kingitanga!
12	Koia ko te kaupapa tino rangatiratanga	Self-determination, self sufficiency
13	I ngā akaunuitia nei e ngā tūpuna	is still the desire of the elders of today
14	Hei whakakotahi, hei whakaahuru	unity, Māori autonomy,
15	I te mana Māori motuhake	and the 'Kaupapa' (Kingitanga)
16	Kia pūmau tonu atu ki ngā mātāpono	will provide this to no end!
17	Āwhiorangi e ngā hau matangi	As the sacred winds descend upon us,
18	Whitikiia ai e te rā	As the sun shines with conviction,
19	Kōrihi e te manu tioriori	As the birds chorus in unity,
20	Pupuke te hīhiri te manako te wawata	I am in awe, inspired and resilient
21	Tū tonu mai ko te kaupapa	to uphold the Kingitanga,
22	Hei oranga mōku i te ao nei	to aid my very existence in this world.
23	Whiti ki te tika, te ora,	Holdfast to righteousness, to life
24	te rangimarie, i titia iho	Love and peace
25	E kīa nei ko te Kīngitanga	and the principles of the Kingitanga
26	Kia pūmau tonu atu ki ngā mātāpono!!	Always and forever

Notes

The Māori lyrics and English translation is provided by Donna-Lee Ngarangi Katipa (personal communication, 2010). Further research information is provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 10 **Te kaupapa:** The purpose. According to the composer the ‘kaupapa’ refers to the Kīngitanga and the reason her and her family go to Tūrangawaewae to work and support the Koroneihana and other important gatherings of the Kīngitanga.
- 11 **Kīngitanga:** the Māori king movement started in 1858 with the crowning of the first Māori king, Pōtatau Te Wherowhero (1858 – 1860).
- 12 **Tino rangatiratanga:** refers to the self determination and self governance of the Māori people.
- 15 **Mana Māori motuhake:** refers to Māori autonomy.
- 19 **Kōrihi te manu tioriori:** ‘As the birds chorus in unity’ refers to the people that have gathered, the kaumatua speaking on the marae and the chorus of singers that support the speakers or entertainment on the marae.
Use of imagery in Māori waiata composition.
- 21 **Tū tonu mai ko te kaupapa:** translated ‘To uphold the ingitanga’. Again the ‘kaupapa’ mentioned here refers to the Kīngitanga. As supporters of the Kīngitanga we must uphold the very principles introduced by former Māori kings and the ancestors.
- 23 – 24 **Whiti ki te tika, te ora, te rangimārie:** translated ‘Holdfast to righteousness, to life, love and peace’. These are the principles of the Kīngitanga that we must uphold and value today and in the years to come.

5.22 Paimārire

This waiata tira was adapted from a well-known paimārire karakia. The words to this karakia were found in He Kohinga Waiata (2005). According to Mirihana Patu (2011) this karakia originates from the Taranaki region. The karakia acknowledge Te Arikiniui, Te Atairangikaahu, the Whare Kāhui Ariki, the people and the Kīngitanga.

Tō tiakanga māramatanga e Te Atua
 Ki runga ki tō mātou Ariki Te Atairangikaahu
 Ki tōna whare Kāhui Ariki nui tonu
 Ki runga ki a mātou katoa me te kaupapa nei – Ae
 Nāu te korōria!
 Nāu te korōria!
 Nāu te korōria!
 Rire! Rire! Hau!
 Paimārire.

The words to this waiata tira was adapted to acknowledge Kīngi Tūheitia, the sixth Māori king, and performed by Te Pou o Mangatāwhiri Kapa haka group at the Tainui Waka Regional Festival at Mystery Creek in 2010.

Line	Māori Lyrics	English Translation
1	Tō tiakina whakaoranga	Your salvation
2	Māramatanga e te Atua	And wisdom oh God
3	Ki tō mātou Kīngi a Tūheitia	For our King Tuheitia
4	Ki te whare Kāhui Ariki me ngā tinana e	The noble household, and to those
5	Mauiu ana tae noa ki a mātou katoa	Who are ill including us
6	E te Atua	Oh God Almighty
7	Nāu te korōria	Glory be to you
8	Nāu te korōria	Glory be to you
9	Nāu te korōria	Glory be to you
10	Pai mārire!	Peace and tranquility to one and all

Notes

The Māori lyrics is provided by He Kohinga Waiata (2005). The English translation and further research information provided by Te Manaaroaha Rollo (2010).

Line:

- Whakaoranga:** translated ‘Salvation’. This refers to the Christian belief that Jehovah, God, Jesus Christ are the protectors of the Christian people and according to the Book of Revelation in the Holy Bible, Jesus will return one day to save his people that believe in him. He will give everlasting salvation.
- Māramatanga:** translated ‘comprehension’ (Ryan, 1995, 1997). In the context of the song māramatanga refers to wisdom and knowledge which comes from Jehovah, God Almighty and Jesus Christ.
- Tūheitia:** refers to Kīngi Tuheitia, the sixth Māori king that was crowned in 2006.

- 4 **Whare Kāhui Ariki:** refers to the Royal Family, the noble household of Kīngi Tuheitia.
- 6 **E te Atua:** refers to God Almighty, Jehovah.
- 7 – 9 **Nāu te korōria:** translated ‘;Yours is the glory’, refers to God Almighty, Jehovah.
- 10 **Pai mārire:** translated ‘ Goodness and Peace’ used in Pai Mārire prayers.

5.23 Te Orokohanga O Te Paimārire

This waiata tira was composed by Pirihira Makara (Ngāti Tahinga/ Waikato, Te Mahurehure/ Ngāpuhi) for the Mangakotukutuku Kapa Haka group in 2009. The choral was performed at the Mana Ariki Regionals and the Koroneihana of Kīngi Tuhieita in 2009.

The waiata tira recalls the history of the Pai mārire faith introduced by Te Ua Haumene, a Māori Prophet from Taranaki, and the Tariao faith and variation of the Pai mārire faith introduced by the second Māori king, Kīngi Tāwhiao. The Pai mārire religion had its humble beginnings from the land wars in the Taranaki region. Today, the Pai mārire karakia is a very important part of the Kīngitanga especially at annual events such as the Koroneihana, Poukai and Regatta.

Line	Māori Lyrics	English Translation
1	Rire rire hau Pai mārire	Goodness and peace
2	Rire rire hau Pai mārire	Goodness and peace
3	Nō Taranaki	The Pai mārire faith
4	Te orokohanga o te Pai mārire	Originated from the Taranaki region
5	Ko Te Ua Haumene	Te Ua Haumene
6	Te kaiwhakaū o te Pai mārire	Was the creator of the Pai mārire faith
7	He kāwai o te Karaitiana	The Pai mārire faith incorporated
8	Me te whakapono Māori	Christian and Māori beliefs
9	Nāu rā te korōria, nāu rā te korōria	Yours is the glory, yours is the glory
10	Nāu rā te korōria	Yours is the glory (Oh God)
11	Rire rire hau Pai mārire	Goodness and peace
12	Nāna i arongātahi i ngā ao e rua	He brought the two worlds together
13	Ao Māori Ao Pākehā	The Māori and Pākehā
14	Hauhau te wharekarakia	Hauhau was the church
15	Pai mārire te hāhi	Pai mārire the religion
16	Nāu rā te korōria, nāu rā te korōria	Yours is the glory, yours is the glory
17	Nāu rā te korōria	Yours is the glory (Oh God)
18	Rire rire hau Pai mārire	Goodness and peace
19	Nā Tāwhiao i takatū	Tāwhiao established
20	I te Pai mārire	The Pai mārire faith
21	Ki tōna whakapono ake	In line with his principles
22	O te Tariao mō te Kīngitanga	Of the Tariao faith for the King movement
23	Nāu rā te korōria, nāu rā te korōria	Yours is the glory, yours is the glory
24	Nāu rā te korōria	Yours is the glory (Oh God)
25	Rire rire hau Pai mārire	Goodness and peace

Notes

The Māori lyrics is provided by Pirihira Makara (personal communication, 2009). The English translation and further research information provided by Te Manaaroaha Rollo (2010).

Line:

- 1 **Rire rire hau. Pai mārire:** translated ‘Goodness and peace’. This phrase is used in prayers by the Pai Mārire faith and the Kīngitanga.
- 3 **Taranaki:** is the West coast region of the North Island of New Zealand that surrounds the ancestral mountain also known as Taranaki.
- 4 **Pai mārire:** refers to the name of the Christian faith founded by Te Ua Haumene.
- 5 **Te Ua Haumene:** is the founder of the Pai Mārire faith.
- 7 **Karaitiana:** term for Christianity or Christian.
- 8 **Whakapono Māori:** translated ‘Māori faith’. Prior to the introduction of Christianity by the missionaries in the 1840’s, Māori had their own beliefs and Gods, rituals and ancient prayers.
- 9 **Nāu rā te korōria:** translated ‘Yours is the glory’, acknowledging Jehovah, God almighty (Christianity).
- 14 – 15 **Hauhau te wharekarakia. Pai mārire te hāhi:** Hauhau is the name of the church. Pai Mārire is the religion, introduced by the founder Te Ua Haumene.
- 19 **Tāwhiao:** refers to the second Māori king (1860 – 1894). He converted in many Christian religions and adapted the Pai Mārire faith and introduced it to the Kīngitanga.
- 22 **Tarioa:** is the adapted religion of the Pai Mārire faith that was introduced to the Kīngitanga by Kīngi Tāwhiao.

5.24.1 Song Of Te Puea

This waiata was composed by Te Puea Herangi and found in the book, Te Puea Herangi – From Darkness to Light (King, 1984, p. 31). The music was arranged by Nia Hira. According to information given to Tīmoti Kāretu (1980, 1981) this song was composed by Te Puea Herangi for her cousin, King Te Rata, who sat on the throne of his ancestors from the year 1912 - 1933. These are the original lyrics composed by Te Puea Herangi which have been adapted over the years.

Line	Māori Lyrics	English Translation
1	E huri rā koe	Spin on
2	E te ao nei	Circling globe
3	I huri rā koe	(Like my reeling brain)
4	I roto o Waikato	Within Waikato
5	Ahau rā, ahau rā!	Ah me, ah me
6	Au i, hā auē	I sing a song of sorrow
7	E tū, e Rata!	Stand firm, Te Rata
8	I te pou o Waikato	At the pillar of Waikato
9	E huri tō kanohi ki te Hauauru	Turn to the West
10	Ngā tai e ngunguru	Listen to the seas
11	I waho o te akau	Out skirts of the shore
12	Au i, hā auē!	I sing a song of sorrow
13	Te pikitanga	You will ascend
14	Ko Karioi maunga	The mountain of Karioi
15	Te hoenga waka	Do you see the paddlers
16	Ko Whaingaroa?	On Whaingaroa?
17	Ahau rā, ahau rā!	Ah me, ah me
18	Au i, hā auē	I sing a song of sorrow
19	Kauria atu rā	Now plunge
20	Te moana i Aotea	Into the sea of Aotea
21	Kia katokato koe i te pua o te miro	Pluck the miro berries
22	Te puke o Moerangi	On Moerangi mountain
23	Te puke okiokinga	Where he rested (Tāwhiao)
24	Au i, hā auē!	I sing a song of sorrow
25	E huri tō kanohi	Turn you gaze
26	Ki Kāwhia moana	To Kāwhia's sea
27	Kāwhia kai	Kāwhia has food
28	Ki Kāwhia tangata	Kāwhia has men
29	Ngā kupu ēnā ō tūpuna	So said my ancestors
30	Au i, hā auē!	I sing a song of sorrow

Notes

The Māori lyrics is provided by Te Puea Herangi (King, 1984, p. 31) and the English translation by Pei Te Hurinui Jones (King, 1984, p. 31). Further research information provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 4 **Waikato:** refers to the region of Waikato and all the subtribes within its territory.
5 **Ahau rā, ahau rā. Au i, hā auē:** in the context of this song conveys the sorrow or grief for those ancestors and Māori kings that have passed on.

- 7 **Rata:** is the fourth Māori king (1912 - 1933).
- 8 **I te pou o Waikato:** translated 'At the pillar of Waikato', refers to King Te Rata's status as Māori king and the main post in Waikato.
- 14 **Karioi:** is the ancestral mountain in the Whaingaroa or Raglan area.
- 16 **Whaingaroa:** is the ancestral name for the area known today as Raglan.
- 20 **Aotea:** is the name of the harbor that the Tainui canoe visited during the migration of the many Māori waka.
- 22 **Moerangi:** is a mountain in the Aotea harbor region where Tāwhiao rested.
- 25 – 28 **E huri tō kanohi ki Kāwhia moana, ki Kāwhia kai, ki Kāwhia tangata:** translated 'Turn your gaze to the seas at Kāwhia, Kāwhia of abundant food, Kāwhia of many people'. This is a famous pepeha (tribal saying) from the tribes that reside in and around the Kāwhia harbor.

5.24.2 E Noho E Ata

This waiata-ā-ringa is an adaption of the original version of Te Puea’s Song, acknowledging Te Arikinui Te Atairangikaahu. The original lyrics in 4.4.1, differs in places from this particular version. Although this is a longer version (Thirsty-nine line song), the most common version performed today is shorter again consisting of Line 1, lines 2 - 17, and lines 30 - 39. Lines 18 - 29 are omitted.

Line	Māori Lyrics	English Translation
1	Tihei mauri-ora e!	Sneeze of life!
2	E noho e Ata, te hīri o Waikato	Remain, oh Ata, the symbol of Waikato
3	E huri tō kanohi ki te hau-ā-uru	Turn your gaze to the West
4	Ngā tai e ngunguru i waho o Te Akau	To the tides, crashing inland of Te Akau
5	Auē! Hei! Auē!	Auē! Hei! Auē!
6	Tō pikitanga ko te ao o te rangi	Your ascent is unto the heavens themselves
7	Tō heketanga ko Karioi maunga	From whence you descend Mount Karioi
8	Tō hoenga waka ko Whaingaroa	And then to Whaingaroa, the paddling place
9	Auē! Hei! Auē!	Auē! Hei! Auē!
10	Takahia atu rā te moana Aotea	Traverse the ocean to Aotea
11	Kia whatiwhati koe i te hua o te miro	On shore pick the berries of the miro tree
12	Te tihī o Moerangi te puke okiokinga	Located on Mount Moerangi resting place
13	Auē! Hei! Auē!	Auē! Hei! Auē!
14	Piua ō mata ki Kāwhia moana	Now cast your eyes to the seas at Kāwhia
15	Ki Kāwhia kai, ki Kāwhia tangata	Kāwhia of abundant food and many people
16	Ko te kupu tēnā a ō tūpuna	Thus said your ancestors
17	Auē! Hei! Auē!	Auē! Hei! Auē!
18	E huri tō kanohi ki Pirongia maunga	Turn you attention to Mount Pirongia
19	Ki te Rohe Pōtae ki Arekahanara	To the King country at Arekahanara
20	Ko te hāona kaha o te runga runga rawa	The loud horn of God
21	Auē! Hei! Auē!	Auē! Hei! Auē!
22	Pakia ō ringa ki te Kauhanganui	Clap your hands for Te Kauhanganui
23	Te Paki o Matariki ngā whakaoati	And accept the oath of Te Paki o Matariki
24	Ko Kēmureti rā tōna oko horoi	At Kēmureti is his washing bowl (Tāwhiao)
25	Auē! Hei! Auē!	Auē! Hei! Auē!
26	E tū tō wae ki te kei o Tainui	Stand at the bow of Tainui
27	Tēnei tō hoe ko Tekau mā rua	This is your paddle Tekau mā rua
28	Nā tai e marino i waho o Karewa	The tide is calm out towards Karewa
29	Auē! Hei! Auē!	Auē! Hei! Auē!
30	E hoe tō waka ki Ngāruawāhia	Now paddle your canoe to Ngāruawāhia
31	Tūrangawaewae mō Te Kīngitanga	To Turangawaewae, the Kīngitanga
32	Ko te tongi whakamutunga a Matutaera	These being the final words of Matutaera
33	Auē! Hei! Auē!	Auē! Hei! Auē!
34	Tāiri te aroha a, hā, hā!	Let love reign
35	Toro mai ō ringa me aroha tāua	Hold out your hands to me that we embrace
36	Auē e!, Auē e!	Auē e!, Auē e!
37	Auē! Hei! Auē!	Auē! Hei! Auē!
38	Tihei mauri-ora!	Sneeze of life!
39	Hei!	Hei!

Notes

The Māori lyrics and English translation is provided by He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 1 **Tihei Mauriora:** Sneeze of Life. This is a tauparapara/ karakia used in formal speeches but here it is used to gain peoples attention towards the song. Tihei Mauriora were the words spoken by Tānenuiārangi when he created the first female ‘Hineahuone’.
- 2 **E noho Tūheitia, te hīri o Waikato:** Remain seated on your throne oh Tuheitia, the symbol of Waikato. This song acknowledges the sixth Māori king, Kīngi Tuheitia Paki. He is the noble symbol of Waikato and the head of the Kīngitanga.
- 5 **Auē! Hei! Auē!:** in the context of this song it can mean sorrow or grief when paying tribute to the many ancestors that have passed on, or it can be a gesture of pride and enjoyment as the lyrics indicate.
- 7 **Karioi:** is the ancestral mountain in the Whaingaroa or Raglan area.
- 8 **Whaingaroa:** is the ancestral name for the area known today as Raglan.
- 10 – 11 **Piua ō mata ki Kāwhia moana, ki Kāwhia kai, ki Kāwhia tangata:** translated ‘Now cast your eyes to the seas at Kāwhia, Kāwhia of abundant food, Kāwhia of many people’. This is a famous pepeha (tribal saying) from the tribes that reside in and around the Kāwhia harbor.
- 14 **Aotea:** is the name of the harbor that the Tainui canoe visited during the migration of the many Māori waka.
- 16 **Moerangi:** is a mountain plateau in the Whaingaroa/ Raglan district.
- 18 **Pirongia:** is the ancestral mountain in the Waikato region.
- 19 **Ki te Rohe Pōtae ki Arekahānara:** refers to a place called Alexandra in the King Country of the Ngāti Maniapoto region. Today known as Pirongia.
- 20 **Hāona kaha:** refers to a famous saying of Kīngi Tāwhiao; “Ko Arekahanara tōku haona kaha”, translated “Alexandra will ever be a symbol of my strength of character” (Te Ara).
- 22 **Te Kauhanganui:** refers to the Waikato/ Tainui Parliament.
- 23 **Te Paki o Matariki:** translated as ‘The fine weather of Matariki’. Te Paki o Matariki is the coat of arms for the Kīngitanga.
- 24 **Ko Kēmureti rā tōna oko horoi:** part of a famous saying by Kīngi Tāwhiao; “Ko Kēmureti tōku oko horoi” translated “Cambridge is my wash bowl of sorros.
- 26 **Te kei o Tainui:** refers to the bow of the Tainui waka where leaders stand to captain the canoe.
- 27 **Tekau mā rua:** refers to a scared paddle of the Tainui waka.
- 28 **Karewa:** is a place and beach in the Kāwhia harbour.
- 30 **Ngāruawāhia:** is a township in the Waikato region. Tūrangawaewae marae is situated in Ngāruawāhia the centre of the Kīngitanga.
- 31 **Tūrangawaewae mō Te Kīngitanga:**
- 32 **Matutaera:** is another name for Kīngi Tāwhiao, the second Māori king.

This waiata was found in the book He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004).

Although the book He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004) mentions the late Te Arikini Te Atairangikaahu, the words have been adapted to acknowledge the current monarch, Kīngi Tuheitia, the fifth Māori King. This waiata is commonly performed as a waiata-ā-ringa and regarded as the ‘national anthem’ of Waikato/ Tainui.

5.25 Karanga Mai Korokī

This waiata-ā-ringa was found on the vinyl LP, Māori Songs and Hakas, Waihīrere Māori Club, LZ 7114 LP, Kiwi Records/ World Record Club.

This popular waiata-ā-ringa is a favourite from the people of Te Tai Rāwhiti in celebrating the Kīngitanga and the fourth Māori King, Korokī. The lyrics were composed by Wiremu Kerekere and first performed by the Waihīrere Māori Club at the Koroneihana celebrations 1960. The tune is taken from a popular song ‘The Big Hurt’ a hit by the singer Toni Fisher.

Line	Māori Lyrics	English Translation
1	Ka karanga mai, karanga mai,	Call to us, “Welcome”
2	Karanga karanga karanga mai	Call, call, and call again.
3	Karanga mai, mihi mai Korokī	Call us and greet us King Korokī
4	Maranga mai, ngā iwi whakanui	Rise up people and celebrate
5	I rongō ngā iwi o Te Tai Rāwhiti	The people of the East Coast hear and
6	Ki tō reo powhiri	accept your invitation
7	Anei tā kōkiri	We approach Turangawaewae
8	Anei rā tamariki a Māhinārangi	We are the children of Māhinārangi
9	E tū whakanui nei	Standing and saluting you (Koroki)
10	E tū whakatau nei	Arriving at Turangawaewae to celebrate
11	Waikato	Waikato
12	Ko te whakatauāki	The famous tribal proverb states
13	Waikato te iwi	Waikato are the people
14	Waikato te awa	Waikato is the river
15	He piko he taniwha	Around every bend a tribe, a chief
16	Tainui rā te waka	Tainui the ancestral waka
17	Nāhau ra te mana	To which you obtain your prestige
18	Ko koe te tangata	Your are the noble one
19	Tihei Mauriora	Let there be life ever lasting
20	Korokī	Life to Korokī
21	Korokī	King Korokī
22	Korokī	King Korokī

Notes

The Māori lyrics was transcribed by Te Manaaroha Rollo from the vinyl LP Māori Songs and Hakas, Waihīrere Māori Club, LZ 7114 LP, Kiwi Records/ World Record Club. The English translation and further research information was also provided by Te Manaaroha Rollo (2010).

Line:

- 3 **Mihi mai Korokī:** Greet us Korokī. This group hails from Te Tai Rāwhiti – East Coast and calls to Kīngi Korokī, the fifth Māori king to welcome them to the Tūrangawaewae marae and to celebrate the Koroneihana and the genealogy link between Tainui and the East Coast through Māhinārangi and Tūrongo.

- 8 **Anei rā tamariki a Māhinārangi:** We are the children of Māhinārangi. We are the descendants of Māhinārangi who married Tūrongo of Tainui. Waihīrere hails from the tribal area Te Aitanga-a-Māhaki, Gisborne, East Coast of Aotearoa.
- 13 **Waikato te iwi:** refers to the many subtribes of Waikato. This is part of a famous proverb from the Waikato region.
- 14 **Waikato te awa:** refers to the Waikato river, an ancestral resource of the Waikato people and known as the longest river in New Zealand.
- 15 **He piko he taniwha:** a famous proverb of the Waikato people translated ‘Around every bend of the river is a chief and a guardian’.
- 16 **Tainui te waka:** Tainui is the ancestral canoe. All tribes within the Tainui territory descend from the Tainui canoe that was captained by Hoturoa. King Korokī and the past Māori kings descend from the Waikato region and Tainui ancestry.
- 19 **Tihei Mauriora:** these words were spoken by Tānenuiārangi who created the first female by breathing air into her nostrils and chanting ‘Tihei Mauriora’ (Let there be life). In the context of this song it acknowledges King Korokī and wishes him everlasting reign as the Māori king.
- 20 – 22 **Korokī:** the fifth Māori king (1933 – 1966).

5.26 E Koro Korokī

This waiata-ā-ringa was composed by Ngāpō and Pimia Wehi and performed by the Wahīrere Māori Club from Gisborne at the 1966 Koroneihana, Tūrangawaewae marae, Ngāruawāhia. The waiata laments the death of King Korokī, the fifth Māori king. The popular tune used for this action song is ‘Velvet Waters’, a recording made popular by the Howard Morrison Quartet. This waiata-ā-ringa was found on the DVD, *The Māori Queen 1931 - 2006*, TVNZ (2006).

Line	Māori Lyrics	English Translation
1	Te iwi e, tangihia rā	Oh people throughout the land, let us lament
2	Te iwi e, tangihia rā	Oh tribes throughout Aotearoa, let us mourn
3	Moe mai rā, e koro, Korokī	Sleep peacefully oh leader, King Korokī
4	Ki runga tō maunga Taupiri	Upon your sacred mountain of Taupiri
5	Anei rā ngā iwi e	Here are the multitudes
6	E tangi atu nei	Mourning and weeping your passing
7	Haere i runga (i) ngā kōrero a ō tīpuna	Farewell upon the many ancestral stories
8	Whāia atu rā ngā tapuwae	And follow in the footsteps
9	O ngā Ariki rangatira kua ngaro	Of your noble ancestors that have gone
10	Moe mai rā, e koro, Korokī	Sleep peacefully oh leader, King Korokī
11	Ki runga tō maunga Taupiri	Upon your sacred mountain of Taupiri
12	Anei rā ngā iwi e	Here are the multitudes
13	E tangi atu nei	Mourning
14	E tangi atu nei	Weeping
15	E tangi atu nei	Lamenting your passing
16	Auē!	Oh it is a sad time!

Notes

The Māori lyrics was transcribed by Te Manaarooha Rollo from the DVD *The Māori Queen 1931 - 2006*, TVNZ (2006). The English translation and further research information provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 3 **Moe mai rā e koro Korokī:** translated ‘Rest in peace oh elder King Korokī’. **Moe mai rā** is an archaic expression to farewell the dead and may they sleep or rest in peace. The line is dedicated to King Korokī who passed away in 1966.
- 4 **Ki runga tō maunga Taupiri:** translated ‘Upon your mountain Taupiri’. All the Māori kings are buried on the sacred mountain of Taupiri. This is a farewell song to Kīngi Korokī who now rests on the mountain in a sacred area specifically for the royal family.
- 9 **Ariki rangatira:** refers to the ancestors, past chiefs and the Māori kings that relate to King Korokī.
- 16 **Auē:** literal translation is ‘Oh dear’, wail, cry’ (Ryan, 1995, 1997). This is an archaic expression that indicates sadness or lost.

5.27 Whakatau Te Whare Wānanga

This waiata-ā-ringa was composed by Tīmoti Kāretu and performed by Te Whare Wānanga o Waikato kapa haka group at the Koroneihana celebrations 1985. The waiata acknowledges Te Arikinui Te Atairangikaahu and her chiefly descent. The Koroneihana is an opportunity for the many people to meet, to mourn the dead and to celebrate through kapa haka, sports, debates, food and whakawhanaungatanga (relationships).

Line	Māori Lyrics	English Translation
1	Ngāruawāhia, te tūrangawaewae	Ngāruawāhia is the footstool
2	O te mokopuna, te taonga a te motu	Of the descendant, honoured by the tribes
3	Te Whakatinanatanga o te rārangi ariki	She is a living embodiment of the chiefs
4	Kua mene atu rā ki te pō, auē!	That have passed on
5	Te manu ariki, te kākā ariki	Oh noble lady, oh chiefly one
6	Whakatakāpōkai i te ata hāpara	You who presence announces the dawn
7	Ngātoro nei tōu reo ki ngā mata-ā-waka	Your voice of invitation has been delivered
8	Piki mai! Kake mai! Haere mai!	To all tribes welcome, welcome
9	Nau mai rā!	Thrice welcome
10	Kua tau mai rā e hine, te whakamaru-ā-pō	The multitudes have assembled, noble lady
11	Ki te tautoko i tō karanga	In response to your invitation
12	Ki te mihi i ngā mate	To pay respects to the dead
13	Ki te kōrero i ngā take	To debate the issues of the today
14	Ki te whakanui i tō rā	And to celebrate your day
15	E whakatata mai nei hoki	For there is approaching
16	Te ngahurutanga tuarua o te tau	The second decade
17	I pōtaea ai koe ki te mauri	Of the time you were elevated to the throne
18	I kākāhuria ai ki te mana	Invested with authority
19	I whakawahia ai ki te kupu tapu	And anointed with the holy word
20	Kia tū mai koe i te ihu o te waka	So you can stand at the helm of the canoe
21	Whakatau! Whakatau Te Whare Wānanga	Pay your respects, Te Whare Wānanga
22	I tō rangitira e manaaki ake nei	To your superior, hospitality you enjoy
23	Te Atairangikaahu	Respect Te Atairangikaahu
24	Ko koe rā te pou herenga waka	You are the uniting force
25	Herenga tangata	Of the tribes throughout the land
26	Kua tau mai rā e hine, te whakamaru-ā-pō	The multitudes have assembled, noble lady
27	Ki te tautoko i tō karanga	In response to your invitation
28	Ki te mihi i ngā mate	To pay respects to the dead
29	Ki te kōrero i ngā take	To debate the issues of the today
30	Ki te whakanui i tō rā	And to celebrate your day
31	E whakatata mai nei hoki	For there is approaching
32	Te ngahurutanga tuarua o te tau	The second decade
33	I pōtaea ai koe ki te mauri	Of the time you were elevated to the throne
34	I kākāhuria ai ki te mana	Invested with authority
35	I whakawahia ai ki te kupu tapu	And anointed with the holy word
36	Kia tū mai koe i te ihu o te waka	So you can stand at the helm of the canoe
37	Te manu ariki, te kākā ariki	Oh noble lady, oh chiefly one.

Notes

The Māori lyrics and English translation is provided by Timoti Kāretu (He Puna Waiata – He Puna Haka, Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). Further research information provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 1 **Ngāruawāhia, te tūrangawaewae:** translated ‘Ngāruawāhia is the footstool’ a tongi (ancient saying) by Pōtatau Te Wherowhero the first Māori king. Announcing that Tūrangawaewae marae is his ‘place of being’ and the centre of the Kīngitanga.
- 2 **O te mokopuna te taonga a te motu:** continuing from line 1, the footstool of the noble descendant, Te Arikinui Te Atairangikaahu, honoured as the Māori queen throughout the country.
- 7 **Mata-ā-waka:** refers to original or ancestral canoes. In the context of the song it refers to the many tribes (and descendants of the many canoes that migrated from Hawaiki⁵⁸) that have gathered for this special occasion of honouring Te Arikinui Te Ātairangikaahu.
- 10 **E hine:** term of endearment to the Māori queen, Te Arikinui Te Ātairangikaahu.
- 14 **Ki te whakanui i tō rā:** translated ‘to celebrate your special day’. This line refers to the Koroneihana or Coronation celebrations of the Māori monarch held every year at Tūrangawaewae marae, Ngāruawāhi.
- 19 **Kupu tapu:** the holy word refers to the Bible that Te Arikinui was anointed with on the day of her Coronation in 1966. (Christian Ritual)
- 21 **Te Whare Wānanga:** refers to Te Whare Wānanga o Waikato, the Kapa Haka group from the University of Waikato who performs this song.
- 37 **Te Manu Ariki, Te Kākā Ariki:** translated ‘Oh noble lady, oh chiefly one’. These are archaic expressions used to address a noble person from a chiefly genealogy.

⁵⁸ **Hawaiki:** the ancestral homeland of the Māori people from whence they migrated across the Pacific Ocean (Te Moana-nui-a-Kiwa) on waka.

5.28 Te Wahine Toa

This waiata-ā-ringa was composed by Ngāpō and Pimia Wehi and performed by Te Wakahuia kapa haka group at the Aotearoa Māori Festival of Arts held at Tūrangawaewae marae, Ngāruawāhia in 1992. The waiata celebrates Te Arikinui Te Atairangikaahu and her 26 year as the Māori queen. This waiata-ā-ringa was found in the book Te Wakahuia - Ara Mai He Tētēkura (Te Tāhuhu o te Mātauranga, 2009).

Line	Māori Lyrics	English Translation
1	E rere rā, ngā wai o Waikato	Flow forth the waters of Waikato, beyond the
2	Tiro atu ki Taupiri	sacred mountain of Taupiri,
3	Tere atu ki te moana	onwards to the ocean
4	Te puaha o Waikato	and out to Port Waikato.
5	Karanga mai rā, te mokopuna a te motu	Tis the voice of Te Ariki nui that echoes welcome
6	Pōhiritia ngā mano tini o Aotearoa	to the multitudes of Aotearoa
7	Koia nei te marae	to assemble at Tūrangawaewae,
8	I whakatauhia mo tēnei hui	the sacred marae destined to host this auspicious
9	Tūrangawaewae te marae tapu o Waikato	gathering.
10	Nā Pōtatau ko Tāwhiao	For it was Pōtatau who begat Tāwhiao,
11	Nā Tāwhiao ko Mahuta	Tāwhiao begat Mahuta,
12	Ka puta ko Te Rata	Mahuta begat Te Rata,
13	Nāna ko Korokī	Te Rata begat Korokī,
14	Ka noho mai ko koe	And now you,
15	I runga i te ahurewa	You who reigns supreme,
16	I raro i te mana a ō tipuna e	With prestige hereditary of your ancestors
17	Kua oti i a koe te honohono i ngā iwi	For you are destined to unite all tribes,
18	Ko koe hoki rā te kaiaranga tāngata e	You will lead the people,
19	Kua piki koe ki ngā taumata	You will scale the heights
20	Hei tirohanga mo te ao katoa	Watched the world o'er
21	Tū ake koe e hine	Stand proud e hine,
22	I runga i tō waka	At the prow of your canoe,
23	He uri o ngā kīngi e	As the direct descendant of the kings,
24	Te pitau whakarei o te waka o Tainui	The very filament that bounds Tainui waka
25	Kia ora Waikato	Greetings Waikato!
26	Haere mai tātou ngā rōpu katoa	Welcome one, welcome all
27	Ki te whakanui te wahine toa.	To salute Te Ariki nui!

Notes

The Māori lyrics is provided by Te Wakahuia - Ara Mai He Tētēkura (Te Tāhuhu o te Mātauranga, 2009).
The English translation and further research information provided by Te Manaaroa Rollo (2010).

Line:

- 1 **Waikato:** refers to the longest river in New Zealand, the Waikato river.
- 2 **Ki Taupiri:** Towards the sacred mountain of Taupiri where the Māori kings rest.
- 4 **Te puaha o Waikato:** refers to the mouth of the Waikato river, where the river meets the Tasman Sea. This area is known as Port Waikato.
- 5 **Te mokopuna a te motu:** translated ‘the grandchild or descendant of the country’. In context to this song, Te Arikinui Te Atairangikaahu is regarded a noble descendant of Aotearoa as the Māori queen.
- 10 - 13 **Nā Pōtatau ko Tāwhiao; Nā Tāwhiao ko Māhuta; Ka puta ko te Rata, nāna ko Koroki:** Descending from Pōtatau came Tāwhiao; from Tāwhiao came Māhuta; Then came Te Rata; then Koroki. This gives the genealogy of the Kīngitanga and mentions former Māori kings.
- 17 – 18 **Kāti rā koe te honohono i ngā iwi. Ko koe hoki rā te kaiaranga tangata e:** anslated ‘You unite the people together, and inspire the people as well’. These are some of the qualities of Te Arikinui Te Ātairangikaahu. She has united all people together nationally and internationally.
- 21 **Hine:** is a term of endearment from the composer to Te Arikinui Te Ātairangikaahu.
- 24 **Te pitau whakarei:** refers to someone precious and noble.
- 25 **Waikato:** acknowledging the host people and all tribes of Waikato.

5.29 Ka Mihi Rā Te Ngākau

This waiata was composed by Tīmoti Kāretu and performed by Te Whare Wānanga o Waikato kapa haka group at the Koroneihana celebrations 1984 and again as a whakaeke (entrance) in 1999. This waiata was found in the book, He Puna Waiata – He Puna Haka (Te Kapa Haka O Te Whare Wānanga O Waikato, 2010).

The waiata is dedicated to the Kīngitanga, the past Kings and the current Arikini Te Atairangikaahu. The composer includes the famous proverb by Tāwhiao, ‘There is only one eye of the needle through which can be threaded the white, black and red strands, and when I have gone, retain a sense of aroha, obey the law, and have faith in God’. A proverb held dearly by the people of Waikato and Tainui.

Line	Māori Lyrics	English Translation
1	Ka mihi rā, te ngākau, ka mihi rā	Our heartfelt gratitude is expressed
2	Ki a koutou, kei ngā rangatira	To you, the chiefs
3	O ‘Waikato horo pounamu	Of ‘Waikato swallows of greenstone
4	Waikato taniwha rau’	At every bend of the river, a chief’
5	Whakatūria ana ngā pou o te Kīngitanga	Preliminary discussions about Kīngitanga
6	Ki Tawhitikurī, ki Haurua, ki Pūkawa	Were held at Tawhitikurī, Haurua, Pūkawa
7	Ki Mangatāwhiri, ki Paetai, ki Rangiaohia	At Mangatāwhiri, Paetai and Rangiaohia
8	Ki Ngāruawāhia	And at Tūrangawaewae, Ngāruawāhia
9	Ka hui mai te tini, te mano	Where the multitude of people gathered
10	Nā Tāwhiao te kōrero	And Tāwhiao made a statement
11	‘Kia kotahi te kōhao o te ngira	‘There is only one eye of the needle
12	E kuhua ai te miro mā	Through which can be threaded the white
13	Te miro pango, te miro whero	The black and red strands
14	Ā muri, kia mau ki te aroha	And when I have gone retain the aroha
15	Ki te ture me te whakapono’	Obey the law, and have faith in God’
16	Tākiri rua an ate haecata	Dawn, as though in anger, breaks
17	Rā runga mai o Taupiri	Over Taupiri’s summit
18	Kei raro iho ko koe, e te ūpoko ariki	Beneath it are you, the paramount chief
19	Te Atairangikaahu	Te Atairangikaahu
20	E whakatutuki nei i te ōhākī a tō tupuna	Fulfilling the behests of your ancestors
21	A koe, te tūhonotanga	You, who embody
22	O ngā aho ariki o te motu	All the noble lines of the country
23	Tōiri ana rā tō reo pōwhiri, e hine	Your voice of invitation reaches out
24	Ki ngā tapikitanga, ki ngā pīnakitanga	To all the hills
25	Ki ngā whakaahurei tīpuna	To the living representatives of our ancestors
26	Ki ngā kāwai tauranga-ā-uta	To your links both coastal and inland
27	Tauranga-ā-tai o te ika e takoto nei	Of the fish lying here
28	Kia rūmene mai ki te marae o te motu	To assemble on the most famous marae
29	Ki Tūrangawaewae	Tūrangawaewae
30	Te tūnga o te puehu	There where the dust is stirred
31	Te whakahoranga o te kupu	Where the words of eloquence are heard
32	Te whārikitanga o te mana, o te tapu	Where the quintessence of being Māori
33	O te ihi, o te wehi	Can be experienced
34	Āe e hine, ka mihi rā te ngākau, ka mihi rā	And so again, we express our gratitude
35	Ki a koutou, kei ngā rangatira	To you, the chiefs
36	O ‘Waikato horo pounamu	Of ‘Waikato the swallows of greenstone
37	Waikato Taniwha rau’	At every bend of the river, a chief’

Notes

The Māori lyrics and English translation is provided by Tīmoti Kāretu (He Puna Waiata – He Puna Haka, Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 3 **O ‘Waikato horo pounamu’**: Waikato swallower of greenstone is a proverb stating that the Waikato river was an important treasure to the many tribes that resided near the river because it provided food, transport and water to sustain life along the river.
- 4 **Waikato taniwha rau**: The many chiefs from Waikato. A proverb to indicate that there were many chiefs throughout the Waikato region.
- 6 **Tawhitikuri, Haurua, Pūkawa**: these are names of marae where discussions relating to the Kīngitanga took place.
- 7 **Mangatāwhiri, Paetai, Rangiaohia**: Mangatāwhiri refers to the river in the Auckland and Waikato regions. Paetai is a place near Rangiriri. Rangiaohia is a place near Te Awamutu.
- 8 **Ngāruawāhia**: is the township where Tūrangawaewae marae is situated. Ngāruawāhia was known as the principal centre of the Kīngitanga.
- 10 **Tāwhiao**: the second Māori king (1860 – 1894).
- 11 – 15 **Kia kotahi te kōhao o te ngira e kuhu ai te miro mā, te miro pango, te miro whero. A muri, kia mau kit e aroha, kit e ture me te whakapono**: translated ‘There is only one eye of the needle through which can be threaded the white, the black and red strands. And when I have gone retain love and compassion, obey the law and have faith in God’. This is a famous ‘tongi’ (ancient wise saying) by Kīngi Tāwhiao for the people of Waikato and Tainui promoting the unification of all people and instructions to care for one another, obey the law and keep faith in God.
- 17 **Taupiri**: is the sacred mountain of the Waikato people, and the burial place for the ancestors, past Māori kings and Te Arikinui Te Ātairangikaahu.
- 19 **Te Ātairangikaahu**: the Māori queen (1966 – 2006).
- 20 **Ōhākī**: means dying speech or legacy (Ryan, 1995, 1997). In the context of this song ‘ōhākī’ refers to the ancestors wishes, aspirations, aims, dreams and requirements.
- 23 **Hine**: literally translated as a young girl or female. In the context of this song the composer uses ‘hine’ as a term of endearment to address this special lady, Te Arikinui Te Ātairangikaahu.
- 29 **Tūrangawaewae**: is the marae of the Kīngitanga in Ngāruawāhia, Waikato.
- 30 – 31 **Te tūnga o te puehu. Te whakahoranga o te kupu**: translated ‘There where the dust is stirred, where the words of eloquence are heard’. These lyrics refer to the ‘marae ātea’.⁵⁹ Where the male speakers usually kaumatua (elders) exchange formal speeches (whaikōrero) including challenges, debates, advice etc. (Use of imagery in waiata composition).

⁵⁹ **Marae ātea**: is the sacred courtyard or ground that is situated in front of the main meeting house (whareniui or whare tupuna). This is where ‘whaikōrero’ is exchanged between the male speakers from the tangata whenua (host people) and the manuhiri (visitors).

5.30 Haere Mai Te Atairangi

The composer of this waiata-ā-ringa is unknown. The waiata-ā-ringa is a song of welcome to Te Arikinui Te Atairangikaahu and the Kāhui Ariki during one of their visits to Rātana Pā in Whanganui. The recording of this song was found on the album 'Rātana Presents', Viking VP256 33 1/3 Stereo LP (Vikings, 1971). The tunes used in this song are 'Release Me (and let me love again)' by Engelbert Humperdinck and 'What now my love' (Becaud/ Sigman) by Shirley Bassey.

Line	Māori Lyrics	English Translation
1	Kia harirū atu ngā iwi	Let us meet and greet the people
2	Haere mai Te Atairangi	Welcome oh noble one Te Atairangikaahu
3	Me te Kāhui Ariki	And the noble household and dignitaries
4	Toro mai tō ringa ringa	Stretch out your hands
5	Kia harirū atu ngā iwi	Meet and greet the people
6	Haere mai Te Atairangi	Welcome oh noble one Te Atairangikaahu
7	Me te Kāhui Ariki	And the noble household and dignitaries
8	Toro mai tō ringa ringa	Stretch out your hands
9	Kia harirū atu ngā iwi	Meet and greet the people
10	Me mihi atu mātou	We also pay tribute
11	Ko te aroha te mea nui	And acknowledge that love reigns
12	Paiheretia kia mau	Bind together and hold fast
13	Ki te rangimārie i tēnei wā	Everlasting peace today
14	Maranga mai te rōpū iti	Rise up oh humble group
15	Powhiritia ngā iwi e tau nei	Welcome the people that have arrived
16	Ki runga ki tēnei marae	Onto this marae
17	O Rātana i tēnei rā	Of Rātana today
18	Kua tae mai nei	The arrival has indicated
19	Ki te āwhina	Support and assistance
20	Ki te rā whānau o te Matua	To this birthday of our leader
21	Me te hurahura o te Tohu	And the unveiling of Tohu
22	Te Tumuaki kua riro atu	The leader that passed on
23	Maranga mai te rōpū iti nei	Rise up oh humble group
24	Powhiritia ngā iwi e tau nei	Welcome the people that have arrived
25	Ki runga ki tēnei marae	Onto this marae
26	O Rātana i tēnei rā	Of Rātana today
27	O Rātana, tēnei rā	Of Rātana today

Notes

The Māori lyrics was transcribed by Te Manaaroa Rollo from the LP 'Rātana Presents', Viking VP256 33 ½ Stereo LP (Vikings, 1971). The English translations and further research information is provided by Te Manaaroa Rollo (2010).

Line:

- 2 **Te Atairangi:** is abbreviated term for the Māori queen, Te Arikinui Te Atairangikaahu.
- 3 **Kāhui Ariki:** refers to the important dignitaries of the visiting party including Te Arikinui Te Atairangikaahu. In song and speeches the term Te Whare Kāhui Ariki usually refers to the Noble household of the Māori monarch.
- 14 **Roopu iti:** translate 'Small or humble group', refers to the Ratana Senior Māori Concert Party who are the tangata whenua⁶⁰ at this welcoming ceremony.
- 17 **Rātana:** is the name of th Māori prophet Wiremu Tahupōtiki Rātana (1873 - 1939) and the founder of the Ratana Faith/ Church and Rātana Pā.
- 20 **Matua:** refers to Tahupotiki Wiremu Ratana, the founder of the Ratana faith.
- 21 **Tohu:** refers to the Tumuaki (leader) of Ratana.
- 22 **Tumuaki:** is the principal leader and in this case the Leader of the Ratana Church.

⁶⁰ **Tangata Whenua:** are the people of the land or the local people. In the context of this song, the people of Ratana Pā and the Whanganui area are the host or local people.

5.31 Kīngi Tūheitia

This waiata-ā-ringa was found in the book *Te Wakahuia - Ara Mai He Tētēkura* (Te Tāhuhu o te Mātauranga, 2009). The waiata-ā-ringa was composed by Ngapō and Pimia Wehi and performed by Te Wakahuia Kapa Haka group at Te Matatini 2007 in Tauranga.

The waiata-ā-ringa pays homage to the late Te Arikini Te Atairangikaahu who served as the Māori queen from 1966 to 2006. The waiata also acknowledges her son Kīngi Tūheitia the current monarch and Māori king of Aotearoa. The lyrics also acknowledges the importance of the Kīngitanga and its support to all Māori people throughout New Zealand. We celebrate Kīngi Tuheitia the noble descendant of Aotearoa who has ascended to the throne.

Line	Māori Lyrics	English Translation
1	Takoto mai rā Te Arikini e	Rest in peace oh noble Lady
2	Kua tae atu koe ki a rātou mā	You have arrived amongst the beloved ones
3	Kua hui koutou katoa ngā Ariki	All the noble ones have gathered together
4	Kua tūtakitaki, he nui rā ngā kōrero	To meet again, so much has been spoken
5	Kua puta mai i a koutou	By you all
6	Tāhuri mai koutou katoa ki te āwhina mai	Turn oh noble ones and give support
7	Ki te tama mokopuna a te motu e	To the noble grandchild of this country
8	Tū mai koe, Tūheitia, tū ake rā	Arise oh Tūheitia and take your place
9	Te kīngi o te motu e	As king of this country
10	Ka taea tonu e koe te tūnga nei	You have taken up the kingship
11	Kua utaina ki runga i a koe	That has been bestowed upon you
12	Ko koe hoki te uri o ngā kīngi	You are definitely the descendant of kings
13	Kua oti kē te ara mōhou e	The pathway for you has been decided
14	Kia kaha, kia toa, whāia te Runga Rawa	Be strong and brave, ask for Gods blessing
15	Māna koe e tiaki e	He will protect you
16	Kei te mātakitaki te ao katoa	The world watches in amazement
17	Mēnā ko koe te tangata	You are the man
18	Kei a koe ngā taonga uara e	You possess such important values
19	Te whakaiti me te hūmarie	Humbleness and humility
20	Kia kaha ki te anga whakamua	Continue to progress forward
21	Nā te mea ka whai atu ngā iwi e	Because the people pursue
22	He maha ngā wawata, he nui ngā moemoeā	Many aspirations and dreams
23	A tēnā whānau, a tēnā hapū, a tēnā iwi e	From that family, that clan, and that tribe
24	Hāere mai tātou ngā roopu katoa	Welcome all groups
25	Ki te whakanui i a Kīngi Tūheitia	To salute the Māori king, Kīngi Tuheitia

Notes

The Māori lyrics is provided by Te Wakahuia - Ara Mai He Tētēkura (Te Tāhuhu o te Mātauranga, 2009).

The English translation and further research information provided by Te Manaarooha Rollo (2010).

Line:

- 7 **Ki te tama mokopuna a te motu:** translated ‘to the noble grandchild of this country’ refers to Kīngi Tuheitias genealogy to many Māori tribes throughout Aotearoa.
- 12 **Ko koe hoki te uri o ngā Kīngi:** translated ‘You are the descendant of kings’ refers to Kīngi Tuheitias genealogy from Pōtatau Te Wherowhero to his mother Te Arikinui Te Ātairangikaahu.
- 18 **Ngā taonga uara:** translated ‘Important values. This refers to the important values that the late Te Arikinui Te Atairangikaahu demonstrated through her reign as Māori queen which is reflected in Kīngi Tūheitia’s character.

5.32 Ngā Rā O Hune

This waiata was composed by Te Puea Herangi during the reign of King Te Rata in protest against the enforced conscription of Waikato men during World War 1.

Line	Māori Lyrics	English Translation
1	Ngā rā o Hune	It was the days of June
2	Ka ara te pakanga	That saw the beginning of the war
3	ki roto o Waikato	In the Waikato
4	Ka riro ko Te Rau	Where Te Rauangaanga was taken
5	me tāna hokowhitu	with his men
6	Tūria atu rā	To stand tall
7	Te tatau o te whare o te hoariri	at the door of the enemy
8	Me whakatupu ki te hua	Raise the children on the fruit
9	o te rengarenga	of the rengarenga bush
10	Me whakapakari ki te hua	Feed them up on the fruit
11	O te kawariki	of the kawariki
12	Rukuhia atu rā Te Moana-a-Kiwa	Delve into the Pacific Ocean
13	E te iwi nui tonu kia manawanui	Oh people be brave
14	Kūpapa rapua te mea ngaro nei	Stoop and seek that which was lost
15	Ka hoki tātou ki runga	We shall return to the
16	Ki ngā tongi	sayings of old
17	Hei kawe i a tātou	To carry us forward
18	Ki runga ki te oranga	to salvation
19	Hei kawe i a tātou	To carry us forward
20	Ki runga ki te oranga	To salvation
21	Tēnā Kāwana	Now Governor
22	Whakapau tō kaha	Use all your resources
23	I whea koe i mua rā	For where were you
24	i taku taioretanga?	In my ancestors days?
25	Ka tukua e koe, ka tūtahangatia	If we work together
26	Ka āhei tāua ki te peka fitoki	We will be able to achieve peace
27	Autoro ki waho rā	Reach out
28	Ka wheke koe i ahau	I may get angry at you
29	E ka murumurua	It will start
30	E māua ko taku ipo	Between my lover and I
31	Koia hoki tēnei	For these are
32	Ngā tongi o mua rā	The sayings of old
33	E ka murumurua	It will start
34	E māua ko taku ipo	Between my lover and I
35	Me kore te rāhui	Let there be no restrictions
36	Te pane he toitū	Hold your head up
37	E ka kamukamu	We will 'munch'
38	Ki ngā mahi koia hoki	Through the work
39	Whatiwhati te kakau o te paipa kia poto	Shorten the pipe shaft
40	Kia ngau kau ki te kōhua	To bite the bowl
41	Koia hoki	Hard.
42	Kāti nei e te iwi	Cease now my people
43	tō kumekume roa	your long delays
44	Kei mau tātou	Lest we be caught
45	i te rā whakawā	by Judgement day
46	i te rā whakawā	by Judgement day
47	i te rā whakawā	by Judgement day
48	i te rā whakawā	by Judgement day
49	a te Atua	of God

Notes

The Māori lyrics and English translation is provided by He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004). Further research information is provided by Te Manaaroaha Rollo (2010).

Line:

- 1 **Ngā rā o Hune:** In the days of June refers to the beginning of the Waikato Wars with the British Colonial Army in 1863, during the reign of Kīngi Tāwhiao.
- 4 **Ka riro ko Te Rau:** Where Te Rauangaanga was taken prisoner by the colonial police on 13 July 1917. Te Rauangaanga was the brother to Kīngi Te Rata. As part of Te Puea's refusal towards the conscription of Waikato men, she offered refuge at Te Paina pā (Mangatawhiri) for all Waikato men who chose to ignore the ballot.
- 8 – 11 **Me whakatupu ki te hua o te rengarenga, me whakapakri ki te hua o te kawariki e:** translated 'Raise the children on the fruit of the rengarenga bush and feed them up on the fruit of the kawariki'. This line is part of the tongi by Tāwhiao, which encourages the people to live off the natural foods of the land. It also reminds us of our heritage as Māori and to stand firm in challenging times.
- 16 **Tongi:** an ancient wise saying likened to a proverb.
- 21 **Kāwana:** Governor Grey.

Te Puea refused to let the young men of Waikato join the Māori war effort. She stated that until the Government of the time addressed the Land Confiscations of Waikato, then Waikato would not fight for them (He Kete Waiata - A Basket Of Songs, Papa & Te Aho, 2004).

This waiata was performed as a single long poi dance by Taniwharau Māori Club at the New Zealand Polynesian Festival held in Auckland in 1981. Taniwharau won the national title that year.

5.33.1 Tīmatangia

This waiata was composed as a poi song about the time 1935 - 37, by a group of women in Kimikimi, the former dining-room of Tūrangawaewae. The women involved in the composition were Mere Morgan, Ngātono Muru, Tangiwai Te Koi, Hārata Tūpaea and Te Paea Matatahi.

Line	Māori Lyrics	English Translation
1	Te kupu tuatahi	The first commandment
2	Me wehi ki a Ihowa	To fear the Lord, Ihowa
3	Ko ia nei hoki te tīmatanga	For he is the alpha
4	Me te whakamutunga	And the omega of all things
5	Tīmatangia e Te Paea e	Te Pou o Mangatāwhiri
6	Ki te pou o Mangatāwhiri	Was founded by Te Paea
7	Ki te waha i ngā iwi	To support the people
8	Ki te waha i te tikanga	To perpetuate custom
9	me te rangimārie	And the ways of peace
10	Nā Tūrongo i hanga e	It was Tūrongo that created
11	Ki te whare Pare Waikato	The house Pare Waikato
12	E tomo atu rā	And thereby giving linkage
13	Ki te Tairāwhiti	To the eastern seaboard
14	Ko Māhina-a-rangi e	Territory of Māhina-a-rangi
15	Mahi ake nei au e	I have built
16	I tōku nei whare e	My own house
17	Ngā pou o roto	And its supports
18	He mahoe, he patatē	Are mahoe and patatē timber
19	He hīnau noa e	And ordinary hīnau
20	Wai hōpuapua e	You can cause
21	E mimiti i a koe e	The waters of a pool to run dry
22	Ko Te Wai-a-Rona	But the water of Rona
23	He manawa-a-whenua	Is a well-spring
24	E kore e mimiti e	And will never run dry
25	E huri tō kanohi e	Turn your face
26	Ki te Hau-tūāraki	To the north wind
27	Te Tiriti o Waitangi	Where the Treaty of Waitangi
28	E tū moke mai rā	Stands alone
29	i waho i te moana e	Blowing from the ocean
30	Nō Te Ariki te aroha	It was the Almighty
31	Horahia nuitia e	Who spread love in abundance
32	ki runga ki ngā iwi	Over the people
33	Hei kākahu rā	As a garment
34	mō te iti mō te rahi e	For both the insignificant and the great
35	Kāti nei e te iwi e	Now, people
36	Tō kumekume roa e	Cease your procrastinating
37	Kei mau tātou	Lest we be overtaken
38	I te rā whakawā	By the Day of Judgement
39	I te rā whakawā	The Day of Judgement
40	a te Atua	Of the Lord
41	Ko Paneiraira e	It is Paneiraira
42	Ko Paneiraira hoki	It is indeed Paneiraira
43	Ko Paneiraira	Paneiraira
44	te tangata rawerawe	Man of charismatic charm
45	Nō roto o Waikato e	From the territory of Waikato

Notes

The Māori lyrics and English translation is provided by He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 1 **Ki a Ihowa:** To Jehovah the god. This indicates the christian belief of the Māori people introduced by the missionaries. The song begins with acknowledging Jehovah the god.
- 5 - 6 **Tīmatangia e Te Puea e, ki te pou o Mangatāwhiri:** Te Puea Herangi founded Te Pou o Mangatāwhiri. Te Mangatāwhiri is near Mercer in the Waikato region. Te Puea founded Māori band and concert party in 1923, called Te Pou o Mangatāwhiri. The entertainment ensemble travelled New Zealand to fundraise for the buildings at Turangawaewae marae, including the ancestral meeting house, Māhinārangi.
- 10 **Tūrongo:** a noble chief, a descendant of the Tainui waka.
- 14 **Māhinārangi:** a noble cheftainess and descendant of the Tākitimu waka, East Coast.
- 22 **Rona:** refers to Rona who was seized by the moon for her insults while gathering water from the spring. She now resides in the moon as a captive.
- 27 **Te Tiriti o Waitangi:** refers to the Treaty of Waitangi signed in 1840 between the Crown representatives and some Māori chiefs.
- 30 **Nō Te Ariki te aroha:**
- 35 – 36 **Kāti nei e te iwi e, tō kumekume roa e:** translated 'Now people, cease your procrastinating'. The song advises the people to work together and that judgement day will soon be upon us all (Christian belief).
- 41 **Paneiraira:** an ancestor from the Waikato area.

This waiata poi talks about the activities of Te Puea Herangi, reknown as Princess Te Puea. In 1937 Te Puea's group, Te Pou o Mangatahwiri, travelled north to raise funds for the Tūrongo building and this song was sung there.

According to Hārata Tūpaea, who gave the foregoing information, the first verse is that given here, but it is not performed by the groups today (Kāretu).

5.33.2 Tīmatangia E Te Puea

This waiata is an adaption of the waiata ‘Tīmatangia’ in 4.5.2, composed by a group of women in 1935 – 37. (Refer to information in waiata 4.5.2).

Line	Māori Lyrics	English Translation
1	(Me te rangimārie)	(With peace and love)
2	Tīmatangia Te Puea e	It was Te Puea that started
3	I te pou o Mangatāwhiri	Te Pou o Mangatāwhiri
4	Hei waha i ngā iwi	To support the people
5	Hei waha i te tikanga	To support the protocols
6	me te rangimārie	with peace
7	Nā Tūrongo i hanga e	It was Tūrongo that created
8	Te ara o Pare Waikato	The pathway of Waikato
9	E tomo atu ai	To enter into
10	Ki te Tairāwhiti	The East Coast Tribes
11	Ko Māhina-a-rangi e	To Māhina-a-rangi
12	Mahi ake nei au e	I will shape
13	i tōku nei whare e	My own house
14	Ngā pou o roto	The poles will be made of timber
15	He mahoe, he patatē	From the mahoe and patatē wood
16	He hīnau noa e	and the hīnau wood
17	Wai hōpuapua e	Pools of water
18	E mimiti i a koe	Will evaporate
19	Ko Te Wai-a-Rona	But the spring of Rona
20	He Manawa-a-whenua	Is from deep in the earth
21	E kore e mimiti e	And will never run dry
22	E huri tō kanohi e	Turn your gaze toward
23	Ki te Hau-tū-ā-Raki	The Northern winds
24	Te Tiriti o Waitangi	To the Treaty of Waitangi
25	E tū moke mai rā	Standing alone
26	i waho i te moana e	offshore
27	E hora ō mata e	Rest your gaze
28	ki runga ki ngā marae e	on the many marae
29	Kua ngaro koutou	You are not here
30	Hei hautū mai	To lead us
31	Auē te aroha e	I am sorrowful
32	Nā Te Ariki te aroha	Love is from the Creator
33	Horahia nuitia e	Spread far and wide
34	ki runga ki ngā iwi	On to the people
35	Hei kākahu rā	As a cloak for us
36	mō te iti mō te rahi e	For the commoner and royal alike
37	Kāti nei e te iwi e	Cease now my people
38	Tō kumekume roa e	Your dissention
39	Kei mau tātou	Lest we be caught
40	i te rā whakawā	by Judgement day
41	i te rā whakawā	by Judgement day
42	a te Atua	of God Almighty
43	Ko Paneiraira e	It is Paneiraira
44	Ko Paneiraira hoki	It is mighty Paneiraira
45	Ko Paneiraira	It is Paneiraira
46	te tangata rawerawe	The clever one
47	o roto o Waikato e	in the Waikato

Notes

The Māori lyrics and English translation is provided by He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004). Further research information was provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 2 - 3 **Tīmatangia e Te Puea e, i te pou o Mangatāwhiri:** Te Puea Herangi founded Te Pou o Mangatāwhiri. Te Mangatāwhiri is near Mercer in the Waikato region. Te Puea founded Māori band and concert party in 1923, called Te Pou o Mangatāwhiri. The entertainment ensemble travelled New Zealand to fundraise for the buildings at Turangawaewae marae, including the ancestral meeting house, Māhinārangi.
- 7 **Nā Tūrongo i hanga:** Tūrongo is a noble chief and descendant of the Tainui waka. It was Tūrongo who created the link between the tribes of Tainui and the East Coast through his marriage to Māhinārangi, an Ariki from the East Coast.
- 11 **Māhinārangi:** a noble cheftainess and descendant of the Tākitimu waka, East Coast.
- 19 **Rona:** refers to Rona who was seized by the moon for her insults while gathering water from the spring. She now resides in the moon as a captive.
- 24 **Te Tiriti o Waitangi:** refers to the Treaty of Waitangi signed in 1840 between the Crown representatives and some Māori chiefs.
- 30 **Nā Te Ariki te aroha:**
- 37 – 38 **Kāti nei e te iwi e, tō kumekume roa e:** translated 'Now people, cease your procrastinating'. The song advises the people to work together and that judgement day will soon be upon us all (Christian belief).
- 41 **Paneiraira:** an ancestor from the Waikato area.

The waiata poi acknowledges Te Puea Herangi who was the driving force behind the Kīngitanga throne when her cousin King Te Rata came to power.

This waiata was found in the book He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004).

5.34 Te Ūpoko Ariki

Te Ūpoko Ariki is a waiata poi. The Māori lyrics were composed by Tīmoti Kāretu and the tune is borrowed from a Hawaiian song by Kawaikapuokalani Hewett. The poi dance was performed by Te Whare Wānanga o Waikato kapa haka group at the Koroneihana celebrations of Te Arikinui Te Atairangikaahu in 1985 held at Tūrangawaewae marae, Ngāruawāhia.

This waiata poi was found in the book He Puna Waiata – He Puna Haka (Te Kapa Haka O Te Whare Wānanga O Waikato, 2010).

Line	Māori Lyrics	English Translation
1	E ī ē.....e ī e.....	E ī ē.....e ī e.....
2	Te Ūpoko Ariki	Oh paramount chieftainess
3	Te Atairangikaahu	Te Atairangikaahu
4	Noho mai e hine	Remain seated
5	I tō nohonga tapu	On your sacred throne
6	E ī ē.....e ī e.....	E ī ē.....e ī e.....
7	Te mauri o te iwi	You, symbol of the tribe
8	Tiro iho rā	Look down upon
9	Ki ō tātai whakaheke	Your descendants
10	E tāwhiri nei	Bidding welcome to all
11	E ī ē.....e ī e.....	E ī ē.....e ī e.....
12	E tere e te wai	Flow on oh waters
13	Tuku kiri	Bathing place
14	Te whakawaiūtanga	And food source
15	O te iwi	Of the people
16	E ī ē.....e ī e.....	E ī ē.....e ī e.....
17	Anga fīraha mai	Lay before me
18	Te papa tapu	Oh sacred ground
19	Heke ngā roimata	Where tears are shed
20	Ki runga kupu	And words exchanged
21	E ī ē.....e ī e.....	E ī ē.....e ī e.....
22	Pāoho nei rā	Loudly and clearly
23	Tō reo karanga	Your voice of invitation rings out
24	Ki te mano tini	To the multitudes
25	Kia mine mai	To assemble here
26	E ī ē.....e ī e.....	E ī ē.....e ī e.....
27	Te Ūpoko Ariki	Oh paramount chieftainess
28	Te Atairangikaahu	Te Atairangikaahu
29	Noho mai e hine	Remain seated
30	I tō nohonga tapu	On your sacred throne
31	E ī ē.....e ī e.....	E ī ē.....e ī e.....
32	E e e.....	E e e.....

Notes

The Māori lyrics and English translation is provided by Tīmoti Kāretu (He Puna Waiata - He puna Haka, Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). Further research information provided by the researcher Te Manaaroha Rollo (2010).

Line:

1. **E i ē.....e i ē.....**: refers to the sigh and emotions of love and respect of the performers and the Māori people for the Māori Queen Te Arikinui Te Ātairangikaahu.
2. **Te Ūpoko Ariki**: is a noble title given to Te Arikinui Te Ātairangikaahu who is the Head of the Kīngitanga, the Māori king movement.
3. **Noho mai e hine**: translated as 'remain seated oh noble lady. Although hine is literally translated as a young girl, the composer refers to the Māori Queen Te Arikinui Te Ātairangikaahu, a term of endearment.
4. **I tō nohonga tapu**: refers to the sacred throne, the status of the Māori Queen.
 - **Te mauri o te iwi**: the noble status of Te Arikinui who represents the Māori people.
9. **Ki ō tātai whakaheke**: refers to the noble genealogy of Te Arikinui from Hoturoa the captain of the Tainui waka, to her ancestors the Māori kings, to her and the Whare Kāhui Ariki, the noble household.
12. **E tere e te wai**: refers to the Waikato river, the ancestral waters of the Waikato people.

5.35 Taupiri Kuru Pounamu

The lyrics of the waiata poi was composed by Hone Nuku Tarawhiti (Ngāti Whawhakia/ Ngāti Mahuta - Waikato, Ngāti Ruahine-rangi/ Ngāti Ruanui/ Te Ati Awa - Taranaki) and performed by Mangakotukutuku at the Tainui Waka Kapa Haka regional competitions in 2010.

Line	Māori Lyrics	English Translation
1	Te Rauangaanga	Te Rauangaanga
2	Maungawara	Maungawara
3	Kaitotehe Aue!	Kaitotehe
4	Taupiri – i – i	Taupiri
5	E tū kurukuru o te ao tawhito	Allow the treasures of the past be eminent
6	He kaitaka matahiapo o ngā Ariki	A highly prized cloak of the noble ones
7	Whakarēhua.....Taupiri	Uncover your beauty.....Taupiri
8	Ka tapahia kanakana.....He ahurei nā	Clear the way for a sacred altar
9	Ka rere te awa wheriko..Horopounamu	The barely visible river flows, greenstone eater,
10	Takatū o Tawhi-ki-te-rangi	Takatū o Tawhi-ki-te-rangi
11	Maunga Taupiri	Is Taupiri mountain
12	E tohu matua kia huna	An important sign concealed
13	Parekawakawa	In the greenery
14	Ka maringi ngā roimata...i āku kamo	The tears flow from my eyes
15	Tōpu minaka o te iwi	The assembly of people
16	Tumu kōrero	Foundation of stories
17	E horahia o ngā mana, te ihi	Display the prestige, the awesome
18	Te wēhi o te tapu	The respect and sacredness
19	Taupiri kua, mōkiki nunumi koe	Taupiri the most splendid and out- of- sight
20	E tū kurukuru o te ao tawhito	Allow the treasures of the past be eminent
21	He kaitaka matahiapo o ngā Ariki	A highly prized cloak of the noble ones
22	Whakarēhua.....Taupiri	Uncover your beauty.....Taupiri
23	Te hongī o Ngātōkōwaru	The story of Ngātōkōwaru's hongī
24	Ki a Te Putu	With Te Putu
25	Waikato he piko taniwha	Waikato surrounded
26	Ko Taniwharau	By many chiefs
27	Te maunga o ngā Kīngi Māori	The sacred mountain of Māori kings
28	Ki Tongariro	That link to Tongariro mountain
29	E tohu matua kia huna	An important sign concealed
30	Parekawakawa	In the greenery
31	Ka maringi ngā roimata...i āku kamo	The tears flow from my eyes
32	Tōpu minaka o te iwi	The assembly of people
33	Tumu kōrero	Foundation of stories
34	E horahia o ngā mana, te ihi	Display the prestige, the awesome
35	Te wēhi o te tapu	The respect and sacredness
36	Taupiri kua, mōkiki nunumi koe	Taupiri the most splendid and out- of- sight
37	E tū kurukuru o te ao tawhito	Allow the treasures of the past be eminent
38	He kaitaka matahiapo o ngā Ariki	A highly prized cloak of the noble ones
39	Whakarēhua	Uncover your beauty
40	Pōtatau, Tāwhiao, Mahuta	Pōtatau, Tāwhiao, Mahuta
41	Taupiri	Taupiri
42	Te Rata, Kīngi Korokī	Te Rata, Kīngi Korokī
43	Whakarēhua	Uncover your beauty
44	Te Atairangkaahu	Te Atairangkaahu
45	Taupiri	Taupiri

Notes

The Māori lyrics is provided by Hone Nuku Tarawhiti (personal communication, 2009). The English translation and further research information is provided by Te Manaarooha Rollo (2009).

Line:

- 1 **Te Rauangaanga:** refers to the one hundred severed heads of Ngatokowaru's leading warriors that was displayed on the battlefield after Te Putu of Ngāti mahuta defeated Ngatokowaru of Ngāti Raukawa. (Kawhia.Māori.nz)
- 2 **Maungawara:** a mountain in the Ngāti Whawhokia tribal area(Tauparapara o Whawhokia).
- 3 **Kaitotehe:** a place in the Ngāti Whawhokia tribal area (Tauparapara o Whawhokia).
- 4 **Taupiri:** is the name of the sacred mountain of the Waikato people.
- 5 **Kurukuru:** ancient term for 'highly prized treasure'.
- 6 **Kaitaka matahiapō:** is a highly prized cloak and in the context of the song it refers to Taupiri the sacred mountain that embraces the many dead including the past Māori kings and the Māori queen as they rest in the peace. (Imagery)
- 8 **Ahurei:** is a sacred altar that is built to honour the Gods.
- 10 **Takatū o Tawhi-ki-te-rangi:** the ancient name for Taupiri mountain.
- 13 **Parekawakawa:** the parekawakawa or tauā is a plaited wreath of leaves worn on the head. It is a sign of mourning (Barlow, 1991).
- 19 **Taupiri kuaō, mōkiki nunumi koe:** refers to the beauty of Mount Taupiri, the sacred mountain of the Waikato people.
- 23 – 24 **Te hongī⁶¹ o Ngātokowaru ki a Te Putu:** translated as 'The 'hongī' between Ngātokowaru and Te Putu'. The story states that Ngātokowaru (a Ngāti Raukawa chief) visited Te Putu (a Waikato chief) and as they 'hongī' Ngātokowaru stabbed Te Putu in revenge.
- 26 **Ko Taniwharau:** literally translated as 'the hundred chiefs'. This line refers to the many chiefs of Waikato and Tainui.
- 28 **Ki Tongariro:** in the context of the song, this line refers to Mount Tongariro the source of the Waikato river and the support of the 'rangatira line' of Ngāti Tuwharetoa who supports the Kīngitanga.
- 40 **Pōtatau, Tāwhiao, Mahuta:** refers to Kīngi Pōtatau Te Wherowhero, the first Māori king; Kīngi Tāwhiao, the second Māori king; Kīngi Mahuta, the third Māori king.
- 42 **Te Rata, Korokī:** refers to Kīngi Te Rata, the fourth Māori king and Kīngi Korokī, the fifth Māori king.
- 44 **Te Atairangaahu:** refers to the Māori queen, Te Arikini Te Atairangaahu.

According to Hone Nukutarawhiti, the inspiration for composing this waiata poi came when sitting on the hillside of Taupiri mountain with a kuia from Waikato and recollecting history and stories about the sacred mountain Taupiri.

⁶¹ **Hongī:** is the act of pressing noses, has two primary meanings: it is a sign of peace and also a sign of life and well-being (Barlow, 1991) This is the traditional way Māori greet one another.

5.36 Te Paki O Matariki

The composer of this waiata poi is Kīngi Tāhiwi (Ngāti Raukawa). It is a double short poi dance. This waiata was found on two recordings including Ratana Presents by the Ratana Maori Club (Viking VP256 - 33 1/3 Stereo LP) and by the New Zealand Māori Chorale (Viking Seveseas NZ Ltd 1995). The waiata poi is a welcome to visitors to Waikato, the guardians of the Kīngitanga.

Te Paki-o-Matariki (the fine weather of Matariki) is the coat of arms of the King movement. It was designed by Tīwai Parāone of Hauraki and Te Aokatoa of Waikato and Ngāti Raukawa. The central double helix represents the creation of the world. On the left is the figure of Aitua (misfortune) and on the right, Te Atuatanga (spirituality). The stars above are the Pleiades, and a Christian cross can also be seen. This carving of the coat of arms is on the door to the Māhinārangi meeting house at Tūrangawaewae marae, Ngāruawāhia.

Line	Māori Lyrics	English Translation
1	Te Paki o Matariki	Te Paki o Matariki
2	Nāu te powhiri	The invitation is yours
3	E ngā iwi o te motu	To all tribes throughout the country
4	O ngā hau e whā	From the four winds
5	Nāu rā te kupu nei	The message is yours
6	‘Haere haere mai’	‘Welcome one and all’
7	Ki runga o Waikato e	To the Waikato region
8	Ki runga o Waikato e	To the Waikato region
9	Tamariki rangatahi	Oh young generation of today
10	Maranga rā	Rise up
11	Hapai i ngā mahi	Uplift the many treasures
12	O ngā tūpuna	Of the ancestors
13	Tō patu taiaha	Your patu weapon, your taiaha weapon
14	Haka pukana	The dances and facial expressions
15	Whaikōrero waiata e	Formal speeches and song
16	Whaikōrero waiata e	Formal speeches and song

Notes

The Māori lyrics was transcribed by Te Manaaroa Rollo from the CD recordings Ratana Presents (Viking VP256 - 33 1/3 Stereo LP) and the New Zealand Māori Chorale (Viking Seveseas NZ Ltd 1995). The English translations and further research information is provided by Te Manaaroa Rollo (2010).

Line:

- 1 **Te Paki o Matariki:** translated as ‘The fine weather of Matariki’. Te Paki o Matariki is the coat of arms for the Kīngitanga.
- 4 **O ngā hau e whā:** Of the four winds is an imagery used in speech and song to refer to the many tribes from the north, east, south and west.

- 7 – 8 **Ki runga o Waikato e:** indicates an invitation of welcome by the Kīngitanga, Te Pahi o Matariki and the organizers to the region of Waikato. Waikato are the guardians of the Kīngitanga.
- 9 – 10 **Tamariki rangatahi, maranga rā:** translated ‘Youth of today, arise’. Encouraging words to the Māori youth to hold onto their heritage and support the Kīngitanga.
- 13 – 16 **Tō patu, Taiaha.....waiata e:** refers to the treasures of the Māori (patu, taiaha) and the celebration of Māori performing arts, traditions and customs (haka, pukana, whaikōrero, waiata). Be proud to be Māori.

5.37 Kīngi Tūheitia

This waiata poi was composed by Pirihira Makara (Ngāti Tahinga-Waikato, Te Mahurehure-Ngāpuhi) and performed by Mangakōtutukutu Kapa Haka group at the Manu Ariki National competitions in Taumarunui in 2008. This poi was also performed in front of Kīngi Tūheitia at the Tainui Secondary Schools regional competitions in 2009.

The newly crowned Māori king, Tūheitia Paki ascended to the Kīngitanga throne and the composer wanted to celebrate the new Māori king with this waiata poi. The group Mangakōtutukutu are from Melville High School and Ngāti Wairere is mentioned in the lyrics is the tribe that settled around Hamilton and in Melville area. This poi dance includes the single short, double short, single long and the double long poi.

Line	Māori Lyrics	English Translation
1	Poi kia mau	Take hold of the poi
2	E noho mai rā	Remain seated
3	I te ahurewa tapu o ngā Kīngi	On the sacred throne of past Māori kings
4	Me tō whaea tapairu e	And your noble mother (the Queen)
5	E te Kīngi Māori e	Oh Māori king
6	Ko te kīngi	Oh King
7	Tūheitia (Kīngi) Tūheitia	Tūheitia, King Tūheitia
8	Ko koe te Kīngi tuaono e	Your are the sixth Māori king
9	Kia kaha rā , kia toa rā	Be strong and brave in your endeavours
10	E te pou herenga waka	Oh the one that unites the tribes
11	E te pou herenga tangata	Oh the one that unifies the people
12	Te poutokomanawa mō te iwi Māori e	The backbone of the Māori people
13	Ngāti Wairere e tuohu nei ki a koe	Ngāti Wairere bows down to you
14	Nāu rā te mana o te Kīngitanga e	The authority of the Kīngitanga is yours
15	Nā te Kīngitanga ka pupuru i te whenua	By way of the Kīngitanga land has returned
16	Ka pupuru i te toto	And the uniting of the people
17	Ka pupuru te mana Māori motuhake	And Māori autonomy has been retained
18	Nāu rā Te Arikinui	For you are the noble one
19	Kei tōu taha, ko te Atua	God is near you
20	Kei tōu taha, ōu tūpuna	Your ancestors guide you
21	Kei tōu taha, ngā Kīngi o mua	The past kings shelter you
22	Kei tōu taha, tōu whaea, tōu matua	Your mother and father protect you
23	Kei tōu taha, tōu teina, āu tuāhine	Your brother and sisters support you
24	Kei tōu taha, tōu wahine Te Atawhai	Your wife care for you
25	Kei tōu taha, ōu tamariki	Your children love you
26	Kei tōu taha, Te iwi Māori e	The Māori people bow to you as king
27	Tūheitia (Kīngi) Tūheitia	Tūheitia, King Tūheitia
28	Ko koe te Kīngi tuaono e	Your are the sixth Māori king
29	Kia kaha rā , kia toa rā	Be strong and brave in your endeavours
30	E te pou herenga waka	Oh the one that unites the tribes
31	E te pou herenga tangata	Oh the one that unifies the people
32	Te poutokomanawa mō te iwi Māori e	The backbone of the Māori people
33	Te poutokomanawa mō te iwi Māori e	The backbone of the Māori people
34	Tūheitia (Kīngi) Tūheitia	Tūheitia, King Tūheitia
35	Whakanui	Salute
36	Me tuohu	And bow to the new Māori king

Notes

The Māori lyrics is provided by Pirihira Makara (personal communication, 2009). The English translation and further research information is provided by Te Manaaroaha Rollo (2009).

Line:

- 4 **Whaea Tapairu:** refers to a noble lady, first born female or an honoured lady. In the context of this poi song, Whaea Tapairu refers to the mother of Kīngi Tūheitia, Te Arikinui Te Atairangikaahu.
- 10 – 12 **E te pou herenga waka, e te pouherenga tangata. Te Poutokomanawa o te iwi Māori:** refers to the status of Kīngi Tūheitia as the sixth Māori king. He is responsible for the unification of all people and the backbone and support to all Māori people.
- 13 **Ngāti Wairere:** is one of the tribes that surround the Hamilton area. However, this poi song was composed for the students at Melville High school that is situated in the Ngāti Wairere area.
- 15 – 17 **Nā te Kīngitanga ka pupuru i te whenua. Ka pupuru i te toto, ka pupuru te mana Māori motuhake:** translated ‘By way of the Kīngitanga, land has been returned, the people united and Māori autonomy restored’. The lyrics state the aims and objectives of the Kīngitanga.
- 19 – 26 **Kei tōu taha, ko te Atua.....Kei tōu taha a Ngāti Wairere e:** The lyrics state the support for KīngiTūheitia from God, to former kings, his mother (the Māori queen), his father Whatumoana, his siblings, his wife Te Atawhai, his children and Ngāti Wairere (Mangakotukutuku, Melville High School).

5.38 Te Porotaka Nama Tahī

This waiata poi was composed by Hēmi Walker (Ngāti Porou, Te Whakatohea, Te Whānau-ā-Apanui) and performed as a single and double short poi by Mangakōtutukutuku/ Marawātea Kapa Haka group at the Hauraki Cultural Festival at Ngāti Waihinui marae, Waihi in 2010.

The waiata poi acknowledges the four regions of Tainui that was known as the Porotaka nama tahi (the four main tribes encompassed within the circle, in support of the Kīngitanga) including Hauraki, Raukawa, Maniapoto and Waikato.

Line	Māori Lyrics	English Translation
1	Hauraki, Raukawa	Hauraki, Raukawa
2	Whakatata, whakapiri mai	Draw together and unite as one
3	Waikato, Maniapoto	Waikato, Maniapoto
4	E ko te porotaka nama tahi	All encompassed within the circle
5	Rumene taku poi ki te Nehenehenui	Assemble my poi at Te Nehenehenui
6	Te toto i wherohia ngā ngutu whakatete	The blood of war that stains the lips red
7	Maniapoto kei runga	Maniapoto who stands triumphed
8	Te Ihingārangi kei raro e	Te Ihingārangi who withers
9	Hauraki, Raukawa	Hauraki, Raukawa
10	Whakatata, whakapiri mai	Draw together and unite as one
11	Waikato, Maniapoto	Waikato, Maniapoto
12	E ko te porotaka nama tahi	All encompassed within the circle
13	Ruka atu taku poi	Beat in time my poi
14	Ki Mahurangi e	Towards Mahurangi
15	Penapena e tama te ure o Ruawehea	Nurtured by the loins of Ruawehea oh son
16	Ngoki e hika ki Pātetonga	Crawl onwards to Pātetonga
17	Heke iho, ngā roi e	And descend upon the fern roots
18	Mōrihariha hi aue hi	How disgusting
19	Hauraki, Raukawa	Hauraki, Raukawa
20	Whakatata, whakapiri mai	Draw together and unite as one
21	Waikato, Maniapoto	Waikato, Maniapoto
22	E ko te porotaka nama tahi	All encompassed within the circle
23	Hūroku taku poi ki te tihi o Tautari	Travel on mu poi to the peak of Tautari
24	Tū Kahikatea	There stands tall
25	Te Whare o Whatihua e	The house of Whatihua
26	Kua mate wheke noa	Outraged in defiance
27	Te Whare o Tūrongo	Was the house of Tūrongo
28	Rangona te kakara kawakawa	Smell the fragrance of the kawakawa
29	Ahu atu ki Te Tai Rāwhiti	That cometh from the East Coast
30	Ko Māhinārangi tērā	That is surely Māhinārangi
31	E Ko Raukawa e	And Raukawa
32	Hinana ki te ao, tirohia ki te wai	Search throughout the land and the waters
33	Te Wai tupuna, te wai katokato a Tainui	The ancestral and flowing waters of Tainui
34	Pouheretia te whenua	Bind the lands together
35	Tukuna ki te porotaka, Te Kīngitanga	Under the protection of the Kīngitanga allies
36	Tukuna ki te motu te Kīngitanga	Promote the Kīngitanga throughout the land
37	Mō te ao katoa	The Kīngitanga for one and all
38	Hī!	Yes Indeed!

Notes

The Māori lyrics is provided by Hēmi Walker (personal communication, 2010). The English translation and further research information is provided by Te Manaaroaha Rollo (2010).

Line:

- 1 – 4 **Hauraki, Raukawa. Whakatata, whakapiri mai. Waikato, Maniapoto, e ko te porotaka nama tahi: Hauraki, Raukawa, Waikato and Maniapoto** are tribal areas in the Tainui region that from an alliance in support to the Kīngitanga. **Te porotaka nama tahi** refers to the one circle that encompasses these tribal areas.
- 5 **Nehenehenui:** refers to the region of Ngāti Maniapoto. The ‘Nehenehenui’ is the great forest/ bush area where Kīngi Tāwhiao was sheltered by the Ngāti Maniapoto people during the Waikato Wars.
- 6 **Maniapoto:** is the founding ancestor of the Ngāti Maniapoto tribe.
- 7 **Te Ihingārangi:** The grandson of Raukawa and Turongo, son of Rereahu and Rangianewa who lived at Karapiro.
- 14 **Mahurangi:** a place name in the Hauraki region.
- 15 **Ruawehea:** refers to a high-born woman from the Ngāti Hako tribe.
- 16 **Pātetonga:** a place name in the Hauraki region.
- 23 **Tautari:** abbreviated term for Maungatautari, a mountain in Ngāti Raukawa ki te kaokaoroa area, in South Waikato.
- 24 **Kahikatea:** the name of Whatihua’s house (Tūrongo’s eldest brother)
- 28 **Rangona te kakara kawakawa:** translates as ‘smell the fragrance of the kawakawa oil (from the Kawakawa tree). This refers to the time Māhinārangi (chieftainess of Tai Rāwhiti) was courting Tūrongo (chief of Tainui) where Māhinārangi would rub the oil of the kawakawa tree and entice Tūrongo.
- 31 **Raukawa:** is the son of Māhinārangi and Tūrongo.
- 32 **Hinana ki te ao, tirohia ki te wai:** translates as ‘search throughout the land and waters’. This refers to the Kīngitanga and the search for a Māori king to head the movement.

5.39 Te Arikinui

The Māori lyrics to this waiata-kōpae-pūoro were composed by Hone Nukutarawhiti (Ngāti Whawhakaia/ Ngāti Mahuta of Waikato, Ngāti Ruahine-rangi/ Ngāti Ruanui/ Te Ati Awa of Taranaki). The music by Jamie Toko and Hone Nukutarawhiti. This popular Māori song was performed and recorded by Kotuku Entertainers, and released in 2006. It is a waiata aroha/ waiata tangi dedicated to the late Te Arikinui Te Atairangikaahu.

Line	Māori Lyrics	English Translation
1	Pōtatau, Tāwhiao, Mahuta	Pōtatau, Tāwhiao, Mahuta
2	Te Rata, Koroki, Te Arikinui	Te Rata, Koroki, Te Arikinui
3	E moe rā Te Arikinui e	Sleep peacefully oh noble one
4	E moe rā Te Atairangikaahu e	Rest in peace Te Atairangikaahu
5	Heke iho rā ngā kohukohu	The mist descends upon Waikato
6	Tangi riporipo te awa e	Ripples swell up in the river
7	Taka te pōhutuhutu	Constant splashing of the waters
8	Tupou ngā manu-tīoriori	The people bow down and lament
9	E moe mai rā Ata	Singing, rest Te Atairangikaahu
10	Papa te whatitiri, hikohiko te uira	Thunder asounds, lightning flashes
11	Pokarekare te awa o Waikato	The Waikato river is in turmoil
12	Taupiri te maunga	Taupiri is the sacred mountain
13	Waikato te awa	Waikato is the river
14	Waikato te iwi	Waikato are the people
15	Tainui te waka	Tainui the ancestral canoe
16	Hoturoa te tangata e	Hoturoa the captain
17	Poutokomanawa o te ao Māori	The great support of the Māori world
18	Pouhere ngā waka, pouhere tāngata	The gatherer of all nations and people
19	E manu tuia, e kawē huia	Binding everyone together
20	E moe rā Te Arikinui e	Sleep in peace oh noble Lady
21	E moe rā Te Atairangikaahu	Rest in peace Te Atairangikaahu
22	Heke iho rā ngā kohukohu	The mist descends upon Waikato
23	Tangi riporipo te awa e	Ripples swell up in the river
24	Taka te pōhutuhutu	Constant splashing of the waters
25	Tupou ngā manu-tīoriori	The people bow down and lament
26	E moe mai rā Ata	Singing, rest Te Atairangikaahu
27	Papa te whatitiri, hikohiko te uira	Thunder asounds, lightning flashes
28	Pokarekare te awa o Waikato	The Waikato river is in turmoil
29	E moe rā Te Arikinui e	Rest in peace oh noble one
30	Nāu rā e Tūheitia e	You are the King Tūheitia
31	Nāu rā e Tūheitia e	You are the leader Kīngi Tūheitia
32	Te Arikinui	Oh noble leader
33	E kāwai amorangi e koe	You are the spiritual leader
34	Te Arikinui	Oh noble Lady
35	E kāwai amorangi, moe mai rā	You are the spiritual leader, rest
36	I te poho o Tainui, e Te Arikinui	In the bosom of Tainui
37	I te poho o Tainui, e Te Arikinui	In the bosom of Tainui
38	Taupiri te maunga	Taupiri is the sacred mountain
39	Waikato te awa	Waikato is the river
40	Waikato te iwi	Waikato are the people
41	Tainui te waka	Tainui the ancestral canoe
42	E Te Arikinui	Oh Māori Queen, Te Atairangikaahu

Notes

The Māori lyrics is provided by Hone Nuku Tarawhiti (personal communication, 2009). The English translation and further research information is provided by Te Manaarooha Rollo (2009).

Line:

- 1 - 2 **Pōtatau, Tāwhiao, Mahuta, Te Rata, Korokī, Te Arikinui:** The song commences with the Kīngitanga genealogy, starting from Pōtatau Te Wherowhero and concluding with Te Arikinui Te Atairangikaahu.
- 3 - 4 **E moe rā Te Arikinui e. E moe rā Te Atairangikaahu e:** translated ‘Sleep peacefully oh noble one. Rest in peace Te Atairangikaahu e’. **E moe rā** is an archaic expression when someone has passed away. Although literally means ‘sleep’, the composer really means ‘rest in peace, lay there, sleep the long sleep never to awaken’.
- 5 **Heke iho ngā kohukohu:** The mist descends indicates that there has been a death, in this case Te Arikinui Te Atairangikaahu. When mist covers the top of Taupiri is a sign of a passing away of an important person. (Imagery)
- 8 **Manu-tīoriori:** literally means ‘brave warrior’. But in the context of this song, the composer refers to the people who lament and farewell Te Arikinui Te Atairangikaahu on her passing. Manu-tīoriori can mean ‘singers’. The people who farewell Te Arikinui (whether it be by karanga or waiata) are singing to her as they grieve.
- 10 - 11 **Papa te whatitiri, hikohiko te uira. Pokarekare te awa o Waikato:** translated ‘Thunder asounds, lightning flashes. The Waikato river is in turmoil’. In waiata Māori, imagery is used and in this situation, the passing of Te Arikinui Te Atairangikaahu is announced through the thunder, lightning and the roughness of the Waikato river.
- 12 - 16 **Taupiri te maunga, Waikato te awa, Waikato te iwi, Tainui te waka, Hoturoa te tangata:** a pepeha or tribal saying identifying the tribal genealogy of Te Arikinui Te Atairangikaahu.
- 17 - 19 **Poutokomanawa o te ao Māori. Pouhere ngā waka, pouhere tangata. E manu huia, e kawē huia:** These are the great traits of Te Arikinui Te Atairangikaahu. She was known to support all Māori initiatives and united all people together, which is also one of the aims of the Kīngitanga.
- 30 **Nāu rā e Tuheitia e:** translated ‘the throne and leadership is yours Kīngi Tuheitia’. After lamenting the lost of Te Arikinui Te Atairangikaahu, the composer wanted to acknowledge the newly crowned Māori king, Kīngi Tūheitia.
- 33 **E kāwai amorangi koe:** translated ‘You are the spiritual leader’. Te Arikinui was known for her humbleness and her spiritual beliefs that guided her through her reign thus making her a ‘spiritual leader’.
- 36 **I te poho o Tainui:** refers to Te Arikinui’s return to the land, the bosom of Waikato/Tainui, resting in peace on the sacred mountain of Taupiri.

5.40 Te Maunga Tapu O Taupiri

This waiata-kōpae-pūoro was written and composed by Ashley Puriri (Ngāti Porou, Ngāti Kahungunu, Ngāti Rongomaiwahine, Ngāpuhi, Ngāti Tūwharetoa) and released on his CD Album ‘Aroha Just One Word Love’ by Jazzy Productions on behalf of Ashley Puriri 2007. The theme for the waiata inspired Ashley Puriri to write about the sacred mountain of Taupiri where the Māori kings and the late Māori queen Te Arikinui Te Atairangikaahu rest in the Kāhui Ariki sacred cemetery on Taupiri. Ashley Puriri resides in Gordonton which is near Taupiri and he was inspired to compose a waiata for an important landmark of the Waikato people and tributes the Lady, Dame Te Atairangikaahu whom he fondly remembers personally.

The waiata mentions the noble household of the Māori kings, the Māori Queen, Te Puea Te Kirihāehae Herangi, the Waikato river and the source of the river Tongariro, and his genealogy to Te Tairāwhiti (East Coast) who is related to the Waikato-Tainui people through Māhinārangi and Tūrongo.

Line	Māori Lyrics	English Translation
1	Ko te maunga tapu o Taupiri	The sacred mountain of Taupiri
2	Ko te kuaō mana motuhake e	The young tender heart of New Zealand
3	Ko rātou ngā Kīngi o te pō	Those great Māori kings who have passed on
4	E pūmau rātou ki Te Arikinui	They now comfort Te Ātairangikaahu
5	Ka huri au ki Te Tairāwhiti	I turn to the East Coast, to the rising sun
6	Ka awatea ngā māramatanga	And all things become clear to me
7	Tiro iho au ki ngā wawata	I cast my eyes to all aspirations and visions
8	O Te Puea me ōna Ōhāki	Of Princess Te Puea
9	Ko te awa o Waikato e	The sacred Waikato river
10	Maī Tongariro ki te puaha	From Mount Tongariro to Port Waikato
11	Ngā roimata māi āku tūpuna	The tears of my ancestors
12	Ko te reo o te awa, e rere	Are the voices that drift upon the river
13	Kia tū kotahi auē	Lets us unite, alas
14	Kaua e ngaro	Don't go astray
15	Anei ō tūpuna	Here are your ancestors
16	Kia ū kia māia	Be brave and hold fast

Notes

The Māori lyrics and English translation is provided by Ashley Puriri (personal communication, 2010). Further research information is provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 1 **Te maunga tapu o Taupiri:** The sacred mountain of Taupiri refers to landmark of the Waikato people which rests the ancestors, the Māori Kings and The Māori queen Te Arikinui Te Atairangikaahu.
- 5 **Ko rātou ngā Kīngi o te pō:** translated ‘those great Māori kings that

have passed away'. Te pō refers to the spiritual world to where Hine-nui-i-te-pō (Guardian of the dead) resides in the unseen world caring for the dead.

- 6 **Ka huri ki te Tai Rāwhiti:** translated, 'I turn to the East Coast' to where the sun rises first in New Zealand. This is great use of imagery, where the composer compares the sun's ray to the great visions and aspirations of Te Puea Herangi for her people. Also the composer is a descendant of tribes from the East Coast and links the Tainui tribe to the East Coast through the intermarriage of Māhinārangi (East Coast) and Tūrongo (Tainui).
- 8 **Te Puea:** Te Puea Te Kirihaehae Herangi also known as Princess Te Puea was the granddaughter of the first Māori king Pōtatau Te Wherowhero. She was renowned for her work with her Waikato people, the establishment of the Tūrangawaewae marae and the 'driving force' behind the Kīngitanga.
- 10 **Māi Tongariro ki te puaha:** refers to the flow of the Waikato river from its origins of Mount Tongariro to Port Waikato where the river flows into the Tasman sea.
- 11 **Ngā roimata māi āku tupuna:** translated 'the tears from my ancestors'. Use of imagery where the flow of the Waikato river is likened to the tears that are shed for the passing of many ancestors.

5.41 Ko Taku Taumata

This Māori lyrics of this waiata-kōpae-pūoro was written by Alice Turuhira Whauwhau, a kuia⁶² of Adam Whauwhau, and kaumatua from Tauwhare Marae in the Ngāti Hauā territory around the 1920's. The music was arranged by Adam Whauwhau, a well-known composer, musician and recording artist. Ko Taku Taumata was recorded on 'Tui' label (Rotorua) and released in 2001 on the album "He Hua O Roto." After recording this waiata in 2001, Te Kura Kaupapa o Toku Mapihi Maurea performed this waiata as a whakaeke at the Hauraki Cultural Festival in 2003 followed by Te Kapa Haka o Tihipuke who performed this waiata also as a whakaeke in 2008. This waiata has also been performed by the composers family, Te whanau-ā-Whauwhau at special occasions.

Line	Māori Lyrics	English Translation
1	Ko te manuka i titi ai ki te whenua	As the challenge descends across the land,
2	Kia tohua mā wai tēnei mea te Kīngitanga	Who will bring the Kingitanga
3	E kawē kia anga whakamua	Forth into the future?
4	I whakapae ko ngā iwi katoa	Tis the responsibility of all tribes
5	Putā noa i a Aotearoa	Throughout Aotearoa
6	Whaiatia tonutia te ia o Waikato awa	Likened to the flow of the Waikato river to reach
7	Kia tae atu rā ki te taumata	the summit!
8	Taku taumata ko runga	My summit is that up high,
9	Ko Ruapehu e titiro ki te ao	Like Mt Ruapehu who sees the world,
10	Ka rere mai i Pirongia maunga	I fly from Pirongia mountain
11	Kei tua iti atu	And beyond,
12	Ko Arekahanara tōna haona kaha	As Alexandra is my horn of strength,
13	Ko Kemureti tōna oko horoi	Cambridge my wash bowl,
14	Ngāruawāhia, Turangawaewae	Ngaruawahia my footstool, So too is the
15	Nō Te Kīngitanga, Hi, Aue!	Kingitanga, alas!
16	Tū mai e Rata	Stand O Rata,
17	Ki runga i te maunga a ō tūpuna	On the sacred mountain of your ancestors,
18	Ko te mana tangata	The prestige of man,
19	Ko te mana Atua	The glory of god,
20	Whakapaua ngā mahara	Keeper of memories
21	Ki Kāwhia moana	Kāwhia sea,
22	Ki Kāwhia kai, ki Kāwhia tangata	Kāwhia food, Kāwhia people!
23	Auē!	Alas!
24	Ki Te Kauhanganui, Te Paki o Matariki	To Te Kauhanganui, Matariki
25	Ko te tumu tēnei o te kupu kōrero	The pinnacle of speech,
26	Kei ngā tōpito e whā o te motu nei	Of the four corners of the earth,
27	Ko ngā hūmeke	Are my people, shoe-makers,
28	Ko ngā kamura me ngā parakimete	Carpenters and blacksmiths
29	Ko Haua Werewere e ngunguru nei	Tis I, Haua Werewere resounding forth!
30	Au au auē hā!	Yes indeed!

Notes

The Māori lyrics is provided by Adam Whauwhau (personal communication, 2010). The English translation is provided by Donna-lee Ngarangi Katipa (2010). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

⁶² **Kuia:** is an elderly woman or a grandmother.

Line:

- 6 - 7 **Whaiatia tonutia te ia o Waikato kia tae atu rā te taumata:** translated ‘Continue to follow the current of the Waikato river so that you arrive at the pinnacle of the Kīngitanga’. This line gives reference to the origins of the Kīngitanga in seeking a Māori king thus Pōtatau Te Wherowhero from the Waikato region being the ideal candidate.
- 9 **Ruapehu:** Ancestral mountain of the Ngāti Tuwharetoa people situated in the Tongariro National Park. Tongariro mountain is the source of water that forms the Waikato river.
- 10 **Pirongia:** One of the ancestral mountains found in the Waikato region.
- 12 – 15 **Ko Arekahanara tōna haona kaha, ko Kemureti tōna oko horoi Ngāruawāhia, Turangawaewae, nō Te Kīngitanga, Hi, Aue!**
- 16 **Rata:** Kīngi Te Rata, the fourth Māori king (1912 – 1933)
- 21 – 22 **Ki Kāwhia moana, ki Kāwhia kai, ki Kāwhia tangata:** refers to the famous pepeha (tribal saying) from the tribes living in the Kāwhia Harbour and surrounding lands. Translated ‘Kāwhia the sea and harbor, Kāwhia with plentiful food and Kāwhia the people’.
- 23 **Te Kauhanganui, Te Paki o Matariki:** Te Kauhanganui fulfills the role of tribal parliament for Waikato-Tainui and as sole trustee of the Waikato Raupatu Lands Trust, oversees the Trust’s performance in distributing tribal income for tribal advancement (Waikato Raupatu Lands Trust Annual Report, 2010, p. 20). Te Paki o Matariki is translated ‘the fine weather of Matariki’, is the coat of arms of the Kīngitanga.
- 28 **Ko Haua Werewere:** is the founding ancestor of the Ngāti Hauā tribe.

5.42 Te Atairangikaahu

This waiata-kōpae-pūoro was written and composed by Ash Puriri (Ngāti Porou, Ngāti Kahungunu, Ngāti Rongomaiwahine, Ngāpuhi, Ngāti Tūwharetoa) and released on his CD Album ‘Aroha Just One Word Love’ by Jazzy Productions on behalf of Ash Puriri 2007.

The composer remembers the late Te Arikini Te Atairangikaahu as a strong Māori leader, a Waikato descendant, a humble Māori woman, a bridge between all people including Māori. The waiata acknowledges her noble genealogy to the past Māori kings, her unwavering strength in her status as the Māori Queen, her achievements and her love for her Māori people and all people throughout the world.

Line	Māori Lyrics	English Translation
1	Auē!	Alas the sorrow!
2	Ko Te Atairangikaahu, Te Arikini	Te Atairangikaahu, the great chief
3	O ngā iwi Māori nei	Of all our Māori tribes
4	He wahine mataara, he wahine hūmarie	A woman of great strength and humility
5	O ngā mana tapu hoki	Of sacred descent
6	Anei mātou ngā mōrehu e tū nei	Here we stand, the living descendants
7	He reo karanga, o ngā hau e whā	One voice, from the four winds
8	Mauria mai ngā mana, mō tōu aroha	Embrace us with your love
9	Ki tēnei wā, i runga i te aroha	At this time, with your love
10	Ko koe te taumata, o āku rangatira	You were the greatest, of our ancestors
11	Whā-tekau o ngā tau o muri nei	Forty years, you served your people
12	He wahine mataara, he wahine hūmarie	A woman of great strength and humility
13	O ngā mana tapu hoki	Of sacred descent
14	Anei mātou ngā mōrehu e tū nei	Here we stand, the living descendants
15	He reo karanga, o ngā hau e whā	One voice, from the four winds
16	Mauria mai ngā mana, mō tōu aroha	Embrace us with your love
17	Ki tēnei wā, i runga i te aroha	At this time, with your love
18	Kia hikitia te wairua	Lift the spirituality of our people
19	Kia hikitia te oranga	Lift up the well being of our people
20	Kia hikitia tēnei mana	Lift up the pride of our people
21	Kia hikitia tēnei taonga	Lift up this treasure of our people
22	Ko Tainui te waka	Tainui, indeed your sacred canoe
23	Ko Taupiri te maunga	Taupiri, indeed your sacred mountain
24	Ko Waikato te awa	Waikato, indeed your river
25	He piko, he taniwha	At every bend of the river there is a guardian

Notes

The Māori lyrics and English translation is provided by Ashley Puriri (personal communication, 2010). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 3 **He wahine mataara, he wahine hūmarie:** translated as ‘A woman of great strength and humility’. The composer describes the Māori queen, Te Arikinui Te Atairangikaahu and recalls her special attributes.
- 5 **Mōrehu:** word for ‘survivor’. In the context of this song the living descendants of today are regarded as the survivors or the next generation of the Māori people.
- 6 **O ngā hau e whā:** is an ‘archaic expression’ to acknowledge all people from the four winds, the north, east, south and west.
- 9 **Ko koe te taumata o āku rangatira:** translated as ‘you were the greatest of our ancestors’. The composer acknowledges Te Arikinui Te Atairangikaahu as one of the great leaders of her time, serving the people as the Māori queen for the past forty years.
- 21 – 24 **Ko Tainui te waka, ko Taupiri te maunga, ko Waikato te awa, he piko he taniwhā:** this is a famous pepeha (tribal saying) from Waikato translated as ‘Tainui is the ancestral canoe, Taupiri is the sacred mountain, Waikato is the everflowing river, around every bend of the river is a chief and a guardian.’ This identifies Te Arikinui Te Atairangikaahu tribal affiliation.

5.43 Te Arikinui

The Māori lyrics was composed by Tīmoti Kāretu (Ngāi Tūhoe, Ngāti Kahungunu) and adapted from the waiata-ā-ringa ‘Rā ō rongo (1992). The music for tenor, strings and percussion was arranged by Te Ahukaramū Charles Royal (Ngāti Raukawa, Ngāti Toa Rangatira). This is a fine example of Māori and Western music fused together. The waiata and pūoro is dedicated to the memory of the Late Te Arikinui Te Atairangikaahu.

Line	Māori Lyrics	English Translation
1	Rā ō rongo, e hine, te hau nei	Your name is known far and wide
2	Wharau ana i te hukatai, i te romawai	Carried out by the froth of the oceans
3	Hīkaweana e te kōkōuri, e te kōkōtea	and the currents of the river
4	Nei rā a Kōpū te whetū rere ata,	Venus, the morning star
5	a Meremere te whetū tū ahiahi	and Venus the evening star
6	Ka rere i te pae	Rise above the horizon
7	Kōramuramu mai ana	To twinkle in the zenith
8	I te kōmata o te rangi	Never to be eclipsed
9	Ko te taumata rā tērā, e hine.	That is you, my noble lady
10	Nohoia nei e koe	Remain seated on high
11	E te tangata kōrero whenua	Oh famous one spoken throughout the land
12	Te ahurewa o te tapu	Remain on the sacred throne
13	E te mounga a te iwi	Oh treasure of the people
14	Kei taku ariki Te Atairangikāhu	My lady of noble descent Te Atairangikaahu
15	Ka mihi rā	I acknowledge you

Notes

The Māori lyrics and English translation is provided by Te Ahukaramū Charles Royal (personal communication, 2010). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 1 **E hine:** Usually to address a young girl, in this case the composer uses ‘e hine’ as a term of endearment towards Te Arikinui Te Atairangikaahu.
- 4-5 **Kōpū and Meremere:** Venus the morning and evening star. The composer uses the stars in a symbolic expression towards Te Arikinui.
- 12 **Te ahurewa o te tapu:** The sacred throne of the monarch. The throne is used on the day of the crowning of all the Kings and Te Arikinui.
- 13 **E te mounga a te iwi:** Oh treasure of the people. (similar to other words taonga, kahurangi) This statement acknowledges Te Arikinui’s status as the Māori queen, a mother and wife, a grandmother, a Patron for Te Matatini (kapa haka) and the Kohanga-reo movement. A very special noble lady.

5.44 Nei Rā Te Maioha

This waiata was composed by Donna-Lee Ngāringi Katipa. The composer has used famous tongi (proverbs) of King Tāwhiao, to inspire the people to live by the principles, beliefs and practices handed down by the ancestors and Māori leaders.

Line	Māori Lyrics	English Translation
1	E noho ana i te ranga māheuheu	Here I sit, in a state of confusion
2	Ka titiro whakarunga ki te rangi e	And look heavenwards
3	Kei whea mai taku Ariki Tapairu?	In search of my noble queen
4	Hei whakatau i te awa kōrehurehu	Who calms the restless river
5	Mō te hunga tamariki mokopuna e	For her treasured mokopuna
6	Me he ua ki te rangi	As the rain falls from the heavens
7	Ko te ua i ngaku kamo	So flow the tears from my eyes
8	Ki te rirohanga atu	At her passing and that of my elders
9	O te puna mātauranga	Learned in the ways of the past
10	O te ao Māori e!	Ways of true Māoridom
11	Ka hoki noa au ki taku kōpa whare	I return to my origins
12	Papaki kau ana ki te tūākiri	And, in vain I search for answers
13	Me pēwhea kē hoki e ora tonu ai	How can the treasured gifts of my ancestors
14	Ngā tāonga tuku iho a ngaku tūpuna?	Find value and be sustained?
15	Ahakoā tāmia, tūkinotia iho tātou	Despite the repression and abuse to Māori
16	E ngā ture, e ngā Kāwanatanga	By law and governments throughout time
17	Kōtahi tonu te whāinga o ngaku mātua	Our ancestors clung to one endeavour
18	Ko te mana Māori motuhake kia mau!	To restore and retain sovereignty!
19	Nā roto mai i ngēnei āhuatanga	It is because of such aspects that the
20	Ka whānau mai ko te Kīngitanga rā	Kīngitanga came into being
21	Hei tāwharau i te iwi, hei whakakōtahi	As a form of protection and uniting people
22	Ko tā Tāwhiao	For it was King Tāwhiao who said,
23	‘Kaua tātou e pokea	‘Let us not be avaricious
24	kaua tātou e rēwenatia	Let us not be vengeful
25	Koia hoki te tūturutanga i heke iho nei	For these are the instructions handed down
26	Koia hoki te tapu	These are the characteristics
27	I ngohe ai ngā mea nanakia	That attract the crafty
28	I rarata ai ngā mea matakana’	And bring the distrustful together’
29	Nei rā te maioha ki te mātātahi	To the younger generation, I implore you
30	Nei tonu tātou kei te ao o taukume	Although we still live in a world of dissention
31	Kei te ao i whakatapua e Ngāi Kiritea	In a world dictated by the Pākehā
32	Tirohia atu, kua puta kē te ihu o te Māori	Just look at what we Māori have achieved!
33	Ara kē hoki ngā whakareretanga iho	The gifts bequeath to us from our elders
34	O te hunga i pūkengatia nei	The Knowledgeable, the skilled
35	Ko te Kōhanga Reo, kia mau!	The Kohanga Reo, sustain
36	Ko te Kura Kaupapa Māori, kia mau!	Kura Kaupapa Māori, sustain
37	Ngā whare kōrero Māori katoa o te motu	All Māori Institutions established in N.Z
38	Kia mau!	Sustain
39	Kua whai kiko hoki te tongi nei	Celebrate all, it brings justice to the saying,
40	‘I riro whenua atu, me hoki whenua mai	‘As land was taken, land should be returned
41	Ko te moni hei utu i te hara’	Money is the payment for the crime’
42	Tēra te haeata hāpai ana mai	As the sun rises in the horizon
43	Ko te rā o te atatū hou	A new day is dawning
44	Ahakoā tēna e ngaku rangatira	However, my esteem people
45	Me whai tikanga i ngā kupu whakamiha	Find solitude in the words
46	I ngā hāpenupenu o ngā tūpuna	And passed deeds of our ancestors
47	Kei roto kē ko ngā whakatau iho ana	For they have set the law and led by example
48	Hei aha rā?	For what?
49	Hei whai oranga mō te iwi Māori	For salvation, yes indeed
50	Kei kuru pounamu mō te whakatipuranga	But more importantly, for youth to realize
51	Mō ngā mokopuna hoki rā e!	Its value and to bequeath yet again to their heirs!
52	Tau ana te ihi, te wehi	Māori aspirations are met
53	Te mana motuhake	Māori autonomy is realized
54	Nei rā te maioha – aue hī!	To the young generation, I implore, take heed

Notes

The Māori lyrics and English translation is provided by Donna-Lee Ngaringi Katipa (personal communication, 2010). Further research information is provided by the researcher Te Manaaroha Rollo (2010).

Line:

- 1 **E noho ana i te ranga maheuheu:** Here I sit, in a state of confusion. This phrase is similar to that used by Pōtatau Te Wherowhero in his waiata of the same title. The translation in Ngā Mōteatea Part Two (Ngata, 1961), ‘here I sit, with heaped-up thoughts.
- 3 **Kei whea mai taku Ariki tapairu?:** In search of my noble queen. Where is my noble queen? The phrase Ariki tapairu refers to woman of high rank, a chieftainess.
- 6 – 7 **Me he ua ki te rangi, ko te ua i ngaku kamo:** ‘As the rain falls from the heavens, so flow the tears from my eyes.’ The use of imagery in waiata composition comparing the rain to the human tears in grieving for the dead. The composer refers to the passing of the late Te Arikiniui Te Atairangaahu and all her ancestors and supporters of the Kīngitanga.
- 16 **Kāwanatanga:** refers to the New Zealand government.
- 18 **Ko te mana Māori motuhake:** translated as sovereignty, self governance and Māori autonomy.
- 22 **Tāwhiao:** refers to the second Māori king, Kīngi Tāwhiao (1860 – 1894).
- 22 – 28 **Ko tā Tāwhiao, ‘Kaua e pokea, kaua tātou e rēwenatia, koia hoki te tūturutanga i heke mai iho nei, koia hoki te tapu i ngohe as ngā mea nanakia, i rarata ai ngea matakana’:** translated ‘For it was King Tāwhiao who said, let us not be avaricious, let us not be vengeful. For these are the instructions handed down. These are the characteristics that attract the crafty and bring the distrustful together.’ Kīngi Tāwhiao is renowned for his many tongi (proverbial sayings) that are cherished today by his descendants.
- 29 **Maioha:** refers to ‘words of encouragement.’
Mātatahi: refers to teenage, age of puberty and in the context of this song the youth or yopunger generation.
- 31 **Ngāi Kiritea:** refers to the ‘light skinned people’, and in the context of this song, the European people or Pākehā.
- 35 **Kohanga Reo:** Language Nest refers to Young children’s learning institutions throughout New Zealand that teaches totally in Te Reo Māori (The Māori language).
- 36 **Kura Kaupapa Māori:** Total immersion schools throughout New Zealand that teaches children from Primary to Intermediate totally in Te Reo Māori (The Māori language).
- 39 – 41 **Kua whai kiko hoki te tongi nei, ‘I riro whenua atu, me hoki whenua mai, ko te moni hei utu i te hara’.** Translated ‘Celebrate all, it brings justice to the proverb, As land was taken, land should be returned and money is the payment for the crime’. This is another famous tongi of Kīngi Tāwhiao which addresses the injustices of the invading colonialists to cease the crimes to Māori, return all tribal lands back to the people and to compensate the injustices with money.

5.45 Te Mauri O Te Motu

This waiata was found in the book *He Puna Waiata - He Puna Haka* (Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). The waiata was composed by Tīmoti Kāretu to acknowledge Te Arikiniui Te Atairangikaahu on her 40th year as the Paramount Chief and head of the Kīngitanga. It was performed by Te Whare Wānanga o Waikato as a whakaeke at the Tainui Waka Regional competitions held at Mystery Creek in 2006.

Line	Māori Lyrics	English Translation
1	Tū ana au i te pūwaha o Waikato	I stand at the mouth of the Waikato river
2	Titiro tonu au ko Taupiri	Casting my gaze towards Taupiri mountain
3	Ko koe, e Rangi kei taku Ariki	To you, my noble lady
4	Te Atairangikaahu	Te Atairangikaahu
5	Te mauri o te motu, he tipua, he taniwha	Descendant of all tribes throughout the land
6	Nā tō tipuna, nā Kīngi Tāwhiao te kōrero	It was your ancestor King Tāwhiao who said
7	‘Kei te haere mai te wā	‘The time is coming
8	Kua puta mai i taku pito	When from my loins
9	He wahine, he urukehu	A woman of fair complexion will come
10	Māna e whakatutuki tēnei oranga’	She will pave the way to the fulfillment
11	Ko koe rā tēnā, kei taku Ariki	Of this recovery, that woman is you
12	Te whakamaieatanga o aua kupu rā	Fulfilling his prophetic words
13	Kia tāu i kī ai, ki tāu e mahi nei	In what you say and in what you do
14	Hei whakamihatanga	Thereby earning the admiration
15	Mā te mātinitini, mā te hākerekere	Of the many, many people
16	Taiāwhio o te motu, taiāwhio o te ao	Both at home and abroad
17	Kainamu ana rā	Drawing near
18	Ki te ngahurutanga tuawhā o te tau	Is the fortieth anniversary
19	Tōu whakawahitanga	Of your crowning
20	Ki te kupu tapu a Te Atua	With the sacred word of God
21	Tōu whakanohotanga	Of your being seated
22	E ngā rangatira o te motu	By all the chiefs of the country
23	Ki te ahurewa tapu e noho nei koe	On the sacred throne that you occupy
24	Hei aha rā? Hei aha rā?	For what purpose? For what reason?
25	Hei teo here waka	As a focal gathering point
26	Hei teo taparenga tangata	For the tribes and the people at large
27	Ko tō Te Ariki Tapairu tūranga tēnā	The role of paramount chiefs
28	Ko te nako, ko te kohae o te ngākau	It is our heart-felt and sincere desire
29	Kia noho tonu koe hei whakakiteweka	That you continue to inspire and encourage
30	He whakatītina i ahau	And encourage me
31	I Te Whare Wānanga o Waikato	Te Whare Wānanga o Waikato
32	Kia ū ki te pai, kia ū ki te pono	To cleave to which is good and honest
33	Kia marae ki te tangata	To be generous and hospitable to people
34	Kia pikitia te maunga o te mātauranga	To climb the mountain of knowledge
35	Kia eke ai ki tōna tāpuhipuhi	And eventually reach the summit
36	Hei reira ahau ka mōhio kua eke	To know that success is mine
37	Kua eke panuku, kua eke Tangaroa	Success well and truly earned
38	Haramai te toki,	And so with these sentiments
39	Haumi e! Hui e! Tāiki e!	I hereby conclude!

Notes

The Māori lyrics and English translation is provided by Tīmoti Kāretu (He Puna Waiata - He Puna Haka, Te Whare Wānanga o Waikato, 2010). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

- 3 **Ko koe e Rangī, kei taku Ariki:** You, Rangī, my noble one. This refers to the Māori Queen Te Arikinui Te Atairangikaahu. Rangī is a term for endearment to a noble subject.
- 6 - 10 **Nā tō tipuna, nā Kīngi Tāwhiao te kōrero, ‘Kei te haere mai te wā, kua puta mai i taku pito, he wahine, he urukehu, māna e whakatutuki tēnei oranga’:** This is a prophecy by Kīngi Tāwhiao that a female leader will be crowned, that being Te Arikinui Te Atairangikaahu. Kīngi Tāwhiao was known as a Māori prophet, a leader, the second Māori king.
- 20 **Ki te kupu tapu a Te Atua:** ‘With the sacred Word of God,’ refers to the Holy Bible that is placed on Te Arikinui Te Atairangikaahu during her crowning as Māori Queen. A tradition used at the crowning of all the Māori kings at their Coronation.
- 31 **Te Whare Wānanga o Waikato:** refers to the University of Waikato in Hamilton.

5.46 Kotahi Rau E Rima Tekau Ngā Tau

This haka taparahi was composed by a group of unknown composers for the Ngāruawāhia High School kapa haka group and performed in 2008. The haka taparahi is a celebration of the 150th Anniversary of the Kīngitanga and acknowledges the past Māori kings and the Māori queen. In 1858, many Māori leaders met at Ngāruawāhia to decide the first Māori king which was bestowed upon Pōtatau Te Wherowhero. The message of the haka taparahi is to move forward in unity, one of the important aims of the Kīngitanga. The haka taparahi was performed by Te Wharekura o Rakaumanga, winners of the 2009 Primary School National competitions held in Te Tai Rāwhiti.

Line	Māori Lyrics	English Translation
	Kaitātaki	Leader
1	“E Whero, ko te kupu a Te Motu,	“ Whero, the message of the land is
2	ko koe hei Kīngi, ko koe hei Kīngi,	You are to be king, you are to be king
3	ko koe hei Kīngi”.	You are to be king”
4	Nō te tau kotahi mano e waru rau	In the year
5	Rima tekau mā waru te tau	1858
6	I kotahi ai ngā mana o te motu	Many leaders met together as one
7	I Ngāruawāhia.	At Ngāruawāhia
	Rōpū	Group
8	He taniwha parekura	An avenger of wrongdoing
9	He tupua tātai whakaheke i kōkiri ai	A godlike figure from a noble genealogy
10	E ngā pane raukura o te motu	The many leaders throughout the land
11	He Kīngi, he Kīngi	Initiated a king, a king
12	Mō te iwi Māori e	For the Māori people
	Kaitātaki	Leader
13	Nō mai anō tēnei tikanga?	Is this practice from former times? Conditions
14	Ko te āhua o te mātāmuri.	from latter days.
	Rōpū	Group
15	Tēna ki tōna, rangatiratanga	That being his chieftainship
16	Mana whenua, mana moana	Authority over land, sea
17	Ki tōna mana-ā-iwi e	And his people
	Kaitātaki	Leader
18	Pātuki tahi te manawa o te iwi Māori	The heart of the Māori people beat as one
19	Kia kotahi	To unite
	Rōpū	Group
20	Nā Tauiwī, nā te Kaawana i pērā ai	Like the foreigner and the Governor
21	Whakaheke te tupu rangatira	Leaders are created
22	Whakaiti te tū rangatira	To be little the Māori leaders already established
23	A ha ha!	
	Kaitātaki	Leader
24	He aha te ara	So what
25	Hei taka mō te iwi Māori?	Direction will the Māori people take?
26	Whakakotahi!	Let us unite as one
	Rōpū	Group
27	Kia pūru i te toto!	Retain Māori relationship
28	Kia pupuru i te mana whenua!	Retain authority over land
	Kaitātaki	Leader
29	Whakakotahi!	Let us unite as one!
	Rōpū	Group
30	Kia pupuru i ngā tikanga tuku iho	Retain customs and traditions handed down
31	A ha haa!	Yes Indeed

	Kaitātaki	Leader
32	E tū e Matu	Stand up Matu
33	Ahakoā te nui huri atu ki te hāmarietanga	Though the majority seek salvation elsewhere
34	Mahue iho nei he iti, ko koe kei roto	Some have remained and you are one of them
	Rōpū	Group
35	Ko te Atua tō piringa ka puta, ka ora nā!	God is your refuge and you will overcome
	Kaitātaki	Leader
36	E tū Mahuta, me te whakahau ki tō iwi	Stand up Mahuta, and inspire your people
	Rōpū	Group
37	Haere e pā me ō taaonga katoa	Go sir with all your treasures
38	Māku taku huarahi	I will make my way
39	E kimi ki te Kaunihera Ture	To negotiate with the Law Council
40	E kore e tutuki e	Which will never eventuate
	Kaitātaki	Leader
41	E tū e Rata te pou o Waikato	Stand up Rata the noble pillar of Waikato
42	Whakamau te titiro ki moana nui	And fasten your attention to the great ocean
	Rōpū	Group
43	Whanatū e koro ki te aroaro o Hōri	Continue on sir, go before Hori
44	He rokohanga mō ngā Ariki	A descendant of the monarch
45	Ko tōna iwi, ko tō iwi	His people and your people
46	kotahi i roto i te whare kaupapa	Share the same concerns in house
47	A ha hā!	Yes indeed!
	Kaitātaki	Leader
48	E tū Korokī	Stand up Korokī
49	Mā te mārire e tōia mai te tangata	By deliberation will the people
	Rōpū	Group
50	Taiāwhio i te motu, he whakapiri mai.	Throughout the country be drawn together
51	He Kāwana, he Pirimia, he Tianara	A Governor, a Prime Minister, a Governor
52	Kuini Irihaapeti	General, Queen Elizabeth
53	Nāna i takahi mai te pae	He/ she will trample the sacred ground
54	ki Tūrangawaewae	At Tūrangawaewae
	Kaitātaki	Leader
55	E tū e Ata, hoka i te rangi hei korowai	Stand up Te Ata, and soar from the heavens
56	Mō te kotahitanga	As a cloak and advocate for unity
	Rōpū	Group
57	Tērā ngā manu raukura	Those leaders
58	O Te Moana-nui-a-Kiwa puta atu ki te ao	From the Pacific will appear throughout the
59	Nāna i tūtaki, i kōrero, i manāki e	World, She met, spoke and hosted
	Kaitātaki	Leader
60	Ka tahuri mai	Lets return
61	Ki te tau rua mano mā iwa	To the year 2009
62	He aha koia ngā mātāpono o te kaupapa	Indeed what is the purpose of the struggle
63	Whakakotahi!	Lets us unite as one
	Rōpū	Group
64	Whakakotahi!	Let us unite as one
65	Kotahi anō te waka, kotahi anō te iwi!	One canoe, one people
66	Hoea te waka ki tōna urunga	Paddle the canoe ashore
67	Hoea te waka ki tōna taunga	Paddle the canoe to its resting place
68	Tātou katoa ki te hoe	Let us all take up the oar
69	Kōkiri!	Charge forward!

Notes

The Māori lyrics is provided by Matehaere Clark (personal communication, 2010). The English translation and further research information is by Te Manaaroaha Rollo (2010).

Line:

- 1 **Whero:** is the abbreviated term for the first Māori king, Pōtatau Te Wherowhero (1858 - 1860)
- 4 – 5 **Nō te tau kotahi mano e waru rau, rima tekau mā waru te tau:** refers to the year 1858 when many chiefs gathered at Ngāruawāhia to crown Pōtatau Te Wherowhero as the first Māori king.
- 8 **He taniwha parekura:** refers to Pōtatau Te Wherowhero who was to avenge all the injustices of the Colonialists, the Pākehā as the head of the Kīngitanga. An avenger of ‘wrong doing.’
- 15 – 17 **Tēna ki tōna rangatiratanga, mana whenua, mana moana ki tōna Mana-ā-iwi e:** refers to Pōtatau Te Wherowhero being given authority as the Māori king to ensure sovereignty over tribal lands, waterways and tribal autonomy.
- 18 - 19 **Pātuki tahi te Manawa o te iwi Māori kia kotahi:** ‘the heart of the Māori people beat as one to unite,’ one of the main aims of the Kīngitanga was to unite the Māori people in times of oppression. Unity is strength.
- 22 **Whakaiti te tū rangatira:** ‘to be little the Māori leaders already established,’ this refers to the Colonialists, the Crown, the Pākehā authority not acknowledging Māori governance and leadership but over throwing Māori leadership who will be governed under the authority of Queen Victoria, the Crown and the colonialists.
- 26 – 28 **Whakakotahi kia pūru i te toto, kia pupuru i te mana whenua:** Let us unite as one to retain Māori relationship and retain authority over land. These are the aims and objectives of the Kīngitanga.
- 32 **Matu:** is the known name for Kīngi Tāwhiao, the second Māori king (1860 – 1894)
- 36 **Mahuta:** refers to Kīngi Mahuta, the third Māori king (1894 – 1912).
- 41 **Rata:** refers to Kīngi Te Rata, the fourth Māori king (1912 – 1933).
- 43 **Hori:** refers to King George of England whom King Te Rata visited in England to discuss issues concerning the Crown and Māori. However nothing eventuated from the visit as King George refused to meet with him.
- 48 **Koroki:** the fifth Māori king (1933 - 1966).
- 55 **E Ata:** refers to the Māori queen, Te Arikinui Te Atairangikaahu (1966 – 2006).

5.47 Te Kīngitanga

This waiata was composed by Ngāpo and Pimia Wehi. The waiata was performed as a whakaeke by Te Wakahuia Kapa Haka group at the Aotearoa Traditional Māori Performing Arts Festival in 2000. The waiata gives a historical account of the Kīngitanga and acknowledges the current Māori monarch, Te Arikinui Te Atairangikaahu.

Line	Māori Lyrics	English Translation
	Kaikōrero	Speaker
1	Ka pātai a Kuini Wikitoria o Ingarangi	Queen Victoria of England asked
2	Ki a Kāwana Kerei	Governor Grey
3	Ko wai te tangata i Aotearoa	Who was the important person in New Zealand
4	Inā tōna mana, ko tana whakautu	Who held authority, his reply was
	Te Roopu	The Group
5	Ko Te Wherowhero	Te Wherowhero
	Kaikōrero	Speaker
6	Ka whakaritea he tira ka haere	A group prepared to go
7	Ki mua i te aroaro o Te Wherowhero	Before Te Wherowhero
8	Ka kī atu ki a ia	And spoke to him
9	Kei te pirangi mātou	We request
10	Kia tū mai koe hei Kīngi	That you stand as king
11	Ko tana whakahoki	His reply was
	Te Roopu	The Group
12	Rukea ngā iwi o waho	Search amongst other tribes
	Kaikōrero	Speaker
13	Kā kapia te motu	The country decided
14	Ka pātaihia ko ngā iwi o te motu	The tribes throughout the country discussed
15	Ka hoki anō ki mua	And again returned
16	I te aroaro o Te Wherowhero	In front of Te Wherowhero
17	Ka kī atu ki a ia,	And spoke to him
18	Ko koe rā hei Kīngi	You should be king
19	Ko tana whakahoki	His final reply was
	Te Roopu	The Group
20	Āe!	I accept!
	Kaiwaiata	Soloist
21	Kei te hoki ngā mahara	Memories return
22	Ki ngā rā o mua o āku tīpuna	To ancient times of my ancestors
23	Ki a Pōtatau, ki a Tāwhiao	To Pōtatau, to Tāwhiao
24	Ki a Mahuta ki a Te Rata	To Mahuta, to Te Rata
25	Me taku matua a Korokī	And my noble Korokī
	Waiata	Song
26	Tū ake Pōtatau te kīngi tuatahi	Be upstanding Pōtatau the first king
27	Tū ake Tāwhiao te kīngi tuarua	Be upstanding Tāwhiao the second king
28	Tū ake Mahuta te kīngi tuatoru	Be upstanding Mahuta the third king
29	Tū ake Te Rata te kīngi tuawhā	Be upstanding Te Rata the fourth king
30	Mahuta, Te Rata, Korokī	Mahuta, Te Rata and Korokī
31	Nō te matenga o Kīngi Korokī	From the death of King Korokī
32	Nō te matenga o Kīngi Korokī	From the passing of King Korokī
33	I tae ake ngā iwi katoa	The people arrived
34	Ki te whakanui i tēnei Ariki	To pay homage to this noble king
35	I tae ake ngā iwi katoa	The tribes gathered
36	Ki te whakanui i tēnei Ariki	To salute this noble king

37	Kātahi ka wānangatia	Then discussions took place
38	Mehemea ka tū tonu	If the Kīngitanga of Waikato
39	Te Kīngitanga o Waikato, ka noho puku	Was to continue, lets discuss
40	Ka tū mai ko Te Aitanga-ā-Māhaki	Te Aitanga-ā-Mahaki
41	Ngāti Porou, Whakatōhea	Ngāti Porou, Whakatōhea
42	Ngāti Kahungunu ki Heretaunga	And Ngāti Kahungunu ki Heretaunga
43	I tautoko ngā iwi e	Confirmed support for the people
44	Te Arikinui, Te Atairangi	Oh noble lady, Te Atairangikaahu
45	Te Tapairū o Tainui waka	The noble lady of Tainui descent
46	Ka noho mai rā ko koe Te Arikinui	You will concede as the noble Māori queen
48	Ko Pōtatau, Ko Tāwhiao, Ko Mahuta	Pōtatau, Tāwhiao, Mahuta
49	Ko Te Rata, Korokī	Te Rata, Korokī
50	Ka noho mai rā ko koe te Ariki nui	You will concede as the noble Māori queen
51	Ko koe hoki te kaiaranga tāngata	You are the inspiration for the people
52	Te tirohanga a te motu	The admiration of the whole country
53	Mai i te matenga o Kīngi Korokī	Since the death of King Korokī
54	Mai i te matenga o Kīngi Korokī	Since the passing of King Korokī
55	Tū mai rā ko te uri o ngā waka	You are the descendant of the canoes
56	Te mokopuna a te motu	The noble grandchild of the country
57	Tū ake rā koe i runga i tō waka	Be upstanding within your ancestral canoe
58	Te pitau whakarei o Tainui waka	The precious jewel of the Tainui canoe
59	Tū mai rā ko te uri o ngā waka	You are the descendant of the canoes
60	Te mokopuna a te motu	The noble grandchild of the country
61	Tū ake rā koe i runga i tō waka	Be upstanding within your ancestral canoe
62	Te pitau whakarei o Tainui waka	The precious jewel of the Tainui canoe

Notes

The Māori lyrics was transcribed from the DVD Te Wakahuia performing at the Aotearoa Traditional Māori Performing Arts Festival in 2000. The English translation and further research information is provided by Te Manaaroa Rollo (2010).

Line:

- 5 **Te Wherowhero:** refers to the first Māori king, Pōtatau Te Wherowhero (1858 – 1860).
- 6 **He tira:** refers to a travelling party of Māori chiefs that went to visit Te Wherowhero at Mangere to nominate that he be the Māori king. The ‘Tira’ included Hoani Papita, Te Paewaa and Porokoru (Te Kotahi Rau e Rima Tekau Tau o Te Kīngitanga, 1858 – 2008).
- 12 **Rukea ngā iwi o waho:** a famous saying of Te Wherowhero to seek a Māori king amongst other tribes throughout Aotearoa than within Waikato/ Tainui regions.
- 40 **Te Aitanga-ā-Mahaki:** one of the first supporting tribes of the Kīngitanga.
- 41 **Ngāti Porou, Whakatōhea:** two of the first supporting tribes of the Kīngitanga.
- 42 **Ngāti Kahungunu ki Heretaunga:** one of the first supporting tribes of the Kīngitanga.
- 48 – 49 **Pōtatau, Tāwhiao, Mahuta, Te Rata, Korokī:** the five Māori kings.
- 50 **Te Ariki nui:** refers to the Māori queen Te Arikinui Te Atairangikaahu.
- 58/62 **Te Pitau whakarei:** refers to something precious and in this case refers The Māori queen Te Arikinui Te Atairangikaahu.

5.48 Te Kirikawa

This haka taparahi was composed Hēmi Walker (Ngāti Porou, Te Whakatohea, Te Whānau-ā-Apanui) and performed by Mangakotukutuku/ Marawaatea kapa haka group at the Hauraki Cultural Festival, Waihī in 2010.

Line	Māori Lyrics	English Translation
	Kaitātaki	Leader
1	Torona tītaha	Thrust your hands to the side
2	Nāhau rā te kohake	It was you wise man
3	I whiua reretia	Who offered to the nation
4	I te kupu ki te iwi	Your speech of acceptance
5	Nāhau rā i hautū te hokowhitu	But it was you who gathered the great army
6	A Tūmatauenga e	Of Tūmatauenga
	Rōpū	Group
7	Pakuriha te panuku o pakepaketai	Only small was the enemy you encountered
8	Mōwhakiwhaki te motu o mangainga	They shattered to the strike of your ancestral
9	Kōwhanga te kōhiti o Kurumetometo e	blade, The men of no reason, over castereed by
10	I a ha hā!	your strength, Yes indeed
	Kaitātaki	Leader
11	Tāheke hukahuka te hokihoki	In a cold descend you shall return
12	Kia rukuruku i te rokiroki o kikokiko e	To the uttermost depths of your thoughts
	Rōpū	Group
13	Rūia taitea, tū taikākā	Strip away those that do not matter
14	Mātaitia kia tū ko taikākā	Importance shall remain
15	Kia tao ko tūhekeheke e	Examine will you stand or will you fall
	Kaitātaki	Leader
16	Aupiki ki tikitiki o te tihi	Now ascend you shall to the highest peak
17	Ukiuki te ngunguru o maiangi e	The breeze of time dampens your thoughts
	Rōpū	Group
18	He kirikawa ki te riri	You were a warrior
19	He kiritāwara ki te riri	You were feared by all
20	He kiri aumiri ki te nguha	Twas you who sent shiver down many spines
21	He kurukuruwhatu kamo haehae	But now curled you are, with scarred eyes
22	Tē minamina hiahia a ika-ā-Whiro e	Unable to address the needs of all noble ones
	Kaitātaki	Leader
23	Whiritoi a hekenga mangainga	But binded you are by your ancestors
24	Tirohia, Tirohia	Search we did
	Rōpū	Group
25	Te kahunga āriki	The dens of chiefs
	Kaitātaki	Leader
26	Tirohia, Tirohia	Search we did
	Rōpū	Group
27	Ngā puna pungarungaru	The sacred pool of harmony and peace
	Kaitātaki	Leader
28	Tirohia, Tirohia	Search we did
	Rōpū	Group
29	Te whenua tūreikura	The oasis
30	Te whenua taniwhā	The land of Gods
31	Ka ao, kao, ka awatea	Rise did the sun, to a new beginning
32	Huakina ngā tatau o te ao	Open did the doors to the light and dark
33	Ngā tatau o te pō e	Twas you who was summoned in our time of
34	Hī!	need. Yes Indeed!

Notes

The Māori lyrics and English translation is provided by Hēmi Walker (personal communication, 2010). Further research information is provided by the researcher Te Manaaroa Rollo (2010).

Line:

- 2 **Kohake:** refers to an old man, a male elder but in the context of this haka Taparahi, it refers to Pōtatau Te Wherowhero as a wise man in his rights.
- 5-6 **Nāhau rā I hautū te hokowhitu a Tūmatauenga:** before Pōtatau Te Wherowhero was crowned the first Māori king, he was feared as a leader of a War party and known for his bravery as a warrior.
- 16 **Aupiki ki tikitiki o te tihi:** translated as now ascend you to the highest peak, referring to accept the throne as the first Māori king that has been bestowed upon him by the people.
- 18 **Kirikawa:** an ancient term referring to a brave and ruthless warrior.
- 24 **Tirohia, Tirohia:** keep searching and searching. Many Māori chiefs who supported the establishment of the Kīngitanga spent many days in searching for an appropriate Māori king which led to Pōtatau Te Wherowhero in accepting the position.
- 30 **Te whenua taniwhā:** the land of Gods also refers to chiefs and leaders of Māori tribes throughout Aotearoa. In search for a Māori king, many well-known chiefs were approached but declined the position. After many refusals, Pōtatau Te Wherowhero finally accepted.
- 31-33 **Ka ao, ka ao, ka awatea. Huakina ngā tatau o te ao, ngā tatau o te pō:** After accepting the position as the first Māori king, Pōtatau Te Wherowhero gave birth to the Kīngitanga movement. This opened the doors for Māori to defend their land, unite the people and to retain autonomy.

5.49 Te Atairangikaahu

This waiata was composed by Charles and Hēmi Matua (Te Arawa, Ngāti Tūwharetoa). A waiata tangi a lament for Te Arikinui Te Atairangikaahu.

The song was performed on Māori Television, Whare Pūoro in 2009.

Line	Māori Lyrics	English Translation
1	E rere te awa	Flow onwards oh river of Waikato
2	Tūmanako e rere	Travel onwards oh Tumanako waka
3	Ka tangi hotuhotu	I am grief stricken
4	Maringi mai rā	Tears flow
5	Auē Te Ariki, te Ariki taprairū	For Te Arikinui Te Atairangikaahu noble one
6	Moe mai rā ki te uma o Taupiri	Rest in peace in the bossom of Taupiri
7	Whakaeke rā ki te whakaeketanga	Embark on your final arrival
8	Hurahura i te mata o te rangi	Probe throughout the heavens
9	Maringiringi ai ō mokopuna	Your descendants mourn
10	Te Atairangikaahu	For Te Atairangikaahu
11	E Piki Mahuta	For Piki Mahuta
12	Moe mai rā e, moe mai rā e	Sleep and rest in peace
13	Ahakoā kua hinga	Although you have passed on
14	E ora wai rere ana	Your aspirations are met
15	I tutuki te moemoeā	Your dreams fulfilled
16	Whiri ara wātea....	Persue another pathway
17	Auē Te Ariki, Te Kotahitanga e	Alas oh noble one, Unity prevails
18	E taku Ariki	Oh my noble lady
19	E te Kōpingopingotanga	The upholder
20	O te aroha nui	Of great love
21	O te mākeakeatanga	Of great dignity
22	E te toreherehe mai rā	Oh aging beauty
23	E tangi mōteatea	Laments are sung
24	E kore rawa e kitea anō....aue	Never to be seen again
25	Aue Te Ariki, Te Ariki tapairu	Oh noble one, Te Ātairangikaahu
26	Moe mai rā ki te uma o Taupiri	Rest in peace in the bossom of Taupiri
27	Whakaeke rā ki te whakaeketanga	Embark on your final arrival
28	Hurahura i te mata o te rangi	Probe throughout the heavens
29	Maringiringi ai ō mokopuna	Your descendants mourn
30	Te Atairangikaahu	For Te Atairangikaahu
31	E Piki Mahuta	For Piki Mahuta
32	Moe mai rā e, moe mai rā e	Sleep and rest in peace
33	E taku Ariki	Oh my noble lady
34	Ko te kōpingopingotanga	The upholder
35	O te aroha nui	Of great love
36	O te mākeakeatanga	Of great dignity
37	E te toreherehe mai rā	Oh aging beauty
38	E tangi mōteatea	Laments are sung
39	E kore rawa e kitea anō....aue....	Never to be seen again....Deepest sympathy

Notes

The Māori lyrics was transcribed by Te Manaarooha Rollo from the Māori Television program Whare Pūoro (2009). The English translation and further research information is provided by Te Manaarooha Rollo (2010).

Line:

- 1 **Tūmanako:** is the name of the canoe that carried the body of Te Arikinui Te Atairangikaahu to her resting place at Taupiri mountain.
- 6 **Moe mai rā:** is a poetic phrase of the Māori people when farewelling the dead translated “Sleep and rest in peace”.
- 11 **Piki Mahuta:** is the birth name of Te Arikinui Te Atairangikaahu. Later on she changed her name to her mothers name, Te Atairangikaahu.
- 17 **Te Kotahitanga:** translated as unity. This is one of the main aims of the Kīngitanga, to unite all people. Te Arikinui Te Atairangikaahu was known to unify all people throughout New Zealand and the world including uniting All Māori tribes.
- 38 **E tangi mōteatea:** translated as ‘Laments are sung’ and refers to laments sung at her funeral to farewell her and to mourn for her.
- 39 **E kore rawa e kitea anō...Aue!:** translated as ‘Never to be seen again, alas I mourn for you’. Te Arikinui Te Atairangikaahu is regarded as a special unique person who will never be seen again. However, many people will Always have fond memories of this noble lady.

5.50 Kīngi Tūheitia’s Anthem

The co-writers of the lyrics to this waiata anthem was Ashley Puriri (Ngāti Porou, Ngāti Kahungunu, Ngāti Rongomaiwahine, Ngāpuhi, Ngāti Tūwharetoa), Mamae Takerei (Ngāti Mahuta); translation by Dr. Tamati Reedy (Ngāti Porou); and music by Ashley Puriri. Since 2006, Ashley Puriri has been working on the anthem in preparation for the debut performance at Kīngi Tūheitia’s first Koroneihana in 2007.

Puriri (2007) remarks, "It is a work of simple humility - we wanted to let the music do the work to reflect the humility of Te Arikinui." His composition honours the life and lessons of the late Dame Te Atairangikaahu and heralds her son's reign as the sixth Māori king.

On 19 August 2007, Ashley Puriri performs Kīngi Tūheitia’s Anthem supported by the Waikato University choir and the Waikato Symphony Orchestra. The anthem begins slowly and mournfully as it honours Dame Te Ata, before building to a crescendo for the chorus. That is followed by an abrupt key and tempo change as a march begins signalling King Tuheitia's reign before it drifts back to a reprise of the start.

The anthem is now available to be used to honour King Tūheitia at official occasions. The anthem is recorded on Ashley Puriri’s CD Album ‘Aroha Just One Word Love’, released by Jazzy Productions on behalf of Ash Puriri 2007.

Line	Māori Lyrics	English Translation
1	Ko Te Ariki nui	Oh noble Lady Te Atairangikaahu
2	Ko Te Ariki nui tonu	Oh noble Lady Te Atairangikaahu indeed
3	E Kore wareware	Never will we forget
4	Ngā tohutohu hūmarie	The hallmark of humbleness (you displayed)
5	Ko Te Ariki nui	Oh noble Lady Te Atairangikaahu
6	Ko Te Ariki nui tonu	Oh noble Lady Te Atairangikaahu indeed
7	E Kore wareware	Never will we forget
8	Ngā tohutohu hūmarie	The hallmark of humbleness (you displayed)
9	Ko Kīngi Tūheitia	King Tūheitia
10	Nō te ahurewa Ariki	You sit on the throne of Kings
11	E pikau nei ngā wawata	Advocating the aspirations of the people
12	Kia whai oranga ai e te iwi e	To pursue a better life
13	Ko Te Ariki nui	Oh noble Lady Te Atairangikaahu
14	Ko Te Ariki nui tonu	Oh noble Lady Te Atairangikaahu
15	E Kore wareware	Never will we forget
16	Ngā tohutohu hūmarie	The hallmark of humbleness (you displayed)
17	Ko Te Ariki nui	Oh noble Lady Te Atairangikaahu
18	Ko Te Ariki nui tonu	Oh noble Lady Te Atairangikaahu
19	E Kore wareware	Never will we forget
20	Ngā tohutohu hūmarie	The hallmark of humbleness (you displayed)
21	Ngā tohutohu hūmarie	The hallmark of humbleness (you displayed)
22	Ngā tohutohu hūmarie	The hallmark of humbleness you displayed
	<u>Mihi/ Spoken</u>	Speech
23	Nō reira e te Kīngi Tūheitia	In conclusion oh King Tūheitia
24	Tū mai! Tū mai! Tū mai!	Be upstanding as the Māori King!

Notes

The Māori lyrics and English translation is provided by Ashley Puriri (personal communication, 2010). Further research information is provided by the researcher Te Manaarooha Rollo (2010).

Line:

1. **Ko te Ariki nui:** The Chieftainess, the noble one. Title given to the Māori Queen, Te Atairangikaahu.
- 4 **Ngā tohutohu hūmarie:** Te Arikini Te Atairangikaahu was known for her generosity and humbleness. My fond memories of Te Arikini was her gentleness and kindness towards people which inspired me to write this song.
- 9 **Kīngi Tūheitia:** The sixth Māori king and the son of the late Te Arikini Te Atairangikaahu.
- 25 **Tū mai! Tū mai! Tū mai!:** a statue to Kīngi Tuheitia and supporting his status and reign as the head of the Kīngitanga.

APPENDIX SIX

Collection of New Zealand Taonga Pūoro Works

6.1 Raukatauri

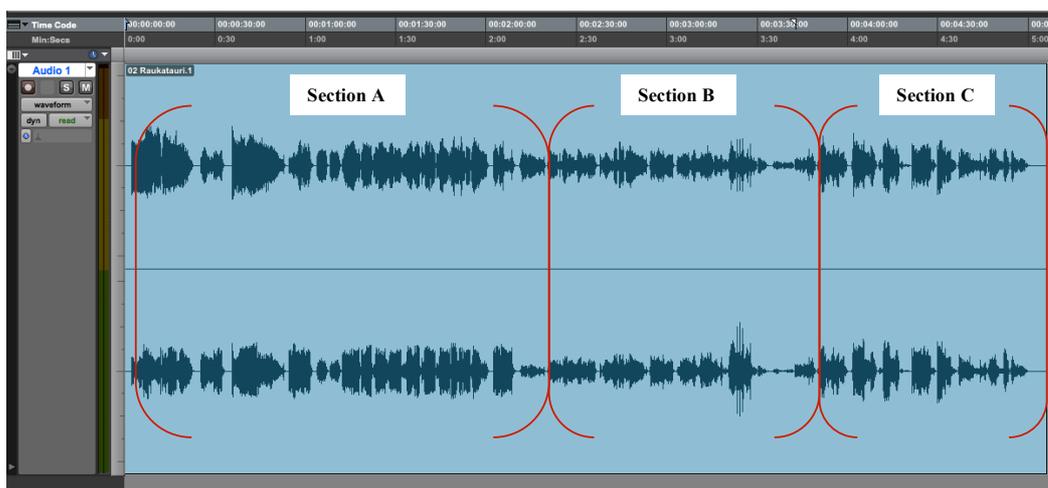
Raukatauri composed by Hirini Melbourne and Richard Nunns and featured on the Album *Te Kū Te Whē*, Track 1, released by Rattle in 1994. Recorded at Progressive Music Studios and produced by Steven Garden.

Te Kū Te Whē album information writes:

From the first tappings of the tumutumu, followed by the roar of the wooden trumpets, *Te Kū Te Whē* announces the rebirth of an ancient music tradition. The instruments on this album are those played by the Māori for hundreds of years. In the hands of master musicians Hirini Melbourne and Richard Nunns these instruments are newly breathed, giving birth to wondrous fresh sounds. The music is gentle, sensuous, evocative, celebrating a land of rivers, birds, bush and wind. Passionate and spiritual, it is music from the past which vibrantly lives today.

Raukatauri is the goddess of the flute, and she is embodied in the putorino, shaped like a bag or case moth. This instrument has two voices: male and female. Both are heard here on several different putorino, made variously of maire, albatross bone, stone and matai.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The putorino maire features in the introduction of this piece, representing the male voice. The instrument plays a melody which is fused together with the sound of two other putorino interplaying with one another.

Section B

This section introduces the putorino kōiwi manu representing the female voice. A sweet luscious melody entwined with the putorino maire creating melodrama as male and female court one another.

Section C

The final section is a waiata celebrating the putorino instrument and Hine Raukatauri, performed by Hirini Melbourne. The waiata compliments the haunting sound of the putorino instrument.

6.2 Tumatakokiri

Tumatakokiri composed by Hirini Melbourne and Richard Nunns and featured on the Album Te Kū Te Whē, Track 3, released by Rattle in 1994. Recorded at Progressive Music Studios and produced by Steven Garden.

Album Information writes:

Rhythm and movement are essential to life. The hue-puru-hau (large gourd), pakuru (tapping stick), kū (a single- stringed instrument) and a small gourd rattle here celebrate movement and life.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The hue-puru-hau wind instrument features as an introduction to this piece.

Section B

The hue-puru-hau performs here as a wind and percussion instrument giving movement to the piece and a unique timbre of taonga pūrō. The hue-puru-hau is accompanied by the rattling sound of the hue-rarā and the kū, and finally the short introduction of the waiata by Hirini Melbourne celebrating rhythm and movement which are essential to life itself, Tumatakokiri.

Section C

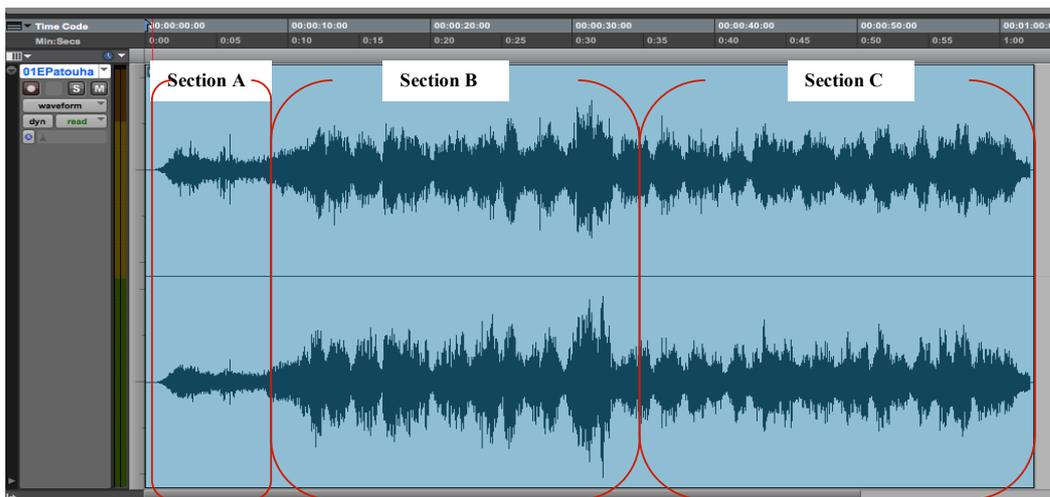
This section is highlighted by the waiata, Tumatakokiri sung by Hirini Melbourne and supported by the hue-puru-hau, the kū and the hue-rarā. This piece imitates the beating of the heart, giving life to all living things.

Tumatakokiri tuki manawa	The heart beats rhythmically
Pātuki, pātuki	Heart beat, heart beat
Tumatakokiri tuki Manawa	The heart beats rhythmically
Pātuki, pātuki	Heart beat, heart beat
Tumatakokiri	Beats rhythmically

6.3 E Pā Tō Hau

E Pā Tō Hau featured on Track 1 of the Pātea Māori 'Poi E' album released in 1996 by Maui Records. Instrument used in this recording is the kōauau, a Māori flute played by Hohepa Malcolm. E Pā Tō Hau is a well-known waiata tangi (a lament, song 5.8) composed by Rangīāmoa of Ngāti Apakura, dedicated to her cousin Te Wano. Following this instrumental Track 2 is a narration about the migration of the Aotea waka, the ancestral canoe of the people from Taranaki to which members of the Patea Māori club are descendants.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

This section sets the scene with sounds of the waves crashing on the shoreline and the cry of seagulls in flight. These are samples of recording used specifically for this piece.

Section B

The kōauau performed by Hohepa Malcolm plays lines 1 to 4 of E Pā Tō Hau (Appendix 5.8). The sound of the waves and seagulls still playing in the background.

Section C

The kōauau performs the next lines 5 - 8 of E Pā Tō Hau, with the use of ‘terminal glissando’ at the conclusion, a similar characteristic of Māori singing.

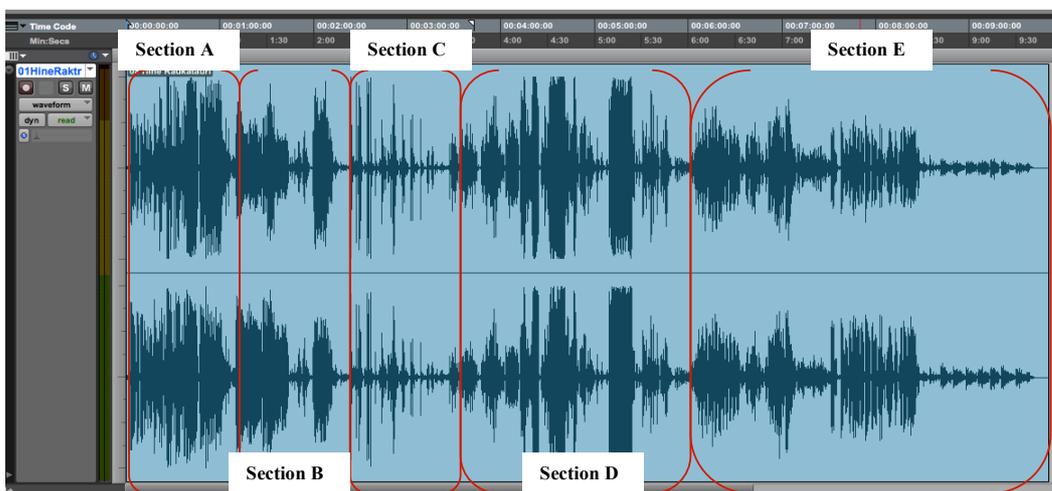
6.4 Hine Raukatauri

Hine Raukatauri composed by Gillian Whitehead and featured on the Album Sound Barrier – Music of New Zealand, Disc 1 - Track 2, released in 2007. Alexa Still plays flute and Richard Nunns plays taonga pūoro.

Album Information writes:

Hine Raukatauri is the Māori goddess of music and dance. Her voice is heard in the unique taonga pūoro (musical instrument) the putorino, which is played as a trumpet or flute, and sometimes has a third “spirit” voice. The flautist plays piccolo, flute and alto flute, while the taonga pūoro player plays four putorino (the first of albatross bone, the others wood), a karanga manu (bird caller), a purerehua (bull-roarer) and tumutumumu (percussion).

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The karanga manu introduces this piece, imitating the sound of birds. An electronic wind sound performs in the background. The flute and piccolo play a melody giving dance to the music and this creates a serene atmosphere at the end of this section.

Section B

The loud pūtorino plays whilst the flute plays a melody part, which is later followed by the haunting sound of the kōiwi kōauau. There is a distorted vocal part appearing as background. The distorted sound of the alto flute creates tension in the piece.

Section C

A waiata is performed with the tumutumu as percussion. This is followed by the melody of the kōiwi kōauau.

Section D

While the alto flute provides the melody and trills giving movement to the piece, the kū/ pākuru provides the percussion. The end of this section concludes with the loud sound of the pūtorino, and soft sprinkling of the flute and kōauau.

Section E

The final section is introduced by the echoing of the flute that provides the melody to the piece while the purerehua gives movement and creates tension. There is an interplay of different melodies by the flute/ alto flute. The finale is a distorted and muffled sound of vocals performing a waiata. A sense of arrival and serenity.

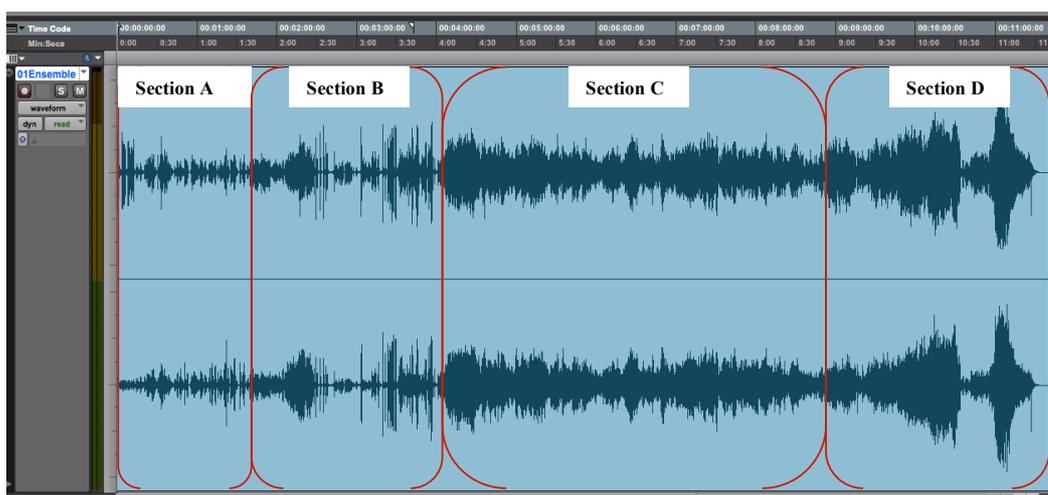
6.5 Ensemble

Ensemble composed by Gillian Whitehead and featured on the Album Ipu, Track 3, released in 1998. Based on the story of Waka and Kowhai, written by Tungia Baker and translated into Māori by Wena Tait, Ensemble is created.

Album Information writes:

The seabirds meet to discuss the coming storm. Instruments are the kōauau, kōiwi, toroa, tumutumu, kohatu pakohe and porotiti. The subsequent storm section suggested by the piano solo, introduces the purerehua and the pupu harakeke.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

To suggest a storm is coming, the porotiti and kohatu pakohe feature as an introduction. The porotiti imitates the wind, and the kohatu pakohe the natural elements. The kōiwi kōauau suggests seagulls cries and the piano gives movement to the piece, indicating a storm.

Section B

The music of taonga pūoro and piano act as a backdrop to the narration of the story of Waka and Kowhai by Tungia Baker. The piano solo suggests the storm section which supports the narration and dialogue by Gillian Whitehead.

Section C

The thunderous storm has arrived indicated by the piano adding a dark colour to the piece. The different notes of the piano suggest the movement of the storm creating melodrama with high and low pitches.

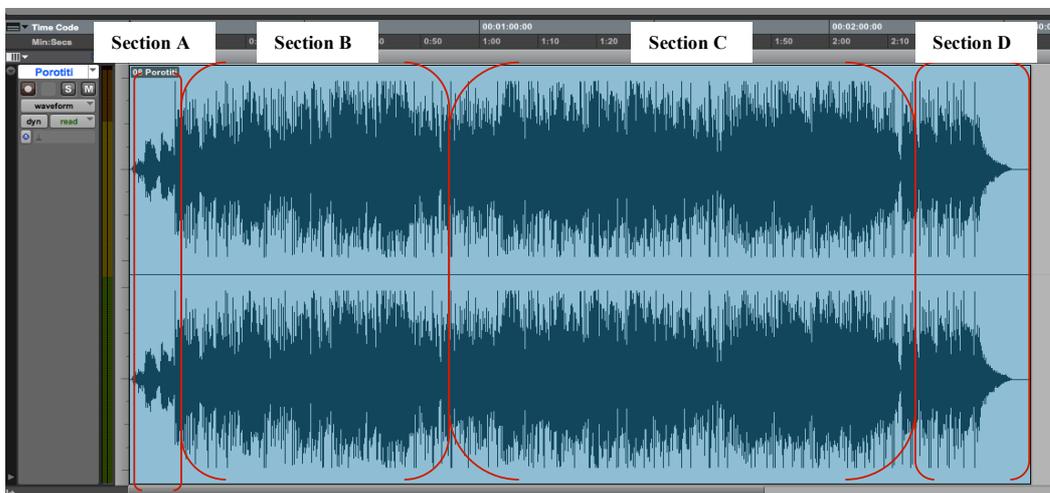
Section D

The narration returns with the sound of a muffled kōauau and piano rolls. The porotiti imitates the wind and the crashing waves of the sea. A string and electronic drum instrument creates havoc which gives the piece a climatic ending.

6.6 Porotiti

Porotiti composed by Hirini Melbourne and featured on the album He Waiata Mā Te Katoa, Track 8, released in 2004. Vocal and guitar performance by Hirini Melbourne fused with the porotiti, traditional Māori instrument. This recording was supplied by Michael Keith and Shearwater Associates Ltd, from the album Toiapiapi.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The porotiti instrument introduces this piece with a wind-like sound.

Section B

The porotiti is accompanied by an acoustic guitar and the vocal of Hirini Melbourne celebrating the porotiti instrument.

Section C

This section continues with the porotiti, the acoustic guitar and vocals.

Section D

The piece concludes with the instrumental music of the acoustic guitar and porotiti.

6.7 E Taku Kuru Pounamu

E Taku Kuru Pounamu composed by Hirini Melbourne and Richard Nunns features on the album Te Hekenga-A-Rangi, Track 12, released in 2003. The sound of the Māori flute kōauau fused with the beautiful voice of Aroha Yates Smith who provides the vocal work on this particular waiata, and throughout the album. E Taku Kuru Pounamu is a waiata tangi a lament to some-one precious that have passed away. The term Kuru Pounamu refers to a leader, a chief, or some-one of importance.

Te Hekenga-a-Rangi album Information writes:

Te Hekenga-a-rangi celebrates the life and work of Hirini Melbourne, who with long-time musical partner Richard Nunns recorded this album just before Hirini's death.

The CD/DVD package has new instruments, new techniques, and the introduction of the female voice, plus, importantly, unique video featuring performance, interviews, and demonstrations of the instruments.

Te Hekenga-a-rangi were an ancient people, said to have originated in the heavens and then to have occupied this land, Aotearoa. The name encapsulates the sense of voices or sounds being relayed from the spiritual realm, from the very gods themselves.

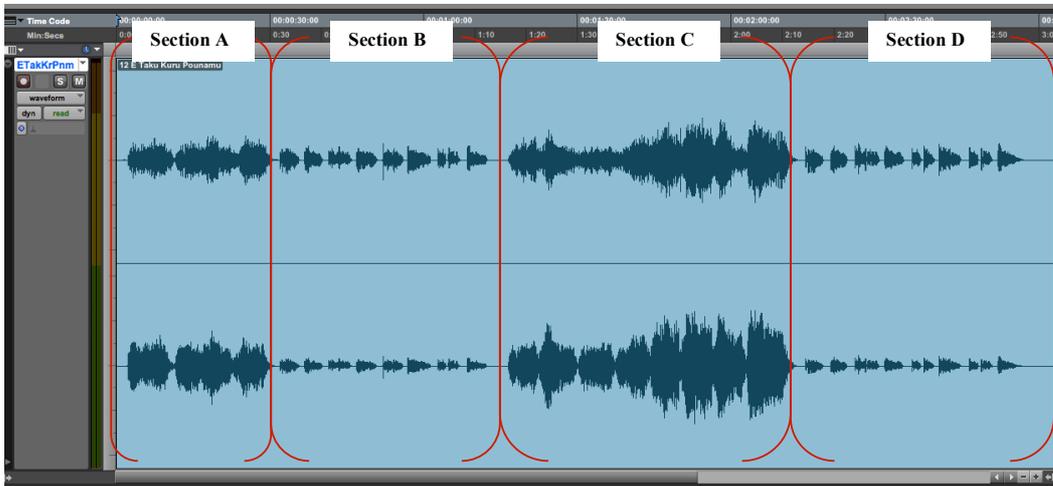
Embodied in stones, shells and nature itself are female deities whose stories are woven into this journey of song. Strands of this recital encompass Tane's ascent to the heavens and his eventual return to Papatūānuku.

"The work of Melbourne and Nunns sounds like nothing else. Some of it is so small, so delicate you could break it just by turning up the volume. Some of it, so large it hardly fits in the house. A hybrid of masterful playing techniques is deployed on re-discovered, re-invented

instruments..."

- James Littlewood, PUBLIC ADDRESS

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The echoing sound of the kōauau using reverb introduces this piece. The kōauau laments the passing of some-one important.

Section B

Aroha Yates Smith sings the waiata tangi, a lament.

E taku kuru pounamu	Oh my precious one
Kua ngaro atu rā	You have passed on
E te tau o tāku ate	You are the heart-string of my being
Kua whetūrangitia	That shines above in the horizon

Hotu ana te manawa	The hear throbb
Mōu kua wehi atu nei	For you that have departed
Whati ana te kōauau	The kōauau breaks in two
Wahangu ana e	It is silent

Section C

The kōauau features in this section. Lamenting with a different melody.

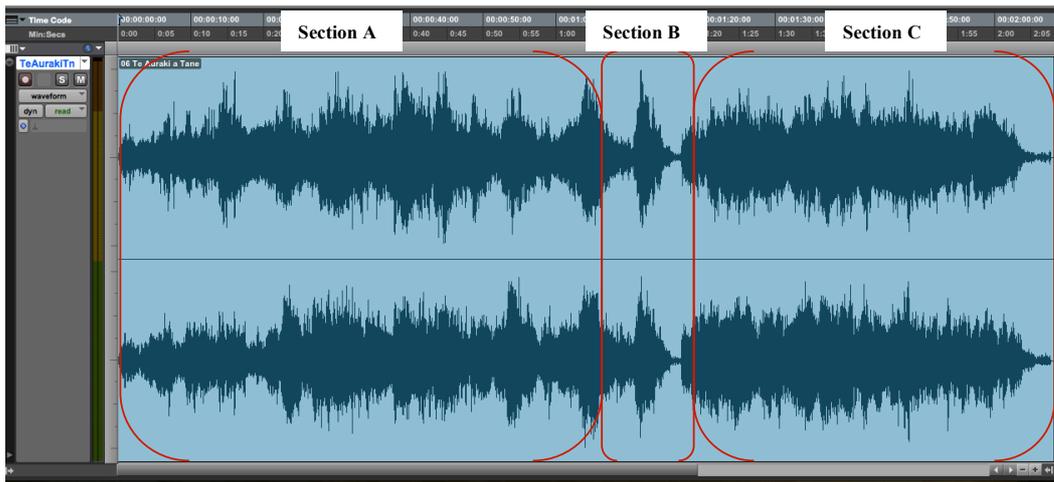
Section D

Aroha Yates- Smith repeats the waiata tangi, a lament dedicated to the late Hirini Melbourne.

6.8 Te Auraki A Tāne

Te Auraki A Tāne composed by Hirini Melbourne and Richard Nunns features on the album Te Hekenga-A-Rangi, Track 6, released in 2003. This piece features the dominant sound of the traditional Māori trumpets.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The introduction of trumpet-like instruments of the Māori. This features the high pitch sound of the pūkatea, in some parts the samples of the pūkatea are manipulated electronically to give different pitch sound and tone colour. An array of haunting sounds of taonga pūoro, as if the instruments are conversing with one another.

Section B

The droaning sound of the pūkatea in the background stops, allowing the clear sound of both a high and low pitch pūkatea to interplay.

Section C

The finale features the pūkatea instrument again fading out to silence. Some sounds of the pūkatea are distorted giving a metallic sound to the finale. The overall piece imitates the male genealogy and characteristics.

6.9 Hinetekakara

Hinetekakara composed by Gillian Whitehead and features on the album Puhake Ki Te Rangi, Track 2, released in 2007.

Album Information writes:

Hinetekakara for kaikaranga, taonga puoro, flute, bassoon and cello.

Performed by Richard Nunns on taonga puoro, Aroha Yates-Smith performing the karanga, Ingrid Culliford and Alexa Still on flute, Ben Hoadley on bassoon and Ashley Brown on cello.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

Electronic music, strings, drums and snares introduces the piece, giving tempo, rhythm and movement.

Section B

The sound of a kaumatua speaking which is followed by the karanga and waiata by Aroha Yates Smith. Taonga pūoro, flute, bassoon and cello are introduced in this section. This is enhanced by the continuation of drums, electronic music, synthesised sounds, and a unique synthesized sound in the background likened to a cricket.

Section C

The rhythm stops while the strings give background music focusing more on the kaumatua speaking. Then the drums re-appear giving movement. The karanga and waiata are repeated. The music is built up with all instruments used in sections A and B. The piece fades out with electronic music

6.10 Hokinga Mai (Returning)

Hokinga Mai composed by Richard Nunns, Judy Bailey and Steve Garden features on the album Tūhonohono, Track 6, released by Rattle in 2004.

The sound of taonga pūoro (traditional Māori instruments) and the piano creates this dramatic composition. The piano played by Judy Bailey creates a melodic rhythm while the kōauau Māori flute creates a haunting sound.

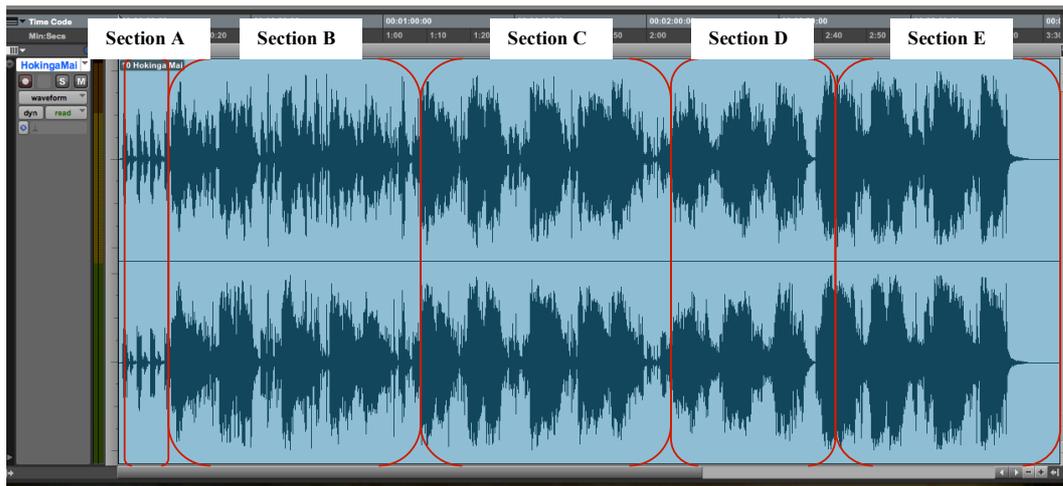
Tūhonohono album Information writes:

After collaborating on an earlier Rattle project, Richard, Judy and Steve became enthusiastic about the prospect of exploring the sonic and musical interplay between piano and taonga pūoro – the traditional instruments of Māori. The starting point for Tūhonohono was to record improvisations lossley based on thematic springboards such as ‘birth’, ‘childhood’, and ‘play’, that also explored the unique characteristics of Richard’s extensive collection of taonga pūoro.

Late in 2000, Rattle arranged sessions at Victoria University’s Adam Room. In the extended period that followed Steve shaped the elements that would become Tūhonohono.

Tūhonohono literally means “weaving together”, reflecting the ethos of the recording: the meeting of two distinct musical heritages, and the shaping of improvisational threads into a coherent musical whole.

The graph displays the **stereo soundwaves**, the **minute/ seconds** time frame, and **sections** of each sound event (using Pro Tools music program).



Section A

The piano plays the melody of three notes, fusing with the hue a percussion instrument both instruments setting the tempo and giving the piece rhythm and movement.

Section B

Introduction of the koauau flute that provides the melody while the rhythm is provided by the piano and rōria instruments. The melody of the kōauau is repeated and the piano flutters up and down the scales. The geenstone tumutumumu adds to the movement of the piece.

Section C

All the interuments in sections A and B interplay with one another. There is overlaying of two kōauau, one with a high pitch while the other on a low pitch, providing harmonics. Another kōauau provides a different melody.

Section D

A sample of the kōauau instruments has been manipulated through audio suite to give a mechanical like sound. Adding a dark colour to the piece. The paino and rōria continues with the tempo and movement. Fading out towards the end of this section giving the piece a silent section.

Section E

The dynamics is forte,. All the instruments in sections A, B, C and D, give a finale of interplay.

Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
Te Hau Kuri (Dog's Breath)	Retelling the Māori legend of the Okiwa wind (Tūhoe Folk Tale) through the musical voices of taonga pūoro played by Hirini Melbourne and Richard Nunns via electroacoustic medium engineered by Ian Whalley.	Taonga pūoro instruments (organic and processed). Music Varied use of different scales/ pitches due to the different timbres of the instruments/ sound samples. Different parts of the music create different tonality/ tone colour. Melody is provided by the kōauau. The instruments dictate the flow of the music (movement). Adagio. monophonic and polyphonic textures. Dynamic changes. Each taonga pūoro presents unique timbre.	Four main sections to this piece. Samples of nine taonga pūoro instruments, layered and arranged to create this music piece. The acoustic/ processed instruments dictate the flow and provide each 'dramatic' section of the music.

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
Te Hau Kuri (Dog's Breath)	Live recording (improvisation) of nine traditional Māori instruments that include the kū, pūtātara, pūkaea, pūtorino, pūmotomoto, porotiti, panguru whakatangi tanguru, rōria and kakara. The horizontal layering/multi-layering of each instrument was sequenced to retell the Māori legend of the Okiwa wind. Heavy reverb on taonga pūoro instruments.	Duration: 4:45 Presented on fixed media/ CD Audio on the album 'New Zealand Sonic Art III' (The University of Waikato, 2002), track 1.	The clever blending of organic and processed sounds of taonga pūoro instruments presents a sonic picture of the ancient Māori world. The title of this piece hints the motif. I imagined here the breathing and barking of a dog, and the whirling sound of the wind in this piece.	- Motif provided by Hirini Melbourne - Improvisation - Collaboration

7.2 Kasumi

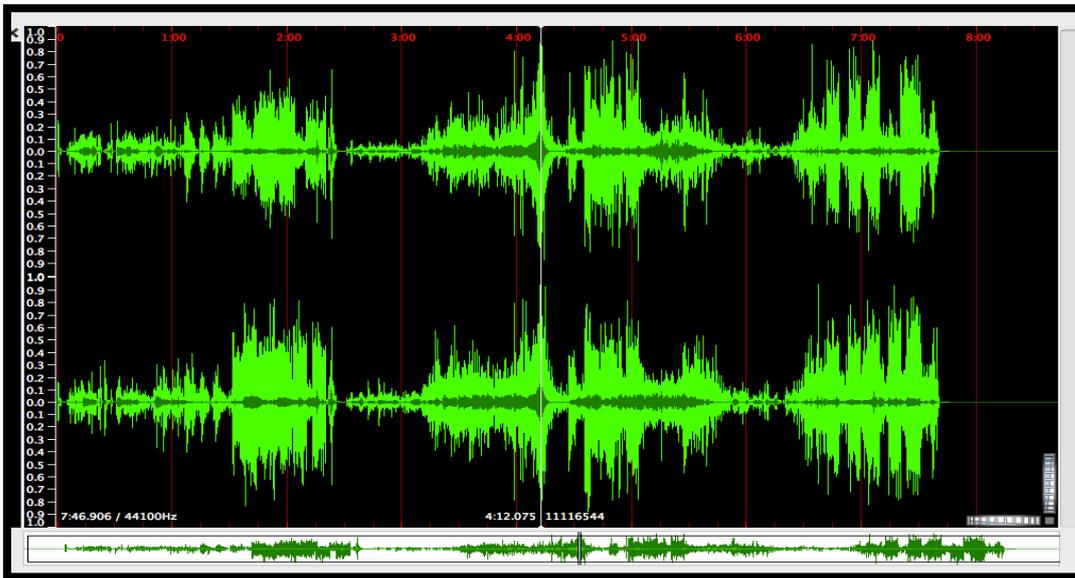
The composer of Kasumi is Ian Whalley. This electroacoustic piece features on the CD album New Zealand Sonic III, Track 5, released by The University of Waikato on 2002. In Kasumi (for instrument(s)/ voice and tape) the original sounds provided the basis for electroacoustic manipulation and integration of the work. Based on the text, the composition is constructed using parallel narratives like a folk tale, juxtaposing simple binary elements. According to the album programme:

The short instrumental samples used in this work, most introduced in the first section, are from seven New Zealand Māori instruments. The kōauau kōiwi and kōauau pongāihu (dog bone and nose flutes) provided the fragments for the upper melodic parts. Smaller fragments of five percussion instruments are the basis of the rhythm parts. These include: two tumutumu, one sounded by wood striking the jawbone of a pilot whale and the other by striking a slice of pakōhe (argelite); a small greenstone gone (pahū pounamu); and ipu kōrero (flax beater). The sustained sounds come mainly from panguru whakatangi tanguru (tapped rods using mouth resonance), and the pūtorino (a wooden wind instrument).

The Japanese text for this piece is from Manyoshu, number 4290 by Otomo no Yakamochi written on 23 February 753. In Tanka form, it contrasts internal sadness with new beginnings, each phrase summarizing one image or idea. In Romaji, the words are: Haru no No ni, Kasumi Tanabiki, Uraganashi, Kono Yu-kage ni, Uguisu Nakumo. Translated without the syllable pattern, it means; Over spring field, floats the mist, a lonely feeling, , though in the twilight, a warbler sings. In Kasumi (for instrument(s)/ voice and tape) the original sounds provided the basis for the electroacoustic manipulation and integration of the work. Based on the text, the composition is constructed using parallel narratives like a folk tale, juxtaposing simple binary elements.

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Tile	Composers Intention	Sound Source and Musical elements	The Structure/ Form
Kasumi	Based on an ancient Japanese text, each phrase summarising one image or idea that is expressed with the use of seven taonga pūoro samples. Whalley merged Japanese poetry and Māori music traditions into a hybrid art-form/ musical exchange.	Taonga pūoro samples, voice and tape. <u>Music</u> Varied use of different scales/ pitches (timbres). Different parts of the music create different tonality/ tone colour. Māori wind instruments are melody fragments, repeated and eventually disintegrates. Māori percussion instruments provides the rhythm and tempo. Dynamic changes. Each taonga pūoro presents unique timbre including the whispering of the Japanese poem.	There are four main sections in this piece. Samples of seven taonga pūoro instruments, layered and arranged to create this music piece. The taonga pūoro instruments (organic and manipulated), vocal (text) and tape recordings are integrated together and dictate the flow and provide each 'dramatic' section of the music.

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
Kasumi	In Kasumi (for instrument(s) voice and tape) the original sounds provided the basis for the electroacoustic manipulation and integration of the work. Based on the text, the composition is constructed using parallel narratives like a folk tale, juxtaposing simple binary elements. Using the horizontal layering/multi-layering each sampled/processed taonga pūoro was sequenced to make music.	Duration: 7:47 Presented on fixed media/ CD Audio on the album 'New Zealand Sonic Art III' (The University of Waikato, 2002), track 5.	Interesting concept of integrating taonga pūoro with a Japanese poem. Although the whispering of the poem is heard in the background it is the hybrid mix of electronics and acoustic instruments that dominate the piece. Two traditions/cultures meet in a sonic musical expressing poetry.	- Graphic score directs this piece of music - New Zealand electroacoustic music piece - Hybrid music (Japanese and Māori).

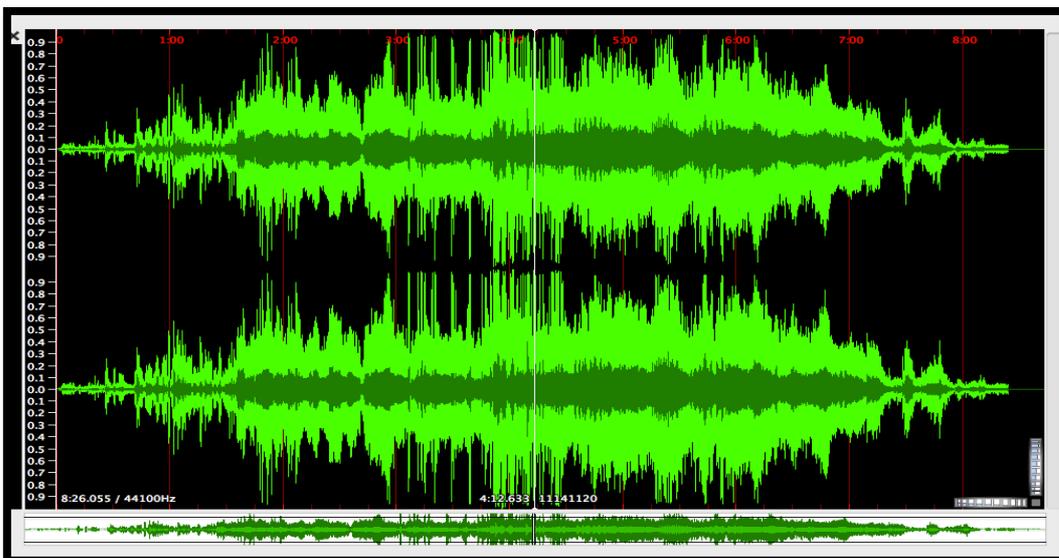
7.3 New Communication

New Communication was composed by Jeremy Mayall, Daniel Peters, Horomona Horo and Richard Nunns in 2012. Jeremy Mayall provided the concept for this work based on 'tools of communication,' fusing ancient tools of the Māori (taonga pūoro) and modern tools of Western society (Light table, I Phone, Cell phones) and how these tools relate to one another in an electroacoustic live performance with audience participation. During the performance Mayall's wife actually rang him on the cell phone as part of the performance (personal communication, 2012).

Jeremy Mayall used the light table (sound manipulation/ MAX/ MSP) and iPhone/ Cell Phone, Richard Nunns and Horomona Horo played taonga pūoro instruments and Daniel Peters used the computer/ old modems throughout the live performance. According to Mayall, New

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
New Communication	Mayall, Peters, Horo and Nunns wanted to demonstrate a dialogue between ancient (taonga pūoro) and modern (I Phone, cell phone, computer) tools of communication in a live improvisation setting.	<p>Sounds of modern tools - I Phone, cell phone and computer Taonga pūoro</p> <p><u>Music</u> Varied use of different scales/ pitches due to the different timbre of the instruments. High pitch tends to dominate throughout the piece giving it a 'mechanical sound' evident in machinery. Different sounds of electronic, vocal text, and 'bird-like sounds interplay with one another creating rich and bright tones, a chaotic yet musical world of sound. Kōauau and pūkaea provides the melody. Adagio. Instruments provide movement. Monophonic and polyphonic textures. Dynamic changes.</p>	Due to the 'live performance' component the form/ structure was developed via improvisation/ experimental between four musicians, including the participation of Jeremy Mayalls wife (audience participation) based on the theme 'tools of communication (ancient and modern).

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
New Communication	An electroacoustic music live performance with audience participation. Jeremy Mayall used the light table (sound manipulation/ MAC MSP) and I Phone/ Cell Phone, Richard Nunns and Horomona Horo played taonga pūoro instruments and Daniel Peters used the computer/ old modems throughout the live performance. According to Myall, this piece, was a 'fresh and real' composition allowing each performer to creatively respond to the piece, and having mutual trust in one another's musicianship to create new works. Glimpse of each performer was screened as a backdrop to the performance to allow the audience to view the virtuoso and collaboration of musicians.	<p>Duration: 8:26 Copy of the audio recording of the live performance from YouTube. Audio extracted through Protocols and copied as a Digital recording on CD. Live Performance was held at The University of Waikato in 2012.</p> <p>Communication, was a 'fresh and real' composition allowing each performer to creatively respond to the piece, and having mutual trust in one another's musicianship to create new works. Glimpse of each performer was screened as a backdrop to the performance to allow the audience to view the genius of this collaboration of musician</p>	At first I found this piece 'strange' yet interesting. The concept of ancient and modern tools having dialogue is an interesting concept. How each performer contributed to this piece individually is amazing. Although they collaborated with one another, I sensed that each performer was in their own world, musical space, and allowed their creativity to emerge.	<ul style="list-style-type: none"> - Collaboration - Improvisation - Audience participation - Live, real time composition

7.4 Te Waiata (The Song)

Te Waiata (The Song) composed by Zamaré (Marian Maré and Samuel Burton) and featured on the CD album Te Tākoha - Regenesi is a piece with waiata and soundscape. The lead singer is the Kōkako bird.

According to Marian Maré, the Kōkako bird was recorded live and used in this electroacoustic music piece with waiata and manipulated sounds (2012). The recording of the Kōkako bird was obtained by one of the last living Kōkako birds in this particular forest. This inspired the concept for this particular composition.

Waiata lyrics from album information

Ko te Ārepa me te Ōmeka
I te fīmatanga te wai
Kua ngaro te Huia
Ka tangi te Kōkako I te haruru mai o te whaitiri
I te heke haere o te pouri
Ka mutu

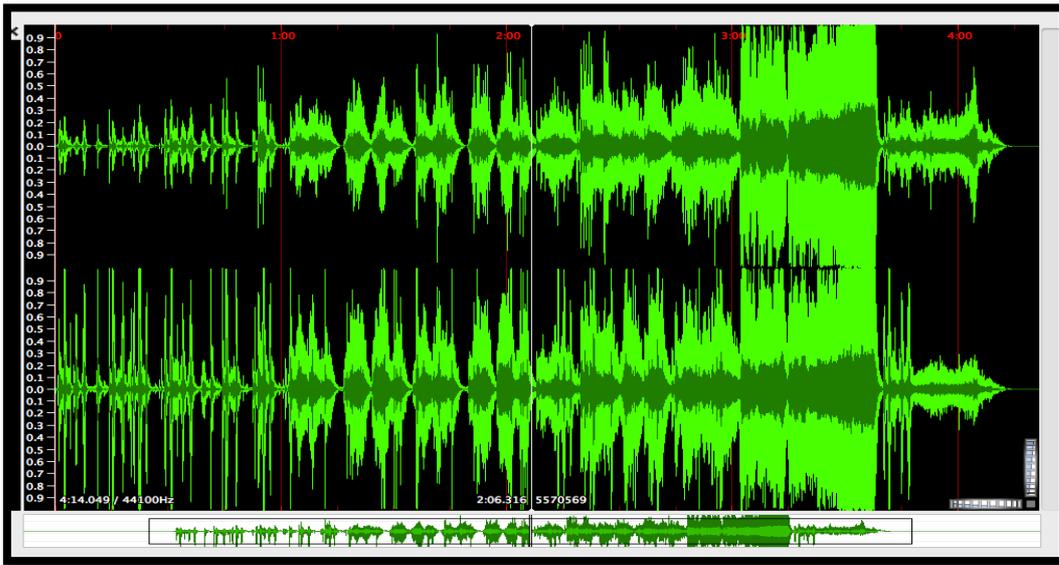
Alpha and Omega
In the beginning the song
Huia has gone
Kōkako calls while the thunder closer rolls
And the darkness falls
The end

I te pō ngāwari tonu, i te rama o te marama
I runga i ngā parihau o Tāwhiri, he rangi....
Ka ora tonu te wai

Yet soft in the night by the light of the moon
High on the wings of the wind, a tune....
And the song lives on.

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Tile and Reference	Composers Intention	Sound Source and Musical elements	The Structure/ Form
Te Waiata Appendix 7.4	<p>Maré and Burton wanted the beauty and voice of the Kōkako bird (the last living in this forest) to be heard once again.</p> <p>A lament dedicated to the Kōkako bird.</p>	<p>- Kōkako bird - live recording (organic and processed) - Māori Waiata - Electronic sounds</p> <p><u>Music</u> The waiata section at 1:00 begins with a musical section provided by electronic strings (pp: as soft as possible) which crescendo into the climatic part of the music at 3:00 by the timpani drums. Melody structure - intervals in steps and leaps, up and down movement of its pitches conveys tension, ending in a sharp release. Mood is reflected in the different tone colours. Melody by electronic strings/orchestra. Larghetto. monophonic and polyphonic textures. Each sound source provides unique timbre. Dynamic changes from piano to forte and returning back to piano.</p>	<p>Two main sections in this piece. One, the soundscape of natural elements and the kōkako bird sound. Two, the orchestral music which introduces the waiata/ song in this music piece.</p>

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
Te Waiata	The integration of organic, environmental soundscape, manipulated sounds and waiata. The lead singer is a live recording of the kōkako bird. The Māori lyrics composed by Marian Maré. All music and the construction of natural source samples and patches by Zamaré. Music Recording Studio. Audio Engineering and mastering by Lerryn Hawken.	Duration: 4:14 Presented on fixed media/ CD Audio on the album 'Te Tākoha - Regenesi's' released in 2006 by Zamaré Productions Ltd.	I enjoyed the natural sounds of nature and forest environment. Hearing the kōkako bird is like hearing a cry of survival. Although the kōkako sound (organic and processed) is the main feature, the music and waiata enhances the overall piece. At times quiet and relaxing, and other times tension and surprise.	<ul style="list-style-type: none"> - Soundscape - Collaboration - The Māori waiata inspires and directs this piece of music - Mix idioms and multi layering production.

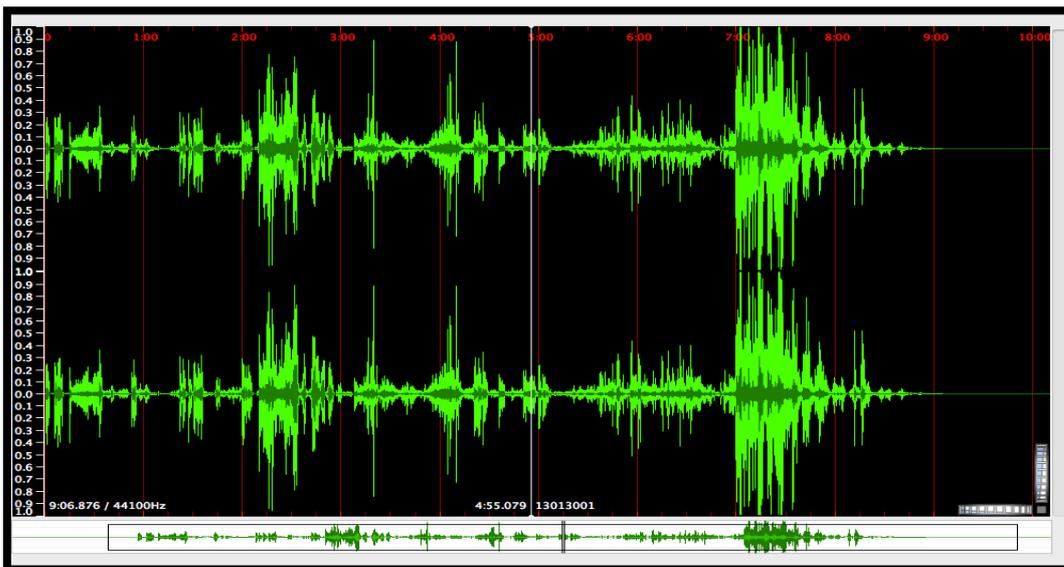
7.5 Speak Volumes

Speak Volumes composed by Miriama Young and featured on the CD album New Zealand Sonic Art 2000, Track 4, and released by The University of Waikato in 2000. According to the album programme:

Speak Volumes borrows fragments of memories and real time tapes that document the past. The source material is drawn from a make-believe radio show that I wrote and recorded on cassette at the age of eight. The piece reflects on the nature of memory: slippery, fragmented and piecemeal, distorting, but immense importance to a sense of personal identity; an anchor of the past and a compass with which to map the future. The piece reflects a deep affinity with the ocean, which has sustained me always. At the same time it is a volatile relationship, an underwater world that can invite, dominate and consume.

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
Speak Volumes	Using fragments of memories and real time tapes, Young reflects on the nature of memory and personal identity: an anchor of the past and a compass with which to map the future.	<ul style="list-style-type: none"> - Voice for radio - Real time tapes - The ocean (organic and processed) <p><u>Music</u> Varied use of different scales/ pitches due to the different timbre of the sound samples that include the sea, electronic generated sounds and voice. Different parts of the music create different tonality/ tone colour. Low and high tones interchange. Spiccato - short electronic strings perform short segments of notes to give a musical background to the piece. The sound samples dictate the flow of the music (movement). Constant adagio. Polyphonic texture. Timbre (organic and processed sounds). Dynamic changes.</p>	The structure focuses on story telling (personal memoir) with sonic sounds to enhance the narration. Each section is introduced by the narration, sound samples (ocean, waves), electronic manipulated sounds, and excerpts of conversation (from cassette recording).

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
Speak Volumes	The source material is drawn from a make-believe radio show that Miriama Young wrote and recorded at the age of eight. The piece reflects her deep affinity with the ocean. At the same time it is a volatile relationship, an underwater world that can invite, dominate and consume. Narration accompanied by electronic sounds. Recorded at the University of Waikato Digital Music Studios. Artistic Direction: Ian Whalley.	Duration: 9:07 Presented on fixed media/ CD Audio on the album 'New Zealand Sonic Art 2000' (The University of Waikato, 2000), track 4.	Personally this piece of music reflects my life, being brought up near the sea, and memories of my upbringing in Hokianga. I enjoyed this piece that presented a narration mixed with electronic music-scope and snippets of tape recording of child memories and personal identification.	<ul style="list-style-type: none"> - Soundscape and oral poetry/speech. - Story telling - Multi layering model

7.6 The Return

The Return was composed by Douglas Lilburn and featured on the CD album Douglas Lilburn - Electroacoustic Works, CD 3, released in 2004.

According to the CD Program:

The work begins with an electronic prelude followed by the complete reading of the poem. This is followed by the development of the sound images from the poem. There are five categories of sound material in the work and in his studio kiaries Lilburn enumerates these:

Mist - white noise, BBC filters

Sea - field recordings overdubbed and mixed with half speed playback and low white noise.

Headlands - white noise and BBC filters with piano sounds added to give intensity to the loud peaks.

Māori voice - speed changes produced by wrapping cellophane around the Ampex tape recorder drive.

Birds - bellbirds and tuis three octaves lower with noisy squawks spliced out.

The Return by Alistair Campbell

(The Pegasus Press, 1950)

And again I see the long pouring headland,
And smoking coast with the sea high on the rocks
The gulls flung from the sea, the dark wooded hills
Swarming with mist, and mist low on the sea.

And on the surf-loud beach the long spent hulks
The mats and splintered masts, the fires kindled
On the wet sand, and men moving between the fires
Standing or crouching with backs to the sea

Their heads finely shrunken to a skull, small
And delicate, with small black rounded beaks;
Their antique bird-like chatter bringing to mind
Wild locusts, bees and trees filled with wild honey---

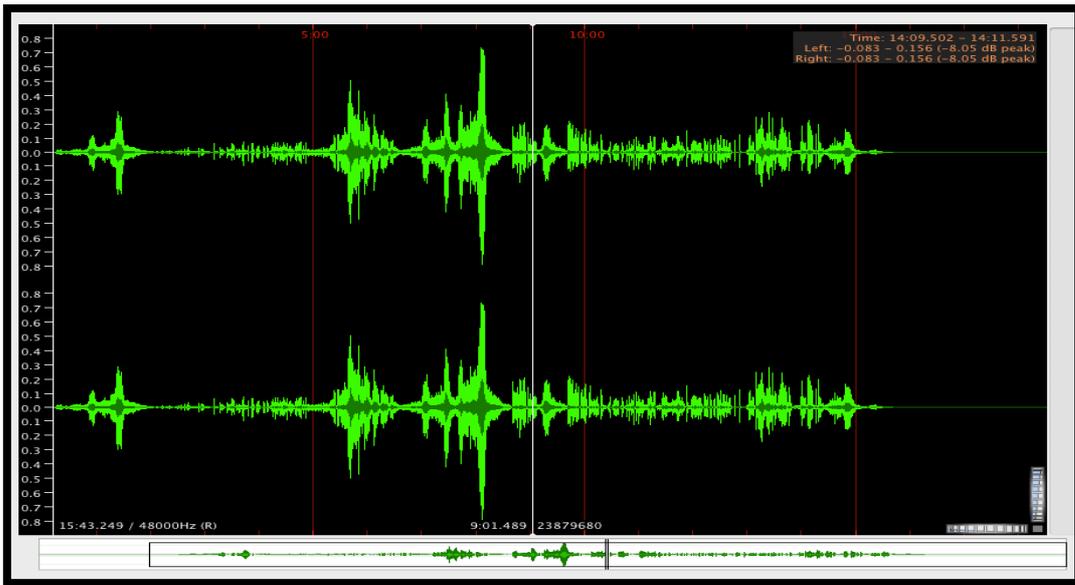
And, sweet as incense-clouds, the smoke rising, the fire
Spitting with rain, and mist low with rain---
Their great eyes glowing, their rain-jewelled, leaf-green
Bodies leaning and talking with the sea behind them,

Plant gods, tree gods, gods of the middle world
Face downward
And in a small creek mouth all unperceived,
The drowned Dionysus, sand in his eyes and mouth.
In the dim tide lolling---beautiful, and with the last harsh

Glare of divinity from lip and broad brow ebbing....
The long-awaited! And the gulls passing over with shrill cries;
And the fires going out on the thundering sand;
And the mist, and the mist moving over the land

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
The Return (1965)	Music for poetry (spoken). Lilburn wanted the poem 'The Return' by Alistair Campbell to take the 'spotlight' with the barest of accompanying of electroacoustic music sounds.	<ul style="list-style-type: none"> - electronic sounds, white noise and surf sounds - cry of gulls (electronic) - cooing birds, flute-like sound, - human muttered sounds - Māori names of trees-voice - cymbal - Māori chant - heavy breathing - The poem (voice) <p><u>Music</u> Musical muscles are flexed before, after and in breaks during the reading of the text (Norman, 2006: 401). In this piece of music, electronic processed sounds are evident in human voices, white-noise, sea-gulls cry, Māori text, trills on cymbals, fragments of Māori chant, ring modulation into gurgling, breathy whisper, the sea, wind whistling and surf rolling. This presents an array of musical elements that give this work continuous movement and allows the subtle sounds to accompany the main actor, the poem.</p>	<ul style="list-style-type: none"> - New Zealand electroacoustic music. - Voice poetry - Multi layering of sonic materials - Sound gestures - Hybrid music

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
The Return (1965)	Lilburn allowed the poetry to stand on its own, with either no accompaniment or, with the barest of electronic accompanying sounds. White-noise suggest wind and surf sounds coupled with cry of seagulls, conjuring images of the seaside. Fragments of human voices speaking and chanting, along with the reading of the poem, interchange. Soft click trills on a suspended cymbal. Play on syllables of Māori words. Harsh electronic sounds with modulation introduced and disintegrates.	Duration: 17:07 Presented on fixed media. Douglas Lilburn Electroacoustic Works. CD3 - Track 2	This is an interesting piece of music. Although spotlighted by poetry/ and Māori words/phrases, Lilburn adorns the text with the barest of accompanying sounds. Personally a haunting, mysterious, yet enchanting and imaginative piece of work. One needs to listen carefully to the sound element to capture the motif, and overall musical intentions.	- Horizontal layering model - sequencing events. - Music for poetry - Lilburns' musicscape of sound/ text and speech.

7.7 Poem in Time of War (1967)

Poem in Time of War was composed by Douglas Lilburn and featured on the CD Album – Douglas Lilburn - Electroacoustic Works, CD 2, released in 2004.

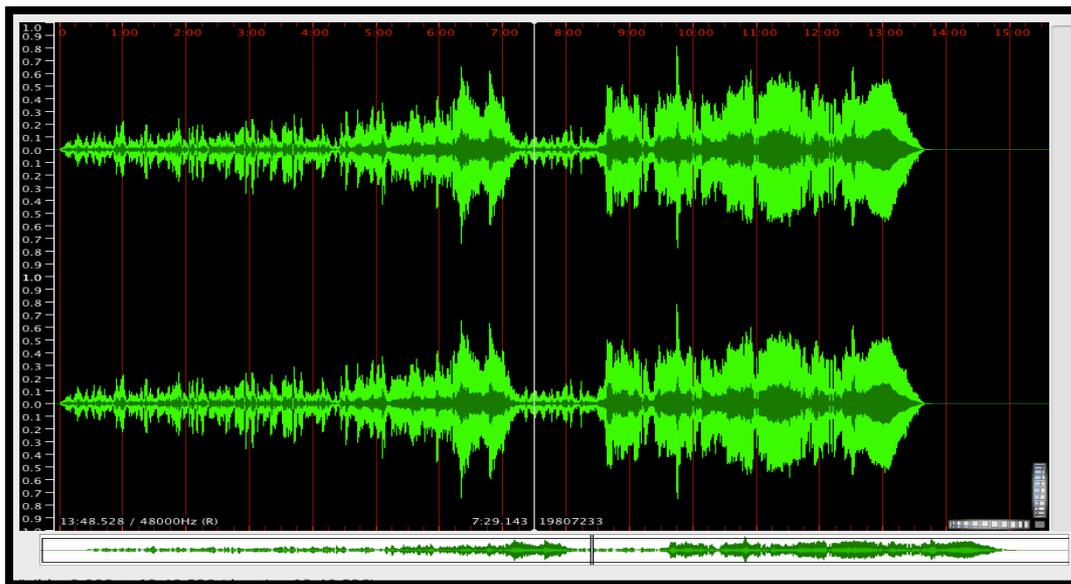
According to the CD Program:

The suffering of all people caught up in the Vietnamese war was strongly felt by many of us in this country in the 1967 when I made this piece. The main part of these sounds were realised very quickly as an expression of my own general feeling about the tragedy of the situation, and the helplessness of human individuals being destroyed by huge impersonal forces in the cause of whatever idea. The poem (and all oriental poems are sung) was chosen from several I heard because of its poignant simplicity and because it seemed traditionally authentic. All I knew of the text was that the poem was about a woman waiting for her soldier husband to return, and that she was standing beside a bamboo curtain as she sang. The later human-seeming sounds were materials I use for their intrinsic musical expressiveness and for reasons of form. The innocent prologue and the desolate black cloud of coda were later added to round out the formal structure of the piece and to embody my own notions of its reason for being.

Source materials for Poem in Time of War include junk metal plates and bamboo chimes which are transformed by electronic modulation to produce harsh, grating, anguished sounds of the coda.

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
<p>Poem in Time of War (1979)</p>	<p>Music for poetry (sung). This music piece is based on Lilburns personal feeling (and New Zealand public) towards the Vietnam War. A memory of the battle scars and politics of war.</p>	<ul style="list-style-type: none"> - Electronic sounds - Eerie gong-like sounds - Rustling bamboo pipes - Asian poem sung - female voice - human voice (grief and despair) - breathy screams and whistles - low-set explosions sounds <p><u>Music</u> This piece of music is based on sound images designed to reflect and interpret a focal text - either spoken or sung. Both make full use of a limited range of generating sounds, some natural, some electronic derivation. Both use resonant timbres of essentially indeterminate pitch (cymbals and gongs) as background material, contrasted with timbres of sharper attack and pitch definition (the cooing of birds, the rustling of bamboo). Both carry instances of mutated human speech and make a thematic feature of white noise (Norman, 2006: 402).</p>	<p>This structure allows the poignant sentiment of the 'poem' to reach the listener directly, without influence from the interpretative sounds that follow (Norman, 2006: 402).</p> <p>Poem in Time of War is obviously a work of greater technical complexity than The Return (Norman, 2006: 402).</p> <p>One minute of introductory sound, followed by the song (oriental poetry), and later followed by an interweaving of electronic music to enhance the song and motif of this incredible work.</p>

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
Poem in Time of War (1979)	Song, with simple ambience, is introduced at the beginning. Lilburn's 'desolate black cloud of coda' used as generating material. Low-set, gong-like timbres become more insistent. Although generally of indeterminate pitch, rich in resonating partials, fill the lower range of audio spectrum. Buzzing sounds fill the mid-level pitches, arpeggiated figures constructed from sounds of bamboo pipes weave in and out of penetrating, fixed pitch signals. From simple, layered materials Lilburn builds a sound image taut with suggestion of anguish and suffering. Low mutation of voice. Low rumblings suggesting distant explosions.	Duration: 15:02 Presented on fixed media. Douglas Lilburn Electroacoustic Works. CD2 - Track 2.	When I first heard this piece of music, I found it to be a tragedy, and at the same time very musical (oriental poem sung). Because the motif reflected the Vietnam war, my thoughts went out to my uncle Denny Makara who served as an SAS soldier in Vietnam. Very emotional work that I connected closely with.	Horizontal laering model - sequencing events. - Music for poetry - Lilburns musicscape of sound/ text and speech. - Cultural and historical contexts.

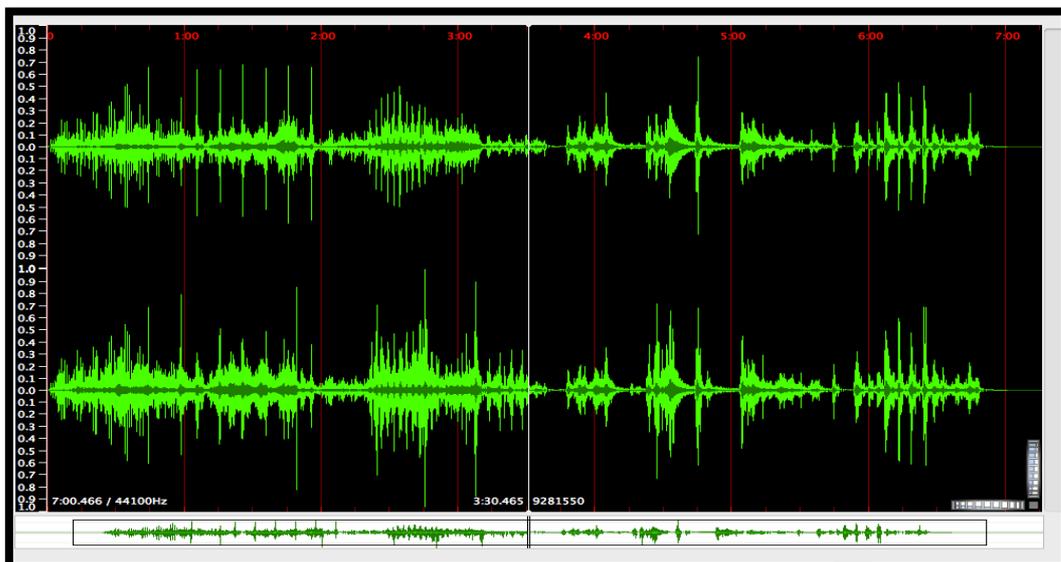
7.8 Mosaic

Mosaic composed by Ross Harris featured on the CD Album Sound Barrier (2007) – Music Of New Zealand, CD 1 - Track 7. According to the album programme:

The water sounds for Mosaic were collected by the composer from Paekakariki, on the Kapiti Coast, and Örö, in Sweden. They are transformed into their electronic equivalents and juxtaposed with a slowly evolving pitch structure.

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
Mosaic	Water feature. Harris intended to give the listener a personal aquatic journey into the world of water sounds in its organic and processed nature.	- Water sound source from Paekakariki/Kapiti Coast and Öro in Sweden. (organic and processed) <u>Music</u> Varied use of different scales/ pitches due to the different timbre of the water sound samples. This composition focuses on pitch sculpturing. Different parts of the music create different tonality/ tone colour. No melody detected in this piece. The different water sounds dictate the flow of the music (movement). Constant adagio - fairly slow throughout the piece. Homophonic and polyphonic textures throughout. Variation of dynamics.	Samples of live recording of water (organic and processed) arranged to create this music piece. The transformed water sounds dictate the flow and provide each 'dramatic' movement of this piece. - Soundscape (organic and processed sounds)

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
Mosaic	The water sounds for 'Mosaic' were collected by the composer from Paekakariki, on the Kapiti Coast and Öro, in Sweden. They are transformed into their electronic equivalents and juxtaposed with a slowly evolving pitch structure.	Duration: 7:00 Presented on fixed media/ CD Audio on the album 'Sound Barrier – Music of New Zealand'. Composed by Ross Harris in 1990. Featured on this album in 2007.	I found this piece relaxing at times, and other times mysterious with the different timbre/texture of water sounds. I felt as if I was sometimes floating on water and then diving into the depths of the sea. Clever manipulation of water sound materials that provide imagery, gestures, and imitation of the aquatic soundscape.	- Horizontal layering/multi layering model. - Soundscape (organic and processed sounds)

7.9 This Is Christopher

This fixed media electroacoustic music piece was composed by Jenny Spark a student at the University of Waikato. The composition is dedicated to the memory of Seena Spark. **This is Christopher** featured at the 2011 Lilburn Trust Student Composition Awards Concert, at the University of Waikato, gaining first place.

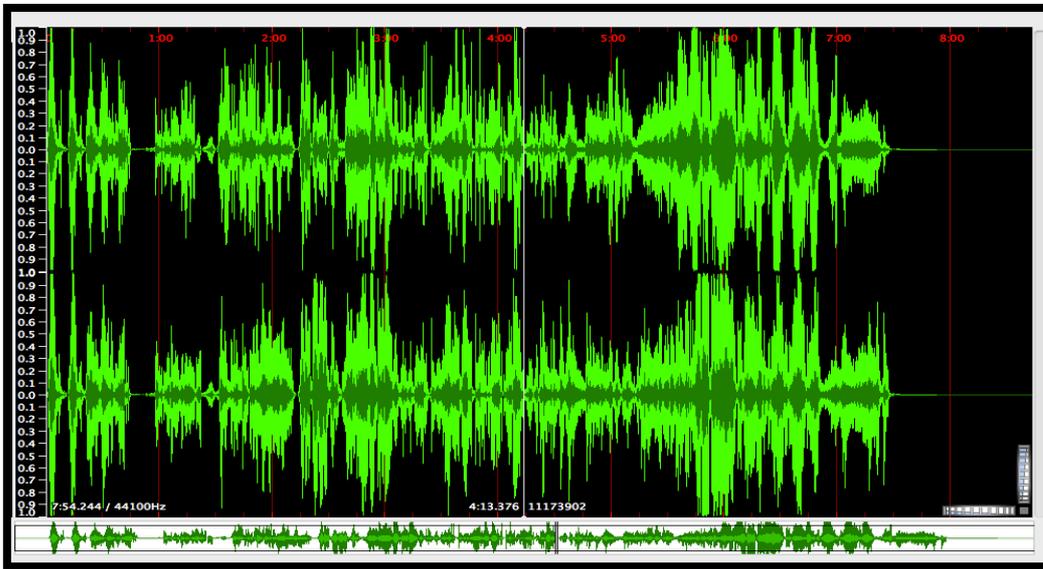
According to the programme information:

This is a piece about the human voice, learning, and family relationships. In 1982 my Nana and two-year-old cousin Christopher recorded a tape to send to me across the Tasman. On it you can hear Christopher learning to speak from Nana as she teaches him nursery rhymes and songs. Over repeated listening to the tape, certain musical ideas stood out for me - in particular, imitation, repetition, rhythm, rhyme, and melody. I have tried to weave these ideas together to

create a journey which reflects one we have all gone through: the process of learning to speak. The only sound materials used are those of the human voice (the 30-year-old tape, and my voice).

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
This is Christopher	This is a piece about the human voice, learning, and family relationships. Spark invites the listener into a family event of learning to speak through nursery rhymes and songs.	<p>- Tape recording of voices from nana (grandmother), Christopher (cousin) and voice of the composer, Jenny Spark.</p> <p>- Electronic sounds</p> <p><u>Music</u> Varied use of different scales/ pitches due to the different timbre of the sound samples. Different parts of the music create different tonality/ tone colour. The main feature of this piece is the human voice integrated with electronic sounds. Melody is provided by the various nursery rhymes and songs. Irregular tempo and movement. Monophonic and polyphonic textures throughout. Each sound source presents a different timbre including electronic sounds and vocal recordings. The manipulated sound of the human voice presents an interesting timbre giving the piece variation and contrast. Dynamic variations.</p>	<p>Multi-layers of sound samples of electronic sounds, live vocals of the composer Jenny Spark, snippets of Christophers and the grandmothers vocals from a tape recording.</p> <p>New Zealand electroacoustic music.</p>

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
This is Christopher	This is a piece about the human voice, learning, and family relationships. According to Jenny Spark, “in 1982 my nana and two-year-old cousin Christopher recorded a tape to send to me across the Tasman. On it you can hear Christopher learning to speak from nana as she teaches him nursery rhymes and song. Over repeated listening to the tape, certain musical ideas stood out for me – in particular, imitation, repetition, rhythm, rhyme, and melody. I have tried to weave these ideas together to create a journey which reflects one we have all gone through: the process of learning to speak. The only sound materials used are those of the human voice (the 30-year-old tape, and my voice)”.	Duration: 7:54 Performed live at the Lilburn Trust Student Composition Awards Concert, at the University of Waikato in 2011. Fixed media/CD recording. A copy of the recording was provided by the composer Jenny Spark	When I heard this piece being played at the concert, I really enjoyed the different sections that included speech, singing and narration accompanied by electronic sounds. This music reminded me of my childhood days of singing nursery rhymes. The voice of the grandmother reminded me of my grandmother. An emotional piece of music.	- Horizontal layering/multi layering model - Personal reflection told through music - Use of pre-recorded tape sounds in EA music. - New Zealand electroacoustic music.

7.10 Mittsu no Yugo

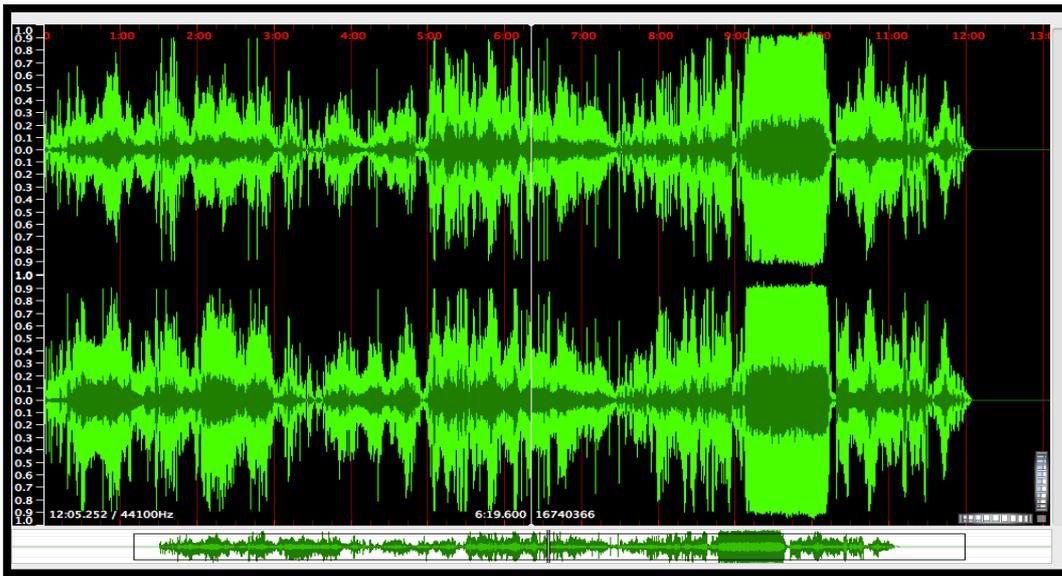
The concept and score of **Mittsu no Yugo** was composed by Ian Whalley (2010). This electro-acoustic piece included input from three different countries. It was realized through the IPv6 format, and used multiple bi-directional audio streams and HD digital video connections.

Performers at Waikato University, New Zealand, included Ian Whalley - Max/MSP patches, wind synthesizer/controller, effects; Lara Hall - violin gestures (non-tonal) and looper; Hannah Gilmour - spectral beds, rhythm and effects; and Richard Nunns - short traditional Māori instrument samples. At Calgary, University in Canada, David Larsen played Buffalo drum, and at Beijing’s Central Conservatory of Music, Bruce Gremo played Shakuhachi at the MUSICACOUTICA10 event.

Mittsu no Yugo adopted aspects of Paine (2002) concept of a conversational model interaction. To do this, it took a generative/ improvisation approach (Whalley, 2006) allowing people and machine agency to create content based on the dynamic interplay of parts. Logistically, agent interaction was between one performer and computer - Max/MSP and real-time input. But there was also extensive interaction between ‘players’, players and sound making instrument, players and effects manipulation, and players and audience at each country node.

Music Audio (using Sonic Visualizer)

The graph displays the **stereo soundwaves** in green and the **time ruler** in red.



Music Analysis and Technical Application (Computational)

Title	Composers Intention	Sound Source and Musical elements	The Structure/ Form
Mitsu no Yugo	<p>Whalleys Mitsu no Yugo (meaning three melding to one) is an ensemble of acoustic instruments and processed sounds, played live in real-time (prescribed score and improvisation) between local and international musicians from three different countries. The work was made possible through the use of multi-channel high-definition audio and video.</p>	<ul style="list-style-type: none"> - Max/MSP patches, wind synthesizer/controller, effects. - violin gestures (non-tonal) and looper - spectral beds, rhythm and effects - short taonga pūoro samples - Buffalo drum & Shakuhachi <p><u>Music</u> Form ABACA. Different instruments, electronic sounds and irregular rhythms in each section. Varied use of different scales/ pitches due to the different timbre of the instruments and manipulated/ electronic sounds. Different parts of the music create different tonality/ tone colour. Melody is provided by taonga pūoro, violin and the Shakuhachi. The instruments dictate the flow of the music (movement). Irregular rhythms are provided by the buffalo drum, taonga pūoro instruments (hue, tumutumu) and Shakuhachi (flute). Constant adagio – fairly slow throughout the piece. Homophonic and polyphonic textures throughout. Each instruments presents unique timbre and there is dynamic variation throughout the piece.</p>	<p>The concept and score was composed by Ian Whalley. The score was very prescriptive at a macro level. The collaboration between musicians from three different countries (New Zealand, Canada and China) performed this piece allowing minor alterations to the score at a micro-level (improvisation). Many sections, different instruments, electronic sounds and irregular rhythms progressed throughout each section.</p>

Title	Production Technical Application	Presentation Performance	Personal Feedback	Composition Model
Mittsu no Yugo	<p>The work is performed live and interactively in real-time. The musicians in Hamilton were Ian Whalley who played Max/MSP patches, effects pedal and wind synthesiser, violin lecturer Lara Hall who also manipulated looper samples, and masters graduate Hannah Gilmour who operated the spectral beds, rhythm and effects.</p> <p>In Canada, David Larson was on buffalo drum and Bruce Gremo was in Beijing playing a shakuhachi - a Japanese end-blown flute. "In order to compensate for the slight delay in video, I had to create a score that was well structured but also allowed for improvisation to compensate for the delay."</p>	<p>Duration: 12:05 This piece was performed live at the MUSICACOUTICA10, one of the world's biggest electroacoustic music festivals held in Beijing, 1 November 2010.</p> <p>Performers included Ian Whalley, Laura Hall, Hannah Gilmour and taonga pūoro samples from Richard Nunns from New Zealand; David Larsen from Canada and Bruce Gremo from Beijing.</p> <p>A digital audio copy of 'Mittsu no Yugo' was provided by Ian Whalley.</p>	<p>A moving piece of music. When I first heard this piece, I was very interested in the sound source, who was playing what instrument, and where the music was taking me. I found it a challenging piece of music in one sense, and satisfying in another due to the different ensemble of organic and processed sounds.</p>	<ul style="list-style-type: none"> - Graphic score directed the music and performance - creative improvisation - collaboration - Live sound-based composition via internet2 and video communication

APPENDIX EIGHT

Consent Form for Participants (in this research)

Department of Music

School of Arts & Social Sciences
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THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Participant Consent Form

Research Project Title

Tito Waiata - Tito Pūoro: extending the Kīngitanga music tradition.

1. I have read the information sheet for this study and have had details of the study explained to me.
2. My questions about the study have been answered to my satisfaction, and I understand that I may ask further questions at any time.
3. I understand that I may decline to answer any particular questions in the study.
4. I also understand that I am free to withdraw from the study at any time.
5. I agree to participate in the research and provide relevant information to the researcher under the conditions set out in the information sheet.
6. In regards to copyright and protection of 'waiata' provided by me, my whānau and tribe, I give consent for these 'waiata' to be used for educational purposes only.
7. I would like the transcript: (circle your option)
 - a) returned to me, after one month from the interview.
 - b) returned to my family and/ or tribe, after one month from the interview.
 - c) other (please specify).....
8. I would like the audio recordings of waiata: (circle your option)
 - a. returned to me, after one month from the recording.
 - b. returned to my family and/ or tribe, after one month from recording.
 - c. other (please specify).....
9. The information collected and the audio recordings during this research will not be used for any other research purposes.
10. I agree to be identified in this research. Yes / No (Circle your option)
11. This research project has been approved by the Human Research Ethics Committee of the Faculty of Arts and Social Sciences. Any questions about the ethical conduct of this research may be sent to the Secretary of the Committee, email: fass-ethics@waikato.ac.nz, postal address, Faculty of Arts and Social Sciences, Te Kura Kete Aronui, University of Waikato, Te Whare Wananga o Waikato, Private Bag 3105, Hamilton 3240.

Participant's Name: _____

Participant's Signature: _____

Contact details: _____

Date: / /

Researcher's Name: Te Manaaroha Pirihira Rollo

Researcher's Signature: _____

APPENDIX NINE

The collection of Kīngitanga Waiata

Waiata Reference Appendix	Title Waiata Classification	Composer	Motif	Histroical Notes References
5.1	Tēnei Ka Noho Ka Hihiri Ngākau O Te Tangata waiata	Pōtatau Te Wherowhero	Pōtatau’s reply to being nominated as the First Māori king. The beginning of the Kīngitanga.	This song was Pōtatau’s answer to the chiefs from the southern part of Waikato, who had come with a request that he agree to become the first Māori king. Pōtatau’s replied with this song. Reference: Song 195, in Ngā Moteatea, part 2 (Ngata, 1961). This song was also published in the book by McGregor, ‘Māori Songs’ (S. 55), Waka Māori (W.M.8) and a book by John White (W. 4/8, W. 5/6). No Audio Recording
5.2	E Noho Ana I Te Ranga Maheuheu waiata	Pōtatau Te Wherowhero	Pōtatau’s second reply towards the recommendation of becoming the first Māori king.	This song was Pōtatau’s answer to the chiefs Te Waharoa, Tapihana, Maniapoto, Wahanui and Taonui, who had come to offer the kingship to him and urging him to accept. Pōtatau sang this song in reply. Reference: Song 196, in Ngā Moteatea, part 2. (Ngata, 1961). Audio Recording Provided
5.3	He Maioha Nā Kīngi Tāwhiao waiata aroha māimai aroha	Tāwhiao	Love for his tribal land.	Tāwhiao composed this song to acknowledge his homeland of Waikato and surrounding landmarks (mountains and Waikato river). Reference: Te Hōkioi, Issue 27 (2008). Audio Recording Provided
5.4.1	Kāore! Kāore Te Roimata waiata tangi	Puke-Toa Turi-ngenge	Composers waywardness from leaving the Kīngitanga to search for Te Whiti and Tohu, but return back to the Kīngitanga	Puke-Toa Turi-ngenge composed this waiata tangi when realising that he was leaving Kīngi Tāwhiao in search of Te Whiti and Tohu. But eventually returns back to his Maniapoto homeland and the Kīngitanga. Reference: Toitū Te Puoro - Songs of Te Rohe Pōtae (Te Ruki, 1994). Audio Recording Provided
5.4.2	Kāore! Kāore Te Roimata waiata tangi	Tangaroa	Song captures Tainui proverbs about Kapumanawaiti and his travels over Haakere to seek revenge from Ngāti Tama for past battles. It also speaks of Parawhete asking about Wairangi’s small basket of travel. Both Kapu and Wairangi are grandchildren of Raukawa.	This waiata is another version of Puke-toa-Turi-ngenge’s song 5.4.1. Information from Mutu Kapa gives the composer as a chief of Ngāti Maniapoto named Tangaroa. Reference: ‘He Mea Whakairo I Te Ngākau – Designs Of The Heart (Waikato-Tainui& WINTEC, 2012). Audio Recording Provided

Waiata Reference Appendix	Title Waiata Classification	Composer	Motif	Historical Notes References
5.5	He Aha Te Mahi? ngeri whakaaraara	Timoti Kāretu Te Puea Paulo (nee Haunui)	To pay homage to the Māori monarch, Kīngi Tūheitia. Composed by Timoti Kāretū for the Taniwharau Culture Group.	Well-known haka/ ngeri throughout the Tainui/ Waikato region. Although originally composed for the Taniwharau Culture Group, it is performed as a popular ngeri at most occasions throughout Tainui. Reference: He Mea Whakairo I Te Ngākau - Designs Of The Heart (Waikato Tainui, Wintec, 2010). Audio Recording Provided
5.6	Karekare Kau Ana waiata tangi	Amohia Te Rei	Lament for Te Puea Te Kirihaehae Herangi, a well-known Waikato leader.	This waiata tangi is a lament for the Waikato leader Te Puea Herangi. A tribute by her people at her funeral. Reference: Te Paki O Matariki (1952) and He Mea Whakairo I Te Ngākau (2010). Audio Recording Provided
5.7	Ha're rā E Pue waiata tangi	Unknown	Another lament for Te Puea Te Kirihaehae Herangi.	This waiata tangi is a fitting tribute to a Waikato leader, Te Puea Herangi, Reference: Te Paki O Matariki (1952). The composer is unknown. No Audio Recording
5.8	E Pā Tō Hau waiata tangi	Te Rangiamoa	Lament for Te Wano, a chief of Ngāti Apakura.	This waiata tangi was composed by Te Rangiamoa for her cousin Te Wano, chief of Ngāti Apakura, and her peoples suffering during the Waikato land wars during the reign of Kīngi Tāwhiao in 1864. It is a popular waiata tangi sung at most occasions especially tangihanga. Reference: Traditional Songs Of The Māori (McLean & Orbell, 1975, pp. 114 - 118). Audio Recording Provided
5.9	He Pao Nā Waikato pao	Unknown	The battle of Rangiriri in 1864.	Although peace was made between warriors of the Kīngtanga and opposing side (loyalists of the Crown), bitter memories remained and were given vent in this pao. Reference: He Waiata Onamata (Te Reo Rangatira Trust, 1998; p. 27, CD 1, track 18). Audio Recording Provided
5.10	Te Kīngitanga pātere	Pānia Papa Rāhui Papa	The history of the Kīngitanga which led to the appointment of Pōtatau Te Wherowhero, the first Māori king.	This pātere was composed to retell the origins and history of the Kīngitanga. This pātere was performed by Rangimārie at the Aotearoa Traditional Māori Performing Arts Festival at Ngāruawāhia in 2010 and Mangakōtutuku at the Tainui Waka Regional Kapa Haka competitions in 2010. Reference: Personal Communication with Pania Papa (2009) and Mōteatea (Māori Television, 2009). Audio Recording Provided

Waiata Reference Appendix	Title Waiata Classification	Composer	Motif	Historical Notes References
5.11.1	Waikato Te Awa pātere	Rangi Harrison	Admiration for the Waikato River, dams and lakes.	This is the original version of 'Waikato Te Awa'. The composer created this pātere whilst working on the different hydro works along the Waikato River. Marveling at the greatness of the dams and lakes he wrote this pātere. The music was arranged by Oraiti Calcott and Tomairangi Paki. Reference: Te Ao Hou, Māori Magazine, no. 30 (1962). No Audio Recording
5.11.2	Waikato Te Awa pātere	Rangi Harrison	Admiration for the Waikato river, dams and lakes.	This is an adaption of the original waiata by Rangi Harrison. In this version of 'Waikato Te Awa', other verses have been added to include other regions throughout the Waikato/ Tainui regions. This is a longer version. Reference: Te Kāpuinga O Te Mātauranga – Mōteatea (Te Toi-a-Kiwa, Wintec, 2004). Audio Recording Provided
5.12	Tūheitia waiata whakanui	Unknown	Support to the Māori monarch.	This waiata whakanui is performed after the speech by the Māori monarch at the annual Kōroneihana celebrations. The waiata also welcomes all the tribes who support the Kīngitanga. Reference: He Mea Whakairo I Te Ngākau – Designs Of The Heart (Tainui Waikato, Wintec, 2010). Audio Recording Provided
5.13	E Noho Ana I Te Roro O Tōku Whare waiata pōwhiri	Unknown	Welcome to all Māori tribes to Turangawaēae marae, Ngāruawāhia.	Welcome to all the Māori tribes assembled to acknowledge the Māori monarch at the marae of Turangawaēae. The waiata acknowledges the marae and ancestral houses, the Māori monarch, the ancestral canoes, and the many deceased. Reference: He Mea Whakairo I Te Ngākau - Designs Of The Heart (Tainui Waikato, Wintec, 2010). Audio Recording Provided
5.14	Ngā Tongi A Tāwhiao waiata whakanui	Harata Tupaea	Acknowledgement of Kīngi Tāwhiao's tongi proverbs and celebrating the Kīngitanga at the Poukai at Rākanui in the 1970's.	Harata Tupaea composed this waiata whakanui enroute to the Poukai at Rākanui in the 1970's. The waiata acknowledges Tāwhiao's proverbs and his religious affiliations to Catholic, Anglican and Wesleyan. Reference: Reference: He Mea Whakairo I Te Ngākau - Designs Of The Heart (Tainui Waikato, Wintec, 2010). Audio Recording Provided

Waiata Reference Appendix	Title Waiata Classification	Composer	Motif	Historical Notes References
5.15	E Noho Ana I Te Hiri o Mahuta waiata tangi waiata aroha	Unknown	History of the Kīngitanga and issues relating to the King movement during Kīngi Mahuta's reign.	According to McLean (1958 - 1979), this is a waiata tangi for the Māori king movement. Reference: Waiata 270 in the McLean Collections, 1958 - 1979 (McL 1 - 1283). Audio Recording Provided
5.16	E Muri Ahiahi Kia Moe Huri Au waiata	Kepa	The Kīngitanga with mention of Kīngi Te Rata and Kīngi Mahuta.	According to McLean (1958 - 1979), this waiata is a pao. Reference: Waiata 261 in the McLean Collections, 1958 - 1979 (McL 1 - 1283). Audio Recording Provided
5.17	Te Kupu A Tāwhiao pao	Unknown	Message from Kīngi Tāwhiao to the people of Waikato in regards to upholding peace, Christianity and the Kīngitanga.	According to McLean (1958 - 1979), this waiata belongs to the Māori king movement. Reference: Waiata 240 in the McLean Collections, 1958 - 1979 (McL 1 - 1283). Audio Recording Provided
5.18	Whakarongo Ai Te Taringa waiata matakite	Mahuta	Instructions to the people during war and lost of lives. Heed to Tāwhiao's prophecies.	Reference: Waiata 475 in the McLean Collections, 1958 - 1979 (McL 1 - 1283). Audio Recording Provided
5.19	Kāti E Te Iwi waiata	Te Puea Herangi and others	Against the conscription of Waikato men to the New Zealand Army during World War 1 and 2.	This waiata was found at the Alexander Turnbull Library. Reference: MS Papers 0196, Eric Ramsden/ Te Puea 366. No Audio Recording
5.20	Te Atairangikaahu waiata whakanui	Pou Temara	Song of praise acknowledging Waikato, and the Māori Queen Te Arikiniui Te Atairangikaahu.	Performed as a 'group song' (waiata tira) by Te Herenga Waka, University of Victoria at the Aotearoa Māori Arts Festival 1992 at Turangawaewae marae. Reference: Personal Communication with Pou Temara (2009). Audio Recording Provided
5.21	Koia Ko Te Kaupapa waiata whakanui	Donna-Lee Ngaringi Katipa	To acknowledge and celebrate 150 years of the Kīngitanga. Pay tribute to leaders and elders who continue to implement the principles of past Māori kings.	Performed as a 'group song' (waiata tira) by Te Ara Maurea O Te Huinga Taniwha at the 2008 Tainui Primary School Regional competitions, and at the National Primary Schools competition in Gisborne 2009. Reference: Personal Communication, Donna-Lee Ngaringi Katipa (2010). No Audio Recording
5.22	Paimārire waiata karakia	Unknown	Prayer to God and asking to bless the Māori King Tuheitia and the people	This waiata karakia/ waiata tira is an adaption of the Paimārire karakia and performed as a 'group song' by Te Pou o Mangatawhiri at the Tainui Waka Regional Festival in 2010. Reference: He Kohinga Waiata (2005). Audio Recording Provided

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5.23	Te Orokohanga O Te Paimārire waiata whakanui waiata karakia	Pirihira Makara	A song of praise to God Almighty, and recalls the history of the Pai mārire faith introduced by Kingi Tāwhiao to the Kīngitanga.	Performed as a 'group song' (waiata tira) by Mangakōtukutuku Kapa Haka group, Melville High School in 2009. Reference: Makara, Personal Communciation, 2009). Audio Recording Provided
5.24.1	Song Of Te Puea waiata waiata-ā-ringa	Te Puea Herangi	Acknowledge Kīngi Te Rata and his connection to Waikato and Tainui landmarks and genealogy.	Unsure whether this waiata was performed as a group song or an action song. Composed by Te Puea Herangi for her cousin Kīngi Te Rata. Reference: Te Puea Herangi - From Darkness to Light (King, 1984, p. 31). No Audio Recording
5.24.2	E Noho E Ata waiata waiata-ā-ringa	Te Puea Herangi	Acknowledge the Māori Queen Te Arikini Te Atairangikaahu and her link to the Kīngitanga, Waikato, and Tainui.	Performed as an 'action song' (waiata-ā-ringa) throughout Tainui/ Waikato. Verses have been added to this version of 'Song of Te Puea.' Reference: Te Tira Haere O Te Whare Wānanga O Waikato, University of Waikato (1980). Audio Recording Provided
5.25	Karanga Mai Korokī waiata whakanui	Wiremu Kerekere	Honour Korokī and the host people of Waikato.	First performed as an 'action song' (waiata-ā-ringa) by the Waihīrere Māori Club at the 1960 Koroneihana celebrations at Turangawaewae marae, Ngāruawāhia. The tune of the song is 'The Big Hurt' by Toni Fisher. Reference: Māori Songs and Hakas, Waihīrere Māori Club, LZ 7114 LP, Kiwi Records/ World Record Club. Audio Recording Provided
5.26	E Koro Korokī waiata tangi waiata-ā-ringa	Ngapō & Pimia Wehi	Lament for Kīngi Korokī who passed away in 1966.	Performed as an 'action song' (waiata-ā-ringa) by the Waihīrere Māori Club at the 1966 Koroneihana celebrations the year King Korokī passed away. The tune used is 'Velvet Waters' recorded by the Howard Morrison Quartet. Reference: DVD The Māori Queen 1931 - 2006, TVNZ (2006). Audio Recording Provided
5.27	Whakatau Te Whare Wānanga waiata whakanui waiata-ā-ringa	Timoti Kāretu	Acknowledges Te Ariki Te Atairangikaahu and her chiefly descent.	Performed as an 'action song' (waiata-a-Ringa) by Te Whare Wānanga o Waikato at the 1985 Koroneihana celebrations. Reference: He Puna Waiata - He Puna Haka (Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). Audio Recording Provided
5.28	Wahine Toa waiata whakanui waiata-ā-ringa	Ngapō & Pimia Wehi	Celebration of Te Arikini Te Atairangikaahu's 26th year as Māori Queen and her noble descent from past Māori kings.	Performed as an 'action song' (waiata-ā-ringa) by Te Wakahūia Māori Club from Auckland at the 1992 Aotearoa Māori Festival of Arts at Turangawaewae marae. Reference: Te Wakahūia - Ara Mai He Tētēkura (Te Tāhuhu o te Mātauranga, 2009). Audio Recording Provided

Waiata Reference Appendix	Title Waiata Classification	Composer	Motif	Historical Notes References
5.29	Ka Mihi Rā Te Ngākau waiata whakanui waiata-ā-ringa	Timoti Kāretu	Pays tribute to the past Māori kings, the Kīngitanga, and Te Arikiniui Te Atairangikaahu.	Performed as an action song by Te Whare Wānanga o Waikato at the 1984 Koroneihana celebrations. Reference: He Puna Waiata - He Puna Haka (Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). No Audio Recording
5.30	Haere Mai Te Atairangi waiata pōwhiri waiata-ā-ringa	Unknown	Welcome to the Māori Queen Te Arikiniui Te Atairangikaahu and the visiting party to Ratana Pā.	Performed as an 'action song' (waiata-ā-ringa) by the Ratana Pā Senior Māori Club. The well known tunes of this waiata are 'Release me' by Engelbert Humperdinck, and 'What now my love' (Becaud/ Sigman) by Shirley Bassey. Reference: 'Ratana Presents' Viking VP256 – 33⅓ Stereo LP. Audio Recording Provided
5.31	Kīngi Tūheitia waiata whakanui waiata-ā-ringa	Ngapō Wehi Pimia Wehi	Tribute to Te Arikiniui and the Māori kings who have passed away. Celebrating the new Māori king, Kīngi Tūheitia.	Performed as an 'action song' (waiata-ā-ringa) by Te Wakahuia from Auckland. This waiata was filmed at Te Matatini 2007. Reference: Te Wakahuia - Ara Mai He Tētēkura (Te Tāhuhu o te Mātauranga, 2009) Audio Recording Provided
5.32	Ngā Rā O Hune waiata waiata-poi	Te Puea Herangi	Protest against the enforced conscription of Waikato men into the World War 1.	Performed as a 'poi dance' (waiata poi) by Taniwharau Culture Club at the 1981 New Zealand Polynesian Festival. Reference: He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004). Audio Recording Provided
5.33.1	Tīmatangia waiata whakanui waiata-poi	Mere Morgan, Ngātono Muru, Tangiwai Te Koi, Hārata Tupaea and Te Paea Matatahi	Acknowledgement of the good deeds and hard work of Te Puea Herangi.	Performed as an 'poi dance' (waiata poi) in 1935 - 37 by Te Puea's kapa haka group Te Pou o Mangatāwhiri during their fundraising excursions to build Tūrangawaewae marae. This is an example of a 'group composition.' Reference: He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004) Audio Recording Provided
5.33.2	Tīmatangia E Te Puea waiata whakanui waiata-poi	Mere Morgan, Ngātono Muru, Tangiwai Te Koi, Hārata Tupaea and Te Paea Matatahi	Acknowledgement of the good deeds and hard work of Te Puea Herangi.	This is adaption of the waiata whakanui/ waiata poi in 5.33.1. Reference: He Kete Waiata - A Basket Of Songs (Papa & Te Aho, 2004) Audio Recording Provided
5.34	Te Ūpoko Ariki waiata whakanui waiata-poi	Timoti Kāretu	Celebration of Te Arikiniui Te Atairangikaahu's Koroneihana and her noble heritage.	Performed as a poi dance by Te Whare Wānanga o Waikato at the 1985 Koroneihana celebrations. Hawaiian tune Kawaikapuokalani Hewett of Hawai'i. Reference: He Puna Waiata - He Puna Haka (Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). Audio Recording Provided

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5.35	Taupiri Kuru Pounamu waiata tangi waiata-poi	Hone Nukutarawhiti	Acknowledging Taupiri, the sacred mountain of Waikato, and passed Māori monarchs.	Performed as an 'poi dance' (waiata poi) by Mangakōtukutuku Pakeke at the Tainui Waka Kapa Haka regional competitions in 2010. Reference: Hone Nuku Tarawhiti (personal communication, 2009). Audio Recording Provided
5.36	Te Paki O Matariki waiata pōwhiri waiata-poi	Kīngi Tāhiwi	Welcome to all visiting parties to Waikato in celebration of the Kingitanga.	Performed as a 'double short' poi dance. This waiata pōwhiri/waiata poi was recorded by the Ratana Māori Club, and by the New Zealand Māori Chorale. Reference: Ratana Presents (Viking VP256-33½ Stereo LP) and New Zealand Māori Chorale (Viking Sevens NZ Ltd 1995). Audio Recording Provided
5.37	Kīngi Tūheitia waiata whakanui waiata-poi	Pirihira Makara	Acknowledging the new Māori king, Kīngi Tuheitia and the aims of the Māori king movement.	Performed as an 'poi dance' (waiata poi) by Mangakōtukutuku Kapa Haka group in 2008 and 2009. Reference: Pirihira Makara (personal communication, 2009). Audio Recording Provided
5.38	Te Porotaka Nama Tahī waiata whakanui waiata-poi	Hēmi Walker	Acknowledge Te Porotaka nama tahi, the 'one circle' encompassing support tribes of the Kingitanga that include Hauraki, Raukawa, Maniapoto, and Waikato.	Performed as an 'poi dance' (waiata poi) by Mangakōtukutuku- Marawaatea Kapa Haka group at the Hauraki Festival 2010. This is a single and double-short poi. Reference: Hēmi Walker (personal communication, 2010). Audio Recording Provided
5.39	Te Arikiniui waiata tangi	Hone Nukutarawhiti	Celebrating the life of Te Arikiniui Te Atairangikaahu and past Māori monarchs.	Waiata kōpae pūoro CD recording by Kotuku Entertainers. Recording released in 2006 on the album 'Te Ranga Wairua.' Reference: Hone Nuku Tarawhiti (personal communication, 2009). Audio Recording Provided
5.40	Te Maunga Tapu O Taupiri waiata aroha	Ash Puriri	Tribute to the sacred mountain of Taupiri and the resting place of the ancestors, and Māori monarchs.	Waiata kōpae pūoro CD recording by Ashley Puriri. He was inspired to write this waiata aroha for Taupiri mountain living nearby in Gordonton. Reference: Ashley Puriri (personal communication, 2010). Audio Recording Provided
5.41	Ko Taku Taumata waiata whakanui	Alice Turuhira Whauwhau Music by Adam Whauwhau	Inspirational song about the Kingitanga from Ngāti Hauā.	Waiata kōpae pūoro CD recording by Adam Whauwhau (lyrics written by his kuia and kaumatua from Tauwhare marae). This waiata whakanui was released in 2001 on the album 'He Hua O Roto.' Reference: Adam Whauwhau (personal communication, 2011). Audio Recording Provided

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5.42	Te Atairangikaahu waiata aroha	Ash Puriri	Tribute to Te Arikiniui Te Atairangikaahu and the Waikato people.	Waiata kōpae pūoro CD recording by Ashley Puriri on the album 'Aroha- Just One Love', released in 2007. Reference: Ashley Puriri (personal communication, 2010). Audio Recording Provided
5.43	Te Arikiniui waiata whakanui waiata tangi	The lyrics by Timoti Kāretu. The music by Te Ahukaramū Charles Royal.	Lament to Te Arikiniui Te Atairangikaahu celebrating her life.	The music is for tenor, strings and percussion. Fusion of Māori and Western music via orchestral medium. Lyrics by Timoti Kāretu, and music by Te Ahukaramū Charles Royal. Reference: Te Ahukaramū Charles Royal (personal communication, 2010). Audio Recording Provided
5.44	Nei Rā Te Maioha waiata	Donna-Lee Ngaringi Katipa	Retain the principles of the Kingitanga in this ever changing world	This waiata incorporates tongi (visionary statements) by Tāwhiao to guide the leaders and people who support the Kīngitanga. Reference: Donna-Lee Ngaringi Katipa (personal communication, 2010). No Audio Recording
5.45	Te Mauri O Te Motu waiata whakanui	Timoti Kāretu	Celebrating the Kīngitanga and honouring Te Arikiniui Te Atairangikaahu.	Composed to celebrate the 40th year as paramount chieftainess. Performed as a whakaekae entry onto stage by Te Whare o Wānanga o Waikato at the Tainui Waka Regional competitions in 2006. Reference: He Puna Waiata - He Puna Haka (Te Kapa Haka O Te Whare Wānanga O Waikato, 2010). No Audio Recording
5.46	Kotahi Rau E Rima Tekau Ngā Tau haka taparahi haka whakanui	Group of Composers. Names unknown.	Celebrating the 150 years of the Kīngitanga. An account of the Kīngitanga history.	Composed by a group of composers. First performed by Ngāruawāhia High School in 2008, and then again by Te Whare Kura o Rakaumanga in 2009. Reference: Matehaere Clark (personal communication, 2010). Audio Recording Provided
5.47	Te Kīngitanga waiata whakanui whakaekae	Ngapō Wehi Pimia Wehi	Historical account of the Kīngitanga from its inception in 1858 with the crowning of the first Māori king, Pōtatau Te Wherowhero, to the present monarch.	Composed by Ngapō and Pimia Wehi, the tutors of Te Wakahuia Kapa Haka group. Performed at the Aotearoa Traditional Māori Performing Arts Festival 2000. A dramatic performance giving a historical account of the Kīngitanga. Reference: DVD Te Wakahuia (2000) and Wehi whānau (personal communication, 2010). Audio Recording Provided
5.48	Te Kirikawa haka taparahi haka whakanui	Hēmi Walker	Tribute to Pōtatau Te Wherowhero, the first Māori king. First renowned as a brave courageous warrior before taking on the Kingship.	This haka taparahi was performed by Mangakōtutuku-Marawaatea Kapa Haka group at the Hauraki Festival 2010. Reference: Hēmi Walker (personal communication, 2010). Audio Recording Provided

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5.49	Te Atairangikaahu waiata	Charles & Hemi Matua	A lament for the late Te Arikini Te Atairangikaahu.	This waiata was filmed on Whare Pūoro a program on Māori Television in 2010. A beautiful lament to the Māori Queen Te Atairangikaahu. Reference: DVD Whare Pūoro (2009). Audio Recording Provided
5.50	Kīngi Tūheitia's Anthem waiata whakanui	Ashley Puriri and Mamae Takerei	A tribute to the Late Te Arikini Te Atairangikaahu and a welcome to the current monarch Kīngi Tūheitia.	Performed as a tenor solo with orchestra accompaniment. This is the official anthem of Kīngi Tūheitia recorded by Ashley Puriri on the album 'Aroha- Just One Love', released in 2007. Fusion of Māori and Western music. Reference: Ashley Puriri (personal communication, 2010). Audio Recording Provided