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Kōauau auē, e auau tō au e!

The Kōauau in Te Ao Māori.

A thesis

submitted in partial fulfilment

of the requirements for the Degree

of

Master of Arts

at the University of Waikato

by

Jo’el Komene

University of Waikato

2009
Karakia Whakapuare

Blessing Prayer

*Tō tiakinga māramatanga e te Atua*

*Mō tō mātou Kīngi, mō te kāhui ariki,

Mō ngā tinana e māuiui ana tae noa ki a mātou katoa i te rā nei,

Āe,

*Nāu te korōria,*

*Nāu te korōria,*

*Nāu te korōria,*

*Rire, rire hau,*

*Paimārire.*
In recent years there has been a revival of interest in traditional Māori musical instruments, including the kōauau. This thesis studies kōauau informed by a Māori framework, giving weight to traditional Māori knowledge and practices, emphasizing the spiritual dimensions of the instrument in its origins and its functions. The thesis defines the kōauau and how it is distinct from other taonga pūoro in its physical characteristics. It then presents the traditions associated with the kōauau which link its origins to the atua and their natural world, especially Raukatauri, together with other traditions from many rohe throughout Aotearoa. The thesis describes the traditional tools and methods of construction, the role of atua in the construction process, materials used for kōauau, how they were embellished, and their use as adornments. The techniques for playing kōauau are analyzed, and there is a discussion of the occasions on which kōauau were played, and the purposes of performing on kōauau. The thesis also presents the texts of several traditional waiata kōauau. A number of traditional kōauau in storage at the Auckland Museum were able to be examined to confirm and extend documentary evidence about materials, construction methods, and embellishment. The discussion also comments on the "voices" for those kōauau in the museum collection that could be sounded. The decline in kōauau performance during the twentieth century is outlined, and there is a summary of successful efforts in the later twentieth century to revive taonga pūoro, including kōauau. The thesis brings together in concise form much scattered information so that current and future performers with kōauau are able to give full consideration to its place in te ao Māori.
He Whakaihitanga ki a Hirini Melbourne

A Dedication to Hirini Melbourne

Hirini Melbourne playing his kōauau toroa named Tangi Ariki

Kia tangi tonu tō kōauau

Kia pīataata mai ő karu i te rangi

Kia mau rawa iho ai i ngā tikanga o ngā tūpuna,

Nāu anō i kokiriha,

Moe mai, moe mai, moe mai rā e te Puhi o Mātaatua,

Kia or ate mauri!
Ngā Mihimihī

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Ko Rangi ko Papa
Ko puta ko Rongo
Ko Tāne-Māhuta
Ko Tangaroa
Ko Tūmatauenga
Ko Haumietiketike
Ko Tāwhirimātea.

Tokona rā ko te rangi ki runga ko papa ki raro
Ka puta te ira tāngata ki te whai ao ki te ao mārama

Whano, whano, tū mai te toki,

Haumi e, hui e,

Taiki e!

E aku tia huia, e aku awe moa, e aku rau kura, tēna koutou katoa.

E mihi ake ana ki tō tatou matua nui i te rangi ko Io. Nāna nei ngā mea katoa, nāna i hōmai, māna anō e tango. E mihi ana ki a Rangi-nui-e-tū-iho-nei, ko Papatūānuku e takoto ake nei me ā rāua uri katoa, hai kākahu mō te mata o Papatūānuku, e rere hokahoka i te Rangi, ka puta mātou te ira tāngata ki te whai ao ki te ao mārama, Tihei Mauriora!

Ka tahuri atu aku mihi ki a rātou ngā maunga hī, ki a rātou kua makā ki te rangi hei karu mō te mata o te pō, ki a rātou ngā tōtara o te wao-nui-tapu-a-Tāne kua hinga, hoki atu, hoki atu, hoki atu rā. Hoki atu rā ki te kāpunipunitanga o ngā wairua, te kāinga tūturu o te wairua Māori, moe mai, moe mai, moe mai rā i roto i te āhurutanga o te Atua.
Me mihi rawa atu ki tō tātou Kīngi, a Kīngi Tuheitia me tōna hoa rangatira, a Te Atawhai, tēna kōrua, tēna kōrua. E te Ariki, noho mai rā ki runga i te ahurewa tapu o ōu matua tūpuna, hei āpoko, hei māngai hoki mō tātou te iwi Māori, inā he tau ariki te mahi. Ki a koutou katoa o te whare kāhui Ariki, rire, hau, paimārire.

E te kaihaumanu i ngā taonga pūoro o nehe, e te whetūkura e kānapanapa mai ana, Hirini, tēna rawa atu koe. Ko koe he manu tioriroi, he korokoro tū, he manu taki i te kāhui, he manu taupua, he huia tū raee, he kākā tarahae. Kāore e mutu ngā mihi atu ki a koe. Kei te hotuhutu te ngākau, e kaikini ai te ate, e kānāwhaea te ngākau, kua rukupopo te motu, mōwai ana te whenua. Ka koukou te rūrū, ā, e mōhio ana mātou ko koe hoki tēna e karanga mai nā ki a mātou. Kei roto koe i ō mātou maruāpō, i ō mātou whatumanawa mō ake tonu atu. Ko tō wairua, ko tō mauri, ko tō reo e whiowhio haere tonu ana i te mata o te whenua, e whakawhētai nei rā ahau ki a koe mō āu mahi kāmehameha. Hāi aha āu nā mahi? Hāi whakaro ho noohi i te mauri o ngā taonga pūoro i moe noa atu, hai akiaki i a mātou ki te whaiwhai atu i ō tapuae kia pua wai ai te hanga, te whakatangitangi me te mātauranga nui katoa kua whakaora anō ai i a koe. E te tohunga, whakahūnātore mai rā, kia ora te mauri.

Ka tika, me mihi ki a rātou ngā tohunga o te Ao pūoro. Ko Rangiiria Hedley, nāna i poipo mai, i whāngai mai me te ārahi i ahau ki tēnei ao motuhake, e te tuahine, e mara, ko koe hai whiringa mō tuku kupenga, tēna koe. Ko ēra atu o ngā tohunga kua tūtakina e au ki te whakawhitiwhiti whakaaro, whakatangi taonga pūoro me te whakakōtahi i ngā kōrero pūoro, nā koutou te rau, nāku te rau, ka tuia ai tēnei muka o te whāriki. Ko rātou hoki ko Bernard Makoare, James Webster, Warren Warbrick, Hinewirangi Kohu-Morgan, Horomona Horo, me te tini o ēra atu kāhore e whakahuatia nei. Tēna koutou katoa.

He mihi hoki ki a Chanel Clarke (Curator Māori) i Tāmaki Paenga Hira. Nāna i whakaē ae mai te āta tirotiro me te whakatangitangi i ngā kōauau kua noho wahangū mō te wā roroa, hei whakaoranga mai anō hoki te reo a Hine Raukatauri, otirā ngā reo o ngā tūpuna. Tēna rawa atu koe.

E ngā tautōhito o te Whare Wānanga o Waikato, ki ōku kaiārahi, ko Tame Roa kōrua ko Peter Gibbons. Tētahi he puna o te kī, he maunga kōpeopeo, ko tēra atu he tangata whai pukena rawa i roto i te mahi rangahau me te mea whakahira, he ngākau Māori tōna, he ahiahi whatiwhati kāheru. Ko kōrua ngātahi aku rangatira, he rākau kairaru e tupu ake nei, ko kōrua ngā kaiwhakatō. Nō reira, tēna kōrua, tēna kōrua.
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Ko Puhunga Tohora te maunga, Ko Rangiuru te maunga,
Ko Punakitere te awa, Ko Kaituna te awa,
Ko Ngāpūhi te iwi, Ko Tapuika te iwi,
Ko Ngāti Uconeone te hapū, Ko Ngāti Tuheke te hapū,
Ko Okorihi te marae, Ko Makahae te marae,
Ko Ngātokimatawhaorua te waka, Ko Te Arawa te waka,
Tihei mauri ora. Tihei mauri ora.

Nōku anō hoki te hōnore ki te whakatutuki i tēnei mahi, he mahi aroha, he mahi whakamana i te kōauau me ngā taonga pūoro katoa, kia ora ai ngā tikanga me ngā reo o ngā taonga tuku iho. Mā ēnei tū āhua e kīa ai he Māori tātou, ā, kia ngata ano tō hiakai mō te ao o ngā taonga pūoro.
Nō reira, tēnā koutou, tēnā koutou, tēnā rā tātou katoa.

Moe hurihuri ai tako moe ki te whare;

Kei whea te tau i aropiri rā;

I ngā rangi rā o te tuatahitanga?

Ka haramai tēnei, ka tauwehe,

He hanga hua noa te roimata i aku kamo;

Nō te mea ia rā ka whāmamao.

Horahia te titiro whakawaho

Ki Kārewa rā, au rerenga hipi

Ki Poihakena, ka whakaaokapua

Te Ripa tauārai ki Oropi,

Ki te makau rā, e moea iho,

E awhi reinga ana i raro rā.

Ka hewa au, e koro, kai te ao, ī.

Nō reira, āpiti hono, tātai hono, te hunga mate ki te hunga mate.

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Ko tātou ngā morehu, ko tātou ngā kanohi ora, ko tātou ngā waihōtanga a rātou mā

Nō reira,

E te ū, e te ū,

Kei te wī, kei te wā

Tēnā koutou,

Tēnā koutou,

Tēnā rā hoki tātou katoa.

Ka huri.
Rārangi Úpoko

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(Pomare, 1987, p. 308)
Whiti Tuatahi

Verse 1

Te Tinana

The Body

Hei Whakatūwhera i te Rangahau

Introduction to the research

Whakatūwheratanga

Introduction

Taku Pūtōrino  My Pūtōrino

Taku Pūtōrino  My Pūtōrino,
nō wai rā ngā ngutu  whose lips will touch yours,
hei whakapā ki ōu  whose living breath will give
hei puhi i te hau ora  you voice again?
kia ransonahia anō tō reo?

Kei te rongo mai koe,  Can you hear me,
e Hineraukatauri,  Raukatauri,
te puhi o te tangi  source of the forlorn sobbings
hotuhotu mokemoke  of the old laments?
o ngā mōteatea
“Ko tēneki waiata he mihi ki te puhi o te tangi kōauau, pūtōrino hoki. He mea tito tēnei waiata i mua noa atu i taku rongohanga i te pūoro o te pūtōrino”, Hirini Melbourne commented about his song, adding, “I tipu ake i te wā i kīte tuatahi au i tētahi pūtōrino i te Whare taonga o Tamaki Makaurau”. Melbourne gave as his English version, “This song celebrates Raukatauri, acknowledging her as the goddess of flute music. Its composition preceded any knowledge I had of the sound of this instrument. It was inspired by seeing a pūtōrino behind a glass case in the Auckland Museum” (Melbourne & Tuhiwai, 1993, pp. 9, 26).

Hirini Melbourne (Tūhoe), composer, scholar, teacher, determined that pūtōrino would sound again. He joined with other people interested in knowing about and reviving the use of taonga pūoro, traditional Māori instruments, and became in many ways the inspiration for the renewal of taonga pūoro (see Whiti 6 (Verse 6)). The success of Hirini and others from the 1980s inspired many further people, including myself, to learn about and perform with taonga pūoro.

The Reverend Maori Marsden (Ngāi Takoto), 1924 – 1993, tohunga, scholar, writer, healer, minister and philosopher, calls for Māori scholars to be passionate. He writes: “The route to Māoritanga through abstract interpretation is a dead end. The way can only lie through a passionate, subjective approach”, rather than an objective approach (Marsden & Royal, 2003, p. 2). The author of the present study has also taken a “passionate, subjective approach”, as Maori Marsden recommends, and so I record, in a subjective manner, how my passion for the kōauau was first aroused.

My initial conscious experience with taonga pūoro was in 2004. I was a member of a taonga pūoro class at the University of Waikato taught by Rangiiria Hedley, and we had just finished a lecture that had included the kōauau. I was very keen to learn how to play one, after a demonstration and explanation. I then asked Rangiiria if I would be allowed to borrow a kōauau to take home and learn how to play it. She agreed and I went home with a kōauau.

That night, I sat down to play the kōauau and what happened was overwhelming. As I blew on the puare (mouthpiece), the sound came out straight away. I had already learned the tikanga of the kōauau earlier that day, and tried to make a
sobbing, sad sound to go with that of Hine Raukatauri. Instantly a crying sound came out, and I realised that Raukatauri was alive and present. I then kept blowing, and this magnificent sound of mourning took over me. I blew and blew, and I thought about my mother who had passed away about ten years before. Tears began to flow, I kept blowing. The reo of Raukatauri came out, providing me with a release of old, deep-seated feelings, feelings that I thought had been resolved. The release that took place through this experience was life changing, and I felt as light as a feather. In fact, I had invoked the spirit of Raukatauri in sound, spirit and body.

Around this time I also became aware of a group of taonga pūoro enthusiasts called Haumanu, consisting of makers and players all with their own expertise (Flintoff, 2004, pp. 7-8). My ears had also been tuned to a number of the taonga pūoro and I had listened to recorded and live performances by artists such as Hirini Melbourne, Richard Nunns and Moana Jackson. Taonga pūoro also featured in the soundtrack of the popular film Once Were Warriors, with Adam Whauwhau, and others using taonga pūoro in their music.

My love has since grown for the instruments and their spiritual and ancestral sounds. As I learnt more about them, I began constructing them from traditional materials where possible and from contemporary substitute materials. I soon became eager for further knowledge, and searched for written evidence about things I had learned. To my surprise, I found that the written records were limited and repetitive, and the information was scattered among numerous publications.

Ko te Whāinga o tēnei Rangahau

The Purpose of this Study

This study will offer a Māori perspective on the kōauau, placing it in the context of te ao Māori, the Māori world.

With the revival of traditional Māori musical instruments, it is important that those who construct kōauau and those who perform on kōauau, whether Māori or Pākehā, understand the significance of the kōauau, not just as an instrument to
make music, but in its fullest cultural context, especially the traditions which give it life, meaning, and voice.

The following are the major research questions for this study.

1. What exactly is a kōauau?
2. What are the kōrero, stories of traditions, associated with the kōauau?
3. How, and of what materials, were kōauau made and what does their design and construction tell us about their significance within traditional Māori society?
4. How are sounds produced by kōauau, when were they used, and what did performers play on them?
5. What can we find out about traditional kōauau by examining a collection of them held in a museum?
6. Why did the playing of kōauau decline after contact with Pākehā, and what led to a revival from the 1980s?

Ko te Kupu Kōauau

The Word Kōauau

*Te reo Māori* makes great use of onomatopoeic words. Many Māori bird names mimic the unique sound which the manu (bird) makes, such as Tūī, Riroriro, Rūrū, and the Kea (Riley & Melbourne, 2006, pp. 39-40). There are many other sound-descriptive words, such as tetē, for the grinding of one’s teeth; kekē, for the cracking sound of a moving rākau (tree); and pakē, for the crashing of thunder. The “auau” part of the word kōauau has an onomatopoeic attribute also. The “kō” imitates the sound of a singing kōauau voice, and the “auau” is the vibrato effect after the note is sounded.

The “auau” sound has been related in a recent article to the sound of a kurī (dog) barking. Richard Nunns, an influential modern player of kōauau, has recorded the suggestion of an un-named informant suggesting that the name kōauau came from the bark of a dog, stemming from the story in which Māui turns his brother-in-law
Irawaru into the first dog, and makes a kōauau kōiwi from his remains (Nunns, 2005). While there may be a connection in tradition between Irawaru and the first kōauau, the barking of a dog is not echoed in the word kōauau, because kurī Māori, or the native dog, never barked. Crozet describes the kurī Māori as “uttering the same cry; they do not bark like our dogs” (Crozet cited in Best, 1924/1941b, p. 434). In his Ancient History of the Maori, John White records a version of the Irawaru story which adds the sound made by Irawaru after he had been turned into a kurī: "'Moi, moi, moi,' a ka rango a Irawaru i te reo o Hina-ura, ka whaka o mai aia ka penei na 'Ao, ao; ao--o, ao--o,' a ka haere mai aia ki a Hine-uri me te toroherohe mai te hiore (White, 1887-1891, Vol. 2, p. 116 (Māori)).

“Auau” is a sharper, deeper and louder sound, as for the barking European dog. “Ao, ao-o” is a different, more mournful or howling sound.

He Pātaka Kupu the first comprehensive monolingual dictionary of the Māori language, published by Te Taura Whiri i te Reo Māori in 2008, is distinct from other dictionaries of the Māori language in that its etymology is based in kaupapa or mātauranga Māori with the words identified as having come from the atua (gods) such as Tangaroa, Tāne, Haumia, and so on. Because it is expressed entirely in te reo Māori, and the editorial team came from the rohe (regions) of all major dialects and contributed rigorous examination of all major tikanga-ā-iwi (tribal tikanga), He Pātaka Kupu may be regarded as definitive. It gives as the first meaning for kōauau: "[Tāne] ing. He taonga puoro, he momo pū, ka hangaia ki te wheua, ki te rākau, ki te kōhatu, ki te rimurimu rānei, e toru, e rima rānei ngā wenewene, he taonga tēnei ka pūhia ki te waha", that is, the word kōauau originates from Tāne, it is an instrument, a type of flute, made of wood, bone or stone or a type of seaweed rimurimu; it has three to five stop holes and is played with the mouth. The proverbial comment is added, "E ai ki te kōrero, kāore i tua atu i te kōauau kua hanga ki te wheua tangata mō te reka o te tangi", or, according to tradition there is no sweeter sounding kōauau than that made from human bone. There is no mention of playing kōauau with the nostrils/nose until the second definition in He Pātaka Kupu, “[Tāne] He taonga puoro ka hangaia ki te hue iti, ka pūhia ki te pungāihu”, which means an instrument made from a small gourd, played with the nostril/nose. A kōauau pongāihu is, however, a different type of instrument. Like the previously-standard Williams Dictionary, He Pātaka Kupu
also includes meanings for kōauau as fernroot and seaweed (New Zealand Māori Language Commission, 2008, p. 272; Williams, 2000, p. 122). A further dictionary analysis of the word kōauau is presented in Āpitihanga A (Appendix A).

He Tirohanga Mātāpuna

Literature review

The first major attempt to analyse Māori music was made by James A. Davies, of Cambridge University, who contributed an appendix to George Grey's Polynesian Mythology (1855), and the English language version of Nga Mahi a Nga Tupuna (1854). Davies himself never visited Aotearoa, though apparently he had heard mōteatea sung by a New Zealander visiting Britain. He discussed what he thought were the qualities of Māori music in terms of the musical theories of the Ancient Greeks, and contrasted it with the music of the Arabs and the Chinese. He did not mention musical instruments, but his comments on intervals between notes and on "quarter-tones" in Māori songs which influenced later writers.

As the Church Missionary Society's first printer in Aotearoa, and then as a missionary, William Colenso spoke te reo Māori and became knowledgeable about many aspects of Māori tikanga and culture, and in later life he wrote a series of papers or articles which summarised and categorised his information. These papers included one on the "Poetical Genius" of Māori, their songs, and ended with comments on vocal and instrumental music. Colenso classified the main instruments as "trumpets", "flutes", and "whistles", and under "flutes", described kōauau in a paragraph without using the term. He noted the materials from which they were made, but said nothing about performance and technique other than that "On these the old Maoris managed to play simple Maori tunes and airs" (Colenso, 1880/2001, p. 80). Colenso also quoted some early European observations of instruments.

Māori musical instruments were also discussed in two general surveys of Māori culture. The Art Workmanship of the New Zealand Maori (1896-1901, originally issued in 5 parts paged continuously), edited by the Director of the Colonial
Museum, Augustus Hamilton, which was mainly a large format photographic record of Māori material culture with short introductions on types of artifacts and a brief note on each specimen exhibited in the book. The illustrations included musical instruments, and several kōauau were depicted, while the story of Hinemoa and Tutanekei, drawn from Grey's Polynesian Mythology, was presented in the text. Edward Tregear's The Maori Race (1904), a lengthy book, summarised Pākehā information about Māori, with a brief section on musical instruments, some of which came from Colenso's paper, but added nothing new.

After 1910, Elsdon Best was employed by the Dominion Museum (formerly the Colonial Museum) to write up for publication his research notes on Māori culture. Best, who had spent much time in Māori communities and was fluent in te reo Māori, had recorded a wealth of information through field work. The first of his “bulletins”, which were large monograph-style books, was published in 1912, but the First World War and financial constraints held up the appearance of others, among them his Games and Pastimes of the Maori, completed in 1916, which included chapters on Māori music and musical instruments. After the War, the Dominion Museum sent out four ‘ethnological expeditions’, members of which were Best and the photographer and cinematographer at the Dominion Museum, James McDonald, together with Johannes Andersen, recently appointed Librarian of the new Alexander Turnbull Library, and, for the two later “expeditions”, Te Rangi Hīroa (Dr. Peter Buck). Andersen had little knowledge of music and had published papers on bird songs with musical notation having been interested in Māori subjects, while Best admitted having no expertise at all in music. Andersen took with him on these trips a kōauau from the Dominion Museum, with the intention of learning from an expert how to play the instrument. They also took with them a machine which recorded sounds on wax cylinders.

Best's Games and Pastimes of the Maori was eventually published in 1925. The 1916 draft was expanded by information collected on the recent “expeditions”. The chapter on musical instruments is by far the longest in the book, and a substantial section is given to kōauau, with a generous number of illustrations of kōauau, almost all from New Zealand museums. Best says much about the physical characteristics of these kōauau, including materials and methods of
manufacture, but only a little about performance or the place of kōauau in Māori traditions and customs, and hardly anything about the sounds of kōauau, though he does give the words of two songs which were played by kōauau. Nevertheless, Best provides a solid digest of information drawn from early European observations, such as the manuscripts of John White, and knowledge imparted by Māori including Tuta Nihoniho, Kiwi Amohau, and Hari Wahanui.

The results of Andersen's enquiries into Māori music were published in two papers in the Transactions and Proceedings of the New Zealand Institute (Andersen, 1923, pp. 743-762; Andersen, 1924, pp. 689-700). He also contributed a more general article on Māori musical instruments to the journal Art in New Zealand (Anon, 1929, pp. 91-101). The information was reorganised in his book Maori Music With Its Polynesian Background, partly published as a supplement to the Journal of the Polynesian Society, and then as a Memoir of the Polynesian Society (Vol. 10), or book, in 1934. The discussion of Polynesian musical instruments included a lengthy section on kōauau with numerous illustrations, mostly museum specimens. Andersen's book was widely regarded as authoritative by Pākehā and by western scholars, but his work had serious limitations. Apart from the Museum “expeditions”, he had little contact with Māori. His lack of te reo Māori meant that on those occasions he depended upon Best and Buck to whakapākehā (interpret) information from Māori who did not speak English. Without adequate technical and theoretical skills in music, he could offer little analysis, and fell back on repeating Davies's judgment that Māori music used "quarter tones" (Davies cited in Grey, 1885, p. 227, 232; Andersen, 1934, pp. 190-192, 388). At most, Andersen recorded significant anecdotes about Māori musical instruments, including kōauau, directly or indirectly drawn from Māori informants, which scholars could consider further in future studies. Andersen's findings were carefully reviewed and summarised by Te Rangi Hiroa (Peter Buck), who had worked with Andersen on two of the "expeditions", in his major work, The Coming of the Māori, including a short section on kōauau. Terence Barrow's Music Of The Maori (1965) was a popular work designed for the general reader. It featured a coloured photograph of Paeroa Wineera (Ngāti Toa), who had become known as "the last surviving player of the kōauau" (Barrow, 1965, p. 4),
as a frontispiece and the comments in the text on kōauau included information provided by Mrs Wineera.

In 1945, Ernest Dodge, carrying out research at the Peabody Museum in Salem, Massachusetts, where there were many Polynesian artifacts, published a paper which compared the musical capacities of a pūtōrino, a nguru, and a kōauau. This was the first scholarly and technical analysis of ngā piki me ngā heke (tonal qualities) of the reo of a kōauau, and indicated the kind of investigation which might be undertaken by other scholars. Such an investigation was in fact carried through in an extensive fashion over many years by the New Zealand scholar Mervyn McLean. McLean was a trained musician, and his approach was through the new discipline of ethnomusicology, "the study of music in culture" (McLean, 1996, p. 1). A major focus was to record on tape traditional music, especially mōteatea. This fieldwork, which began in 1958 and continued for about 20 years, produced some 1300 songs to add to the smaller number previously recorded on discs and earlier on wax cylinders. The recordings were made in Māori communities, and the singers and other people with knowledge were interviewed to provide cultural context for the performances. McLean also sought information about taonga pūoro (traditional Māori musical instruments), and interviewed Mrs Wineera. The other kōauau player he made contact with was Henare Toka (Ngāti Whātua). McLean's findings were published in several articles and papers in the 1960s, 1970s, and 1980s, and brought together in his book, Maori Music, published in 1996.

Maori Music contains a major chapter on taonga pūoro Māori, including kōauau, where McLean looks critically at information collected by earlier writers and observers who have been surveyed in the preceding paragraphs of the present study, such as Colenso, Best, and Andersen. McLean had discovered how to sound kōauau, and tried out more than 100 museum specimens. He decided, contradicting Andersen, that there were standard scales for flute-like instruments; and using archaeological evidence, he suggested an evolutionary sequence according to materials and regions which began in the Coromandel with the nguru about 1600 CE and progressed to the kōauau, with variations in certain districts (McLean, 1996, pp. 194-198; fig. Flute sequence, p. 196; map, p. 197). McLean
also demonstrated how confusion had arisen over the qualities and performance techniques of pūtōrino, nguru, and kōauau, and corrected the popular Pākehā perception that the kōauau was a "nose flute".

Two brief publications by Hirini Melbourne in the early 1990s introduced a very different perspective on traditional Māori instruments. Hirini Melbourne, as noted earlier, was the central figure in the revival of taonga pūoro, a composer as well as a performer. His Toiapiapi, provides short bilingual notes to accompany a tape cassette of items played on traditional instruments, emphasised the affinity of the sounds of taonga pūoro with the natural world of the Māori. Nga Taonga Pūoro Tawhito a te Maori is a special issue of Te Wharekura, a Māori language journal published to provide resources for ākonga or school students. In this, Hirini Melbourne not only discussed techniques, but linked taonga pūoro, including kōauau, to the spiritual as well as natural world of Māori. This approach was continued in Taonga Pūoro - Singing Treasures: The Musical Instruments of the Māori (2004), by Brian Flintoff, which was published after Hirini Melbourne's death late in 2003 but which incorporated information and inspiration from Hirini, whom Flintoff had worked closely with over several years. Flintoff discusses the hanganga (construction) of instruments, with many of his own creations illustrated, as well as performance, with some material on links between the spiritual and natural world and taonga pūoro. The book, which includes few references and a short booklist, is a popular introduction to the subject. It is a preliminary to what is intended to be a major work some time in the future, drawn from Hirini Melbourne's notes and related material. In addition to Flintoff, other Pākehā such as Mark Dashper and particularly Richard Nunns, closely associated with Hirini Melbourne and involved in the revival of taonga pūoro, have published booklets, articles, and interviews on traditional instruments, including comments on kōauau.

Most of the substantial studies of traditional Māori musical instruments, then, have, until quite recently, been part of a wider examination of Māori music, and while nearly all the studies draw directly or indirectly on Māori informants, most
of the scholars have been Pākehā. In addition, although those writers have sometimes referred to Māori conceptions of the spiritual and natural world, they have not fully understood and appreciated te ao Māori as the basis of beliefs and behaviours. Most of the scholars have had limited fluency in te reo Māori. Most of the earlier writers were unable to sound the taonga pūoro, including kōauau, they wrote about. The present study thus provides a much more “tūturu Māori”, authentic approach, as the writer is Māori, is an accomplished performer with kōauau, is fluent in te reo Māori, and incorporates into the study the basic perspectives and understandings of Māori instrumental music of te ao Māori.

Te Ara Rangahau

Methodology

In Decolonizing Methodologies, Linda Tuhiwai Smith sets out “Twenty-five Indigenous Projects” that “intersect with each other in various ways” and are designed to ensure “the survival of peoples, cultures and languages; the struggle to become self-determining, the need to take back control of our destinities” (Smith, 1999, p. 142). The present study can be related to a number of the “projects” she outlines, but perhaps most closely to number 1, “Claiming”, and number 17, “Returning” (which Smith notes intersects with claiming) (Smith, 1999, pp. 143-144, 155-156). Claiming comes out of colonialism, which has meant that indigenous people must make “claims and assertions about our rights and dues”, writing accounts which “support claims to territories and resources or about past injustices” (Smith, 1999, p. 143). In this case, the “claims and assertions” are about cultural resources, as the thesis seeks to place the subject, the kōauau, in its correct cultural context, that of te ao Māori. The kōauau is not the picturesque “New Zealand flute”, but a taonga whose significance must be seen in terms of its cultural lineage and traditions.

1 At the time this thesis was submitted it was reported in a Massey University newsletter that there was an anthropology Masters thesis in progress at Victoria University of Wellington by Robert Thorn (Ngāti Maru, Ngāti Rahiri) focusing on written and oral accounts of kōauau construction, museum collections, and time shared with the experts. This thesis was, however, unavailable for consultation before the present study was completed.
For “returning”, Smith lists as examples the returning of lands and rivers, and the return to original ownership of stolen or expropriated artefacts (Smith, 1999, p. 155). To these can be added all kinds of cultural knowledge, mātauranga Māori, scattered among various sources, which needs to be “returned” to its original owners, including knowledge of taonga pūoro which can be “returned” to the tangata whenua (people of the land) of Aotearoa by being located, gathered together, and organised and discussed in the framework of te ao Māori to retain their full significance.

Because this thesis discusses kōauau from a Māori perspective, the methodology used in this study emphasises mātauranga Māori as the most important knowledge informing the research. In the first place, I have preferred reliable sources in te reo Māori for traditions and mōteatea where these are available, rather than translations, although I also give translations or interpretations of the passages in te reo Māori for the convenience of readers. Some of the translations are those published in bilingual texts; others are my own translations or adaptations of existing translations.

Secondly, I have preferred information provided by Māori to that given by Pākehā, or, if Pākehā have provided information, I have regarded it as more reliable when that information has been supplied to them by Māori informants. Where the names of Māori informants are recorded by Pākehā, I have included the names in the text. For example, information in Andersen's book Maori Music which deals with the nomenclature of parts of the kōauau is actually provided by particular Māori, and I have identified them by name. Similarly, in talking about kōauau and taonga pūoro more generally in recent times, I have preferred audio-visual materials which feature Māori as interviewees, as presenters, and performers, since whatever the limitations of their knowledge in individual cases, they will have a keener sense of te ao Māori, tūturu (traditional) and hou (modern), than virtually every Pākehā.

Where I have used material from Pākehā sources, particularly published sources, I have read the accounts with care, to estimate their reliability, considering the circumstances under which they made their observations. In general, brief and straightforward descriptions, by traders and travellers, especially when confirmed
by other accounts, are reliable, as is technical information about artifacts. In addition, information collected by Pākehā who have been recognised by Māori scholars as usually reliable, notably Elsdon Best, to some extent James Cowan, and, with reservations, John White, is taken as authentic. Broader Pākehā judgments on Māori culture are usually discounted.

Thirdly, the thesis is informed by my own knowledge of te ao Māori, based on my whakapapa (genealogy), my reo rangatira (sovereign language), my wheako whaiaro (personal experience), and my mōhiotanga (knowledge). The thesis also incorporates the information I have acquired over several years, through formal courses, at hui and wānanga, and on marae, under the guidance of, and in collaboration with Rangiiria Hedley, Bernard Makoare, James Webster, Warren Warbrick, Hinewērangi Kohu-Morgan, Horomono Horo, and kuia and kaumātua (elders), in making and playing taonga pūoro, including kōauau.

Finally, as a special whakarei (embellishment) for my methodology, I have examined a collection of kōauau held in a museum, handling them not as specimens or artefacts, but as taonga, and, when they were in good enough condition, sounding them, thereby restoring ngā reo o ngā tūpuna-ā-taonga, the voices of the instruments created and nurtured by our ancestors. In reviving them, they are imbued with a spirit in which they are termed tūpuna-ā-taonga (treasures as ancestors), “Tihe, mauri ora; matihe, here i te kākano o te rangi”, meaning “Sneeze, living soul; sneeze and bind the seed to the sky” (Mead & Grove, 2004, p. 400).

Ko te Whakatakotoranga o te Tuhinga roa nei.

Organisation of Discussion

This thesis is organised into seven chapters. Each chapter is named a “Whiti” or verse which directly relates to the wahanga or part of the kōauau from the top being the “puare”, to the bottom, being the “waha”, working down the kōauau using the terms for parts of the kōauau as “Whiti” titles such as the “Puare” or mouthpiece which is the title of the introductory Whiti. As you read through the chapters, not only is the composition of a song taking place, but a kōauau is being
constructed at the same time. By the time you have read Whiti 7 and reached the waha of the instrument, a kōauau song has been metaphorically composed, and is sounding and singing a waiata kōauau rōreka, a sweet-sounding kōauau song.

At the beginning of this study there is presented a taupoki (lid or cover) of a waka huia (treasure chest) at the top of the page titled Karikia Whakapuare (Blessing Prayer). The tinana (body) of the waka huia itself is presented at the bottom of the Karakia Whakawātea (Concluding Prayer). A waka huia is used to store taonga pongarewa (precious treasures) and taonga kāmehameha (priceless treasures). Effectively I have encapsulated this entire study in a waka huia, as this would have been an appropriate place to store and protect a kōauau of sentimental value and mana (prestige).

The reason for this study being written in English is to broaden the audience as much as possible, to enable the spread of knowledge about the kōauau and taonga pūoro in this phase of resurgence of interest and revival. It is intended that this study be used as an educational resource for those eager to learn about the kōauau and taonga pūoro in more general terms, focusing on the need for formal resources including knowledge suitable for everyone. In order to achieve this, the English language is most appropriate. The thesis displays bilingual titles and subtitles to provide context and reo for those who have an understanding of te reo Māori. Included in this thesis are whakapapa and te reo Māori where appropriate; both of which are central constructs in te ao Māori. This is to provide an emphasis on the Māori perspective of particular subjects and not just cite them in the text. Where there are multiple incorrect spellings of words and names, I have silently corrected them to avoid excessive usage of the [sic] convention and allow smoother reading.

Although the thesis is written in English, for traditions and waiata, the version in te reo Māori is given when available, followed by a translation or interpretation in English. Except in quotations where the original form is maintained, Māori language words are italicised. Since the major purpose of this study is to place the kōauau in the context of te ao Māori, the italics serve to remind the reader of the presence of that world in the discussion. Ordinary type is used for place names,
names of people in the last two centuries, and iwi and hapū, but words that denote *te ao tawhito* are in italics e.g. gods, people, objects, concepts.

As there are many possible translations for Māori words, there is no glossary included in this study. However, a translation has been included either in the text or in brackets directly after the Māori word to provide the contextual meaning of the word. For further meanings of Māori words, Māori language dictionaries and glossaries may be consulted, such as: *The dictionary of the Maori Language* (Williams, 2000) and *Ki te Whaiao: an introduction to Māori culture and society* (Ka’ai-Oldman, Moorfield, Reilly, Mosley, 2004, pp. 238-240).

**Tikanga Matatika**

Ethics

Ethics in this study especially relates to Whiti 5 and will be discussed there.

**Whakarāpopoto-ā-Whiti**

Chapter Summary Preview

This "chapter", Whiti 1, has introduced the subject of the present study, the *kōauau*, has defined the main research questions, has discussed the word *kōauau*, has reviewed the relevant literature related to the topic, has indicated sources of information and the critical methodologies for dealing with the sources, has described how the study is organised to take the "shape" of a *kōauau*, and identified significant language issues. The remaining section of Whiti 1 will define more closely just what a *kōauau* is, to answer the first of the main research questions.

In Whiti 2, this thesis will address the second major research question, what are the traditions associated with *kōauau*? It will present a wide range of *kōrero*, or traditions, giving the relevant passages in *te reo Māori* where these are available. The discussion will begin with the story of Kae and Tinirau, since it involves in most versions *Raukatauri*, and the significance of *Raukatauri* in *te ao Māori* will
be explored. Other kōrero will then be presented, from several different rohe (regions), including some which are recorded in whakairo (carving).

Whiti 3 will take up the question about the materials used in the construction of kōauau - bone, stone, wood - and the significance of these, and then describe traditional methods of manufacture, including the use of tools available before modern times. It will also examine how kōauau were decorated, how they were preserved, and how they could be worn as personal adornments.

In Whiti 4, the discussion will focus on performance, examining the methods used by players to sound the kōauau. It will then look at the purposes for which the kōauau was used, and the occasions on which it was played. Whiti 4 also provides examples of the songs that were played, and gives in effect a small anthology of waiata kōauau.

Since many kōauau were collected by museums, Whiti 5 will record the results of an investigation of the collection of kōauau held by the Auckland War Memorial Museum, one of the major museums of Aotearoa (New Zealand). The ethical issues involved will be explained. Then each item will be described in terms of its physical dimensions, materials, probable methods of manufacture, and, for those items not too badly damaged, the kind of sound which can be produced.

Whiti 6 will try to account for the decline in playing the kōauau in the later nineteenth century and through most of the twentieth century, and then will outline how a revival of taonga pūoro playing, including performance of the kōauau, began in the 1980s. This discussion will also note people and groups important in the revival.

Whiti 7 will give a short summary of the thesis, identifying how it has contributed to knowledge of te ao Māori, taonga pūoro, and particularly the kōauau, and will suggest what further research should be undertaken. This concluding section will also comment on the importance of developing appropriate tikanga (guidelines) as the kōauau grows in popularity and is played more frequently.
Pōnānātanga: He aha hoki te Kōauau?

Confusion: Just what is a Kōauau?

A kōauau is a traditional Māori musical instrument. Notes are sounded by blowing the instrument with the mouth, although not in a straightforward way, as will be shown in detail later in the study.

A recently published Māori language dictionary provides the following definitions of Māori musical instruments:

kōauau cross-blown flute - smaller than a pūtōrino, this instrument was traditionally made of wood, bone or a species of kelp.

kōauau pongaihu gourd flute - made of tiny gourds with the neck removed. Played with the nose.

pōrutu a long flute with three to six finger holes near the bottom end.

rehu a long flute with a closed top and a transverse blowing hole and finger holes like a pōrutu.

nguru a short, semi-closed, cross-blown flute made of wood, bone or stone and played with the mouth and nose.

pū tōrino, pūtōrino the largest of the traditional flutes, usually made of wood.

(Moorfield, 2005, pp. 59, 124, 140, 101, 133)

Kōauau are often confused with two other wind-blown traditional Māori instruments, pūtōrino and nguru, and it is important that the distinctions between the three instruments are clarified here, so that we know what exactly is regarded as a kōauau for the purposes of this study, and what is not. Part of the confusion has arisen because the term "flute" has been applied at various times to all three instruments. Pūtōrino and kōauau are very different in construction and appearance, though similarities do exist. Pūtōrino are larger than kōauau, with a “bulge” in the middle in which there is an opening called a ‘māngai’, and are
traditionally always made from rākau (wood). Kōauau are made from a variety of materials, including bone, which is seldom the case with Pūtōrino. When a French expedition in 1824 records trading with Māori for various items, including "flutes en bois Sculpte et en os humain" (flutes of carved wood and of human bone), we cannot be sure whether the carved wood was a pūtōrino or kōauau, but we know that the flutes of human bone certainly were kōauau (Lottin, 1824, as cited in Recherche et al, 1986, p. 120).

Following are brief, general descriptions of a pūtōrino and a nguru in order to clarify what a kōauau is, by understanding what other Māori ‘flutes’ exist. A pūtōrino ranges in size from approximately 12” (30.5 cm) to a possible 24” (61 cm) or more, compared to 4” (10.2 cm) to 8” (20.3 cm) for a kōauau. There is a māngai or mouth at the centre of the pūtōrino which resembles a figure eight on its side. This is a tell-tail feature of a pūtōrino. Another type of pūtōrino, identified as a pūtōrino kakau rua, is similar, but has two main parts to the body of the instrument, joined at the top and at the bottom with a gap between each body part. This time there are two māngai which are similar in shape to that of the standard pūtōrino, or circular.
Figure 1.0: Examples of pūtōrino.

The nguru is very similar to a kōauau in dimensions and material, but a telling attribute of the nguru is a piko or up-turned point to one end, with a stop hole on top of the piko which connects with the main bore of the instrument. Another major difference is that there may be a wene (stop hole) on the under side of the instrument, not commonly seen with a kōauau. Kōauau and nguru have been wrongly identified and labelled in books and in exhibitions, even in recent times. For example, in the 1984 book which catalogued the famous taonga of the Te Maori exhibition, a photograph of a nguru has been labelled a kōauau, and, on the
contrary, a kōauau has been labelled as a nguru (Mead & McCredie, 1984, pp. 189, 222); and again we see a nguru having been labelled a kōauau (Robinson, 2005, p. 246). Such mistakes are perhaps now less likely to occur as there is more widespread information about traditional instruments.

**Figure 1.1:** Examples of nguru.

![Examples of nguru](Moorfield, 2000, p. 154)

The kōauau was often termed a ‘nose flute’, regarded as being played with the nose/nostril. Paeroa Wineera, a famous player who performed on the kōauau on several important occasions, was not happy with incorrect reports on this matter. In the 1920s, for example, she played the kōauau in the customary way, with her mouth, for Lady Alice Fergusson, the wife of the Governor-General of that time, but the newspapers reported she had played the "nose flute" (Ashton, 1952, p. 55). (A full discussion of whether the kōauau could be or was played with the nostril is presented in Whiti 4 (Verse Four).
Although there is occasional reference to *pūtōrino* and *nguru* in this study, its focus is on *kōauau*, a wind instrument traditionally made out of wood, bone, or stone, with three holes, and blown by the mouth. Its general shape and the names of its parts are shown in the diagram below.

*Figure 1.3:* Diagram showing the generic names of parts of the *kōauau*
Ko ētahi atu Ingoa mō te Kōauau

Other names for the Kōauau

- Korowhiti (Kawhia)
- Tuteure

(Nunns, 2005, p.33)

Ko ngā Ingoa mō ngā Wenewene

Names for the Stop Holes

- Kaiwhakakaha
- Kaiwhakahī
- Kaiwhakangāwari

- Māui-taha
- Māui-roto
- Māui-mua

- Ruarahi
- Ruaiti
- Ruaitirawa

(See further below for explanations of these names)

Ko ētahi atu Kupu mō te Wenewene

Other Words for Stop Holes

- Wene
- Wenewene purunga ringa
- Rua
- Puta
- Koroputa
From the top of the kōauau or the blowing end we have the puare or the embouchure. This is where the lips of the player meet the puare and sound and music is initiated. From this point until the other extreme end is the tinana or body of the instrument. The end of the instrument where the breath is expelled after travelling down the tinana or arearenga (body or bore) is called the waha or mouth of the instrument, and is called this in relation to the mouth of a human, or where the voice is projected from. As the mouth of a human produces sound and song using the body as the instrument, so does the mouth of the kōauau in the same way. The three stop holes, in order from puare to waha, are called Māui-taha, Māui-roto and Māui-mua. A tradition collected by Edward Shortland seems to account for these Māui names for the wenewene. The kōrero recorded by Shortland is discussed in the following “verse”, Whiti 2.

Te Kahupuku told Herries Beattie that the kōauau “had koroputa e toru (three holes)” (Beattie, 1994, p. 483). Here, koroputa is another word used to describe the stop hole on a kōauau and applies here whether referring to one stop hole or many.

Other names for the parts of the kōauau are wenewene, kōwenewene and wenewene purunga ringa. These terms are names for the stop holes found on a kōauau. They have no reference to a specific hole, only to the stop holes in general. A wenewene is a hole in a kōauau and the wenewene purunga ringa is defined simply as a finger hole. Purunga ringa means that the hole is blocked or stopped by the finger or hand.

Teone Taare Tikao, of Rāpaki, told Beattie rua and puta were words used for describing the stop holes in kōauau (Beattie, 1994, p. 258). Rua is simply a hole. This word is also used for the holes dug in the ground for the storage of kūmara, the sweet potato. These holes are called rua kūmara or kūmara pits. Puta is the word used for opening or hole, but with this word the emphasis is on the air escaping from the main bore and sounding off, rather than focusing on the holes in the wall of the kōauau. A Kaiapoi Māori informant told Beattie kōauau holes were:
• **Ruarahi** (big hole)
• **Ruaiti** (small hole)
• **Ruaitirawa** (very small hole)

(Beattie, 1994, p. 259)

There is no explanation to say which hole these words are describing, whether top, middle or bottom finger hole. Other words used for describing and naming the finger holes are:

• **kaiwhakakaha** - name of the top finger hole of a *kōauau*.
• **kaiwhakahī** - name for the middle finger hole of a *kōauau*.
• **kaiwhakangāwari** - name of the finger hole of a *kōauau* nearest the lips.

(Moorfield, 2005, pp. 42, 43)

However, if we take a closer look at this list, it is evident that a mistake has been made. In fact, the *kaiwhakangāwari* is the stop hole furthest from the lips of the player, or the *puare*, being the easiest note to achieve. Then, working our way up the *kōauau*, there is *kaiwhakahī*, which has been correctly defined as being the middle stop hole and is slightly harder to produce a note than the *kaiwhakangāwari*. Last is *kaiwhakakaha*, which is the strongest note and the hardest to produce.

According to Riwai Miringaorangi, Ngāti Porou, the stop holes were *Māui-taha*, *Māui-roto* and *Māui-mua*, in order from *puare* to the *waha* of the *kōauau* (Best, 1925/1976, p. 238; Andersen, 1934, p. 237). These names are the brothers of the famous *tipua* and ancestor of Māori, *Māui-potiki* (the youngest sibling), also known as *Māui-tikitiki-ā-Tāranga* (Māui who came from the top knot of his mother, Tāranga) and *Māui-tinhanga* (Māui the trickster), who is well known for his dangerous and heroic feats.

Considering further the three brothers of *Māui-potiki*, whose names are *Māui-taha*, *Māui-roto* and *Māui-mua*, we can see that the nature and personality of the three brothers as individuals are directly related to the difficulty and temperament of the stop hole names of the *kōauau* and the effort required to make the
individuals sing their song. This brings to the forefront the whakapapa (genealogy) of the kōauau and where its fits in relation to the creation of the world, as shown in kōrero, or traditions, which are set out in Whiti 2 of this study.

**Whakarāpopototanga**

**Conclusion**

*Whiti 1* has introduced the subject of this study, the kōauau, identified the main research questions, reviewed the literature on the kōauau, set out the methodology and organisation of the study, and then defined what a kōauau is. However, the definition of the kōauau described its physical characteristics, and we now need to place the kōauau in its cultural context, te ao Māori, by exploring ngā mahi a ngā tūpu, the traditions associated with it. “Ehara i te mea poka hou mai, nō Hawaiiki mai anō” meaning “It is not something of recent origin, but a tradition from Hawaiiki” (Mead & Grove, 2004, p. 23).
Whiti Tuarua:

Verse 2

Te Arearenga

The Bore

Ngā Mahi a Ngā Tūpuna

Traditions

Whakatūwheratanga

Introduction

In Whiti 1, I described the dimensions and named the features of the kōauau. But physical description is merely the beginning to understanding what the kōauau is.

In an essay on Māori art, Hirini Moko Mead quoted the Whanganui whakataukī, Toi te kupu, toi te mana, toi te whenua. After giving a literal translation, he added that whakataukī (proverbs) by their nature "are open to many interpretations". Noting that toi was an old word, meaning, "among other things, origin, source, home, aboriginal, art, knowledge", he suggested that the whakataukī could mean: "Know the language, know our greatness, and know our land". Thus kupu and mana have to do with knowing the heritage, the customs, the deeds of the past, and the knowledge", and "Knowing the art (toi te whakairo) would be included in this". He added: "However in order to 'know' the art, one must find the korero (stories)" (Mead & McCredie, 1984, p. 33).

Mead's argument can also be applied to the performing arts, including taonga pūoro. In order to "know" taonga pūoro, it is necessary to find the stories, and, in the case of the present study, to find the kōrero, or stories, which will help us to "know" the kōauau. This second "verse", Whiti 2, sets out stories or traditions about kōauau, drawing information from a variety of published sources, and in one case a manuscript source. Where possible, the īwi of the informant is identified. In many cases, extracts are given in te reo Māori, with summaries or
translations in English. Kōauau are to be found in many kinds of traditions and from most rohe, and that is a marker of the traditional significance of kōauau.

The discussion begins with the most significant kōrero associated with kōauau, that of Kae and Tinirau, which involves (Hine) Raukatauri. The relationship between Raukatauri and kōauau, and the significance of this relationship in understanding the place of kōauau in te ao Māori is then explored in detail. Later sections of Whiti 2 discuss more briefly other kōrero in which kōauau feature.

**Ko Kae rātou ko Tinirau ko Raukatauri**

Kae, Tinirau, and Raukatauri

Perhaps the most important kōrero associated with taonga pūoro, including kōauau, is the story of Kae and Tinirau. The story was told in virtually every rohe (region) of Aotearoa, although there were many variations, and forms of the story that were told throughout Polynesia, indicating how ancient the tale is (Tremewan, 2002, pp. 151-61). The tradition is one that explains how the world is organised, provides guidance in the ways people should behave, and accounts for the origin of certain practices (Tremewan, 2002, p. 151). Versions from Aotearoa tell of a group of women led by Raukatauri performing games and amusements before the villain Kae to make him smile, and enable him to be identified. The activities of the women in amusing Kae are generally regarded as the beginning of entertainments, games, dance, and the playing of musical instruments. Timoti Kāretu in his book *Haka – Te Tohu o te Whenua Rangatira: Dance of a noble people* presents this story as the origin of arts and performance (Kāretu, 1993, p. 15), as does Te Ahukaramū Charles Royal in his doctoral thesis on the whare tāpere (Royal, 1998, p. 102).

The version given below was recited by Te Rangihaeata (Ngāi Toa), whose nephew Mātene Te Whiwhi wrote down the account, along with other kōrero. Together with a short section on the haka, provided by another informant, the manuscript of Mātene Te Whiwhi was published by George Grey in *Nga Mahi a Nga Tupuna*. Grey’s Māori language text was later re-edited by Herbert Williams, who added hyphens for Rau-kata-uri and Rau-kata-mea to indicate the constituent
parts of the names: “Rau” is the family to which Raukatauri belongs, “kata”, laugh, expresses her entertainment attributes, and “uri” is her dark appearance. She is the dark coloured descendant of the family who make people laugh or entertain.

Na ka hoe ratou, ka tae ki te kainga o Kae; ka hui tera iwi ki te matakitaki; ka ahiahi, ka ka te ahi ki roto ki te whare o Kae, ka hui te tangata ki roto, ka ki; ko tetahi taha i te manuhiri, ko to Kae moenga kei te taha o te pou-toko-manawa. Ka whakakitea nga mahi a Rau-kata-uri i reira, te waiata, te putorino, te koauau, te tokere, te ti ringaringa, te ti rakau, te pakuru, te papaki, te porotiti: mutu katoa enei mea kaore hoki a Kae i kata (Grey & Williams, 1928/1971, pp, 29-30).

The very loose translation of this provided by Grey is as follows:

Well, away they paddled, and in due time they arrived at the village of the old magician Kae, and his tribe all collected to see the strangers. Towards night, when it grew dark, a fire was lighted in the house of Kae, and a crowd collected inside it until it was filled; one side was quite occupied with the crowd of visitors, and the other side of the house with the people of Kae’s tribe. The old magician himself sat at the foot of the main pillar which supported the roof of the house, and mats were layed down there for him to sleep on, but the strangers did not yet know which was Kae, for it did not accord with the Maori’s rules of politeness to ask the names of the chiefs, it being supposed from their great fame and greatness that they are know by everybody.

In order to find out which was Kae, Tinirau’s people had arranged that they would try by wit and fun to make everybody laugh, and, when the people opened their mouths, to watch which of them had uneven teeth that lapped across one another, and thus discover which was Kae.

In order, therefore, to make them laugh, Raukatauri exhibited all her amusing tricks and games; she made them sing and play upon the flute, and upon the putorino, and beat time with castanets of bone and wood whilst they sang, and they played at mora, and the kind of ti in which
many motions are made with the fingers and hands, and the kind of ti in which, whilst the players sing, they rapidly throw short sticks to one another, keeping time to the tune which they are singing; and she played upon an instrument like a jew’s-harp for them, and made puppets dance, and made them all sing whilst they played with large whizgigs; and after they had done all these things the man they thought was Kae had never even once laughed (Grey, 1855/1885, p 57).

There are many other versions of the story. Sometimes taonga pūoro are mentioned in the entertainments (Kahungunu version) (Potae, Ruatapu, Best & Polynesian Society, 1928, pp. 263-267 (English), 267-270 (Māori)), sometimes not, but nearly always Raukatauri is the leader of the amusements, and thus their originator (Potae & Potae, 1928, p. 264, 268; White, 1887-1891, Vol. 2, pp. 127-146 (English), 121-143 (Māori); see also Best, 1929, p. 334). She is sometimes referred to as the daughter of Tinirau, and other times as the sister of Tinirau (Pomare & Cowan, 1930/1987, p70) She is also referred to as the sister of Rupe and Maui (Tregear, 1891, p. 408), but her whakapapa is an involved one. She is also mentioned in mōteata, for example, in a lullaby and in a lament in the third volume of Ngāta and Pei Te Hurinui’s Nga Moteatea (Ngata & Jones, 2004, pp. 228-229, 232-233, 270-271).

**Ko Raukataura**

Raukataura

There are also accounts which speak of Raukataura (sometimes spelt “Rakataura”). Orbell (1995, pp. 151-152) notes that Raukataura is known in the far north and is invoked through a chant during the act of rāranga (weaving). She suggests that Raukata-ura was the original name in the northern region of Aotearoa and her name changed to Raukata-uri elsewhere. In short, Raukatauri and Raukataura seem to be the same personality but perhaps because of the dialectical difference between Waikato and Taitokerau (the northern region of the North Island of Aotearoa), they are pronounced and therefore spelt differently. John White has recorded karakia recited by tohunga (skilled person/expert) in which “Rakataura” is invoked (White as cited in Gudgeon, 1885, pp. 154, 172).
(Note: This Rakataura should not be confused with other Rakataura e.g. the tohunga of the Tainui waka).

**Figure 2.0:** A *whakairo* (carving) of *Raukatauri* by Rhys Shaw.

(Photo: Jo’el Komene)

(Note: *Raukatauri* stands inside a *kōauau* holding a *pūtōrino* of a similar overall shape, and a male counterpart exiting the cocoon and *kōauau*).
Figure 2.1: An *epa* (carved wall figure) showing *Raukatauri*, Otāwhao *Marae*, Te Awamutu.

(Photo: Jo‘el Komene)

Figure 2.2: Detail of *Raukatauri* wearing a *kōauau*, Otāwhao *Marae*, Te Awamutu.

(Photo: Jo‘el Komene)
Ko Raukatauri i te Taiao

Raukatauri and the Natural World

As well as kōrero and mōteatea, Raukatauri appears in the natural world, and here she has further connections with kōauau. The tarakihi, or kihikihi, the Cicada, regarded as a manu by Māori, is called Raukatauri and the Cicada is considered to be the aria or embodiment of Raukatauri as the originator of games and haka (Pomare & Cowan, 1930/1987, p. 69). The fern splenium flaccidum, “which hangs in graceful festoons from the mossy old tree branches”, is known as ngā makawe a Raukatauri rāua ko Raukatamea, the hair of Raukatauri and Raukatamea (Pomare & Cowan, 1930/1987, p. 69). Orbell points out that tradition in the Society Islands records Rau’ata-ura and Rau’ata-mea as “goddesses of the forest” (Orbell, 1995, p. 152). Pita Kāpiti recorded a karakia recited to bless kūmarā crops which includes the phrase, “Te hiki Raukata-uri, Raukatamea and Itiiti-ma-Rekareka” (Kāpiti, 1997, p. 68; Ruatapu & Reedy, 1993, p. 72), translated by Reedy as: “The lifting karakia of Raukata-uri, Raukatamea, Itiiti and Rekareka” (Kāpiti, 1997, p. 122). In another study, Johansen sees in this karakia a link with Rongo-mā-tāne, the god of peace, the kūmara, and fertility (1958, pp. 146-156). The fern of the aruhe is called ngā makawe-ā-Raukatauri, the ringlets of Raukata-uri and Raukata-mea (Orbell, 1995, p. 152).

Of most significance for the present study is that Raukatauri is the name of a moth (Oeceticus omnivorus), sometimes called a Case Moth or a Bagmoth, which exists in a cocoon (Cook, 1983, pl. 73). Māori words which have been recorded for the cocoon, the house of Raukatauri, include pū a Raukatauri (Williams, 2000, p. 329), whare atua (Cook, 1983, pl. 74), kopa and kopi which both mean being able to shut oneself up or self-encapsulating (Sharell, 1971, p. 63), pūrerehua in Tuhoe mita (dialect), pepe in Taitokerau mita (Lessiter, 1989, p. 29), and raka-taura (Miller, 1952, p.41).
Figure 2.3: Raukatauri embodied in the Common Case Moth or Bag Moth, shown hanging from the branch of a Pohutukawa tree.

Raukatauri builds a tūgoungou, which means to nod, and the word describes the movement of Raukatauri in her cocoon or whare made of small leaves and silk is termed the pū a Raukatauri. Other names for the pupa are recorded as hautohu (pointing in the direction of the wind), pikotu (bending down and up), and tuwhenua (standing upright in the soil) (Lessiter, 1989, p. 29). Raukatauri feeds upon leaves of rākau Māori such as Mānuka, Kānuka, Tauhinu and, latterly, introduced rākau such as the willow, wattle, pine, broom, fijoa and macrocarpa (Crowe, 2002, p. 33). Rakatauri lives in her whare (Orbell, 1995, p. 151) hanging from a tree branch. She attracts a male moth who has wings, whereas the female has none. The male moth enters the tūgoungou where the two pupate. The larva grows and eventually exits the tūgoungou, but Rauktauri remains encapsulated,
never to leave her home (Cook, 1983, pl. 74). The kōauau, like the pūtōrino, assumes the āhua, or shape and appearance, of Raukatauri (Brown, 2008, p. 84).

**Te Reo o Raukatauri**

The Voice of Raukatauri

*Raukatauri* attracts the male moth by making a song said to be inaudible to the average person, although Brown records her tangi as “being audible as forest sounds” (Brown, 2008, p. 84), while Nunns describes her reo (voice) as a “call to the male moth in a clear pure voice” (Whitehead, 2003, p. 43). Considered as a waiata, the reo of Raukatauri is embodied in the sound of the kōauau and of taonga pūoro in general as vehicles for “communicating with ancestors and gods” (Brown, 2008, p. 85). To extend this association, we may return to Raukataura, the northern equivalent of Raukatauri. In discussing karakia which included Raukataura, John White explained that she was “a goddess of ‘the powers of the air,’ and to her all sudden and unintelligible noises are attributed. She is also the goddess of music, and used formerly as her flute [a] cocoon which may be found . . . upon the manuka and other trees; but having thus lost her flute, she confines herself to aerial noises” (White as cited in Gudgeon, 1885, pp. 172-173). A whakapapa table provided by White in his Ancient History of the Maori includes Raukatauri as the goddess of music and having a daughter called Wheke and describes her as “a voice heard in the forest, a female who sings to the world” (White 1887/1891, Vol. 1, table at end of volume).

This information fits well with another account of Raukataura. In 1820, Reverend Samuel Marsden, visiting Aotearoa, talked at length about matters of belief with Muriakau, the Kaipara tohunga. Local people told Marsden they had heard their atua whistle with a low note, and Muriakau “sounded the notes which he heard”. Muriakau said the atua was in the bush. When Marsden’s journals were being prepared for publication in the 1930s, the editor contacted George Graham to ask about this matter, and it was put to the Ngapuhi Section of the Akarana Maori Association’s Historical Committee. The kaumātua declared that the atua was “Rakataura”, a daughter of Tāne, and “took the form of a cicada grub (kihikihi)” (Marsden, 1932, pp. 9-10, 286-287).
Hirini Melbourne has suggested that the reo of *Raukatauri* is a “tangi hotuhotu, mokemoke o ngā moteata” (Melbourne & Nunns, 1994, p. 26), *a reo aroha* and a *reo apakura*. Melbourne also comments that the voice may be regarded as “He reo whakamomori, mōteatea; he reo hotuhotu, mokemoke”, which can be rendered as: a pining voice, grief; a sobbing voice, lonely (Maitai, Wooster, & Parata, 1994).

The world of *Raukatauri*, also known as *Raukataura* in some rohe, is a very complex one, which involves kōrero, the natural world, reo, atua, and waiata. The maker and the player of kōauau must know the kōrero to properly invoke the mauri of *Raukatauri*.

**Te Whiri o Raukatauri**

The Plait of Raukatauri

The term *Whiri o Raukatauri* is defined in Williams’s *Dictionary* as “a square plait of eight strands” (Williams, 2000, p. 496). This type of plait may be applied to the kōauau in making the taura (cord) for it to be suspended from the neck. It is possible that this plait is also utilised in the construction of the kōauau, forming the cord as part of the tool used to smoothen the inner bore of the instrument.

In addition, there may be a connection between the eight strands of the plait and the fern aruhe or rarauhe, which grows new foliage in the waru, or eighth month of the Māori year (January), also called Kohitātea and Hānuere in *te reo Māori*. For the Kohitātea entry, *He Pātaka Kupu* notes: “Te marama tuawaru o te tau. Hoihoi ana te kitā a ngā tarakihi i te mutunga o Kohitātea”, meaning, the eighth month of the year and at the end of January the stridulation (chirp) of the cicada is deafening. *Raukatauri* has been identified as a *tarakihi* or *kihikihi* (Cicada) by Pomare and Cowan (1930/1987, p. 69; see also Marsden, 1932, p. 287, footnote).
Ko Māui me ngā Wenewene

Māui and the Names of Stop Holes

As mentioned in Whiti 1, Shortland recorded a kōrero which may explain the Māui terms for the wenewene. His account is titled the “Legend of the brothers ‘Maui’ and the ‘Great-Daughter-of-night’”. The three brothers are named as Māui-mua, Māui-roto, and Māui-pōtiki, the last being the youngest. Māui-pōtiki was determined to visit the rohe of Hine-nui-te-pō, and he “seated himself on a hill overlooking her garden, and began to play a tune on his flute” (Shortland, 1856/1980, p. 62). Eventually he gets into her “kumara store”, steals a basket full of kūmara and eats the kūmara with his two brothers, Māui-roto and Māui-mua. Impressed by the initiative of Māui-pōtiki, Māui-mua also visits the territory of Hine-nui-te-pō. Māui-mua “played a tune on his flute”, but unlike Māui-pōtiki, he does not know how to take on the semblance of an atua. He is seized and Hine-nui-te-pō “squeezed him between her thighs so hard that he was killed” (Shortland, 1856, p. 64).

Shortland does not make it clear which rohe supplied this account, although an investigation of his manuscripts might identify his informant. The manuscript might also determine whether the “flute” was the kōauau and not one of the other taonga pūoro to which the term “flute” was sometimes applied. Nevertheless, it is highly likely there is some connection between the names of the wenewene and this kōrero. In addition, the tradition published by Shortland specifies that the death of Māui-mua caused by Hine-nui-te-pō was “the first death to take place in the world” (Shortland, 1856, p. 64), perhaps accounting for the playing of kōauau at tangihanga (funerals).

Ko Kame-tara rāua ko Te Wahine-Tupua

Kame-tara and his Ogre Wife

As well as patupaiarehe and maero, kōauau appear in other stories which feature beings that are only partly human. One is the tale of Kame-tara rāua ko Te Wahine-Tupua, in other words Kame-tara and his Ogre Wife. Kame-tara took a
second wife, who one day went fishing with the first or senior wife. The second wife tricked the senior wife into diving under the canoe to see why the anchor could not be raised. While the senior wife was under the water, the second wife, who was in fact an ogre, cut the anchor rope, and returned home. The senior wife had to call upon a taniwha (water spirit) to rescue her, and she settled in another place, bringing up twin sons. Missing her other children who had been left behind, the senior wife composed a waiata aroha (love song), and told them to make a flute: “Ka oti, ka hanga nga puta e toru, katahi ka whakatangihia e te wahine ra tana waiata aroha mo tana tane me tona iwi, ki roto i tana whio”. Eventually they also fashioned a canoe, returned to their mother’s original home, and played the kōauau song over and over to identify themselves. When they had told the people their story, everyone travelled to settle where the woman now lived, although Kame-tara himself had gone away to live at the place of his ogre-wife. The words of the waiata aroha have been preserved in the story, and are given in the next section of this study (Te Whetu, 1897, p. 104).

A Māori language version of this kōrero by Karipa Te Whetu was published in The Journal of the Polynesian Society in 1896. Karipa Te Whetu lived in Taranaki, and he noted that the immediate origin of the song, and the story, was the Ngā Puhi people. The Ngā Motu (New Plymouth) chief Te Wharepouri had called in at the Bay of Islands after a visit to Sydney in the 1820s, had heard the song, and introduced it to the Taranaki rohe (region). The story accompanied the song. The Journal editor, S. Percy Smith, published his own English language translation, and his notes commented that this story was a variation of one told in the Chatham Islands, and, with alterations, of one collected from the people of Manihiki, an atoll north of Rarotonga (Smith notes in Te Whetu, 1896, p. 106). Some years later, Smith printed in the same Journal another version of this story recorded by Herries Beattie from a Murihiku informant. The flute this time was termed a “porutu”, and the “atua woman”, still living in the village, was burnt along with her house, while the names of the persons are different (Kame-tara for instance is Kamure), but the waiata, for which Beattie wrote down the Māori words, is similar to the Taitokerau/Taranaki version given by Karipa Te Whetu. Smith decided it was “impossible to translate” because it was expressed in the
Southern dialect (Beattie, 1920/1994, pp. 136-138). These words are also given in *Whiti 4*.

There is a further interesting aspect of this story, in the light of the apparent connections, discussed above, between *Raukatauri, kōauau*, and fertility rites for *kumara*. In the account given by Te Whetu, Smith translated “taewa” as *kūmara*, and the roots collected on the shore were planted with large crops resulting. In the version sent in by Beattie, *kūmara* are gathered by the boys, and planted with equally good results. Thus, both versions, from Ngā Puhi in the north and Murihiku in the south, bring *kūmara* and *kōauau* together in the narrative.

**Te Kauwae-raro**

*Things Terrestrial*

In *Te Kauwae-raro*, or “Things Terrestrial”, the second part of *The Lore of the Whare-wānanga*, there is a mention of *kōauau* in the chapter which introduces *Toi-Te-Huatahi*. The material was recorded, in English apparently, by J.M. Jury, who wrote down information provided by Te Matorohanga. All or part of the account in this chapter was later translated into *te reo Māori* by Thomas Young, a government interpreter, according to David Simmons. After mention of *Toi-Te-Huarahi*, but not clearly connected with him, the account reads: “No te wa i a Uenuku-rangi raua ko Tāne-herepi, ko Tāne-here-maro ka kitea e Roere e hoki ana ngā wairua i te moana, e tangi ana, e waiata ana etahi, e whakatangi koauau ana, e poroporoaki ana ki Maui-iti, Maui-nui”.

Percy Smith’s translation includes many interpolations, but removing those insertions, his English language version is: “and in the times of *Uenuku-rangi, Tāne-herepi*, and *Tāne-here-maro*, Roere discovered that the spirits returned from there across the ocean, crying and singing, playing flutes, and all the while bidding farewell to *Maui-iti, Maui-nui*” (Smith, 1915, pp. 24, 29).

Smith tries to fix the geographical locations of “Māui-iti” and “Māui-nui” in order to support his controversial speculations about the migrations of Polynesians, but it seems more likely that these lands are ancestral places, like *Hawaiki* (ancient
homeland), rather than being precise points on the map. The passage suggests connections between spirits and kōauau, and acts of farewell set in ancient times. The tradition indicates that the relationships of kōauau and atua go back to the earliest ages.

**Ko Tamatekapua rātou ko Whakaotirangi, ko Ruaeo.**

Tamatekapua, Whakaotirangi and Ruaeo.

The kōauau also features in one of the stories about the journey of the Te Arawa canoe to Aotearoa. There are variant traditions about these events: the one published by George Grey in 1854 includes portions from two informants, Mātene Te Wiwhi of Ngāti Toa, and Te Rangikāheke of Ngāti Rangiwewehi. The passage which gives a role to the kōauau was written for Grey by Te Rangikāheke. Tamatekapua, the kaihautū (captain) of the Te Arawa waka (canoe), fancied Whakaotirangi, the wife of Ruaeo, and tricked Ruaeo in to returning to the village before the waka left Hawaiki. While Ruaeo was absent, Tamatekapua and his crew set off with Whakaotirangi aboard, leaving Ruaeo behind. Ruaeo made his way to Aotearoa on another waka called Pukeātea-wai-nui and arrived before the Te Arawa waka. Then, when the Te Arawa arrived, and was drawn up on the shore, “Ka noho a Ruā [Ruaeo] i raro i te papa o te waka whakatangi ai i tana koauau” - that is, Ruaeo “seated himself under the side of the Te Arawa waka and played upon his flute.” This wakened Whakaotirangi and she comes to Ruaeo knowing the sound of his kōauau. He instructed her to reveal a dream to Tamatekapua that she had about Ruaeo playing his kōauau. This caused Tamatekapua to get angry, strike her and give her cause to leave Tamatekapua and go back to Ruaeo (Grey, 1855, pp. 92 (English), 78 (Māori)).

This story shows us the power and seductive properties of the kōauau. Once Whakaotirangi heard the sound of the kōauau, she was able to create a situation through which she could return to her previous partner, Ruaeo. The love felt in the sound was genuine and caused a reunion of the lovers. One of the underlying messages in this story is that there is an element of deceit when the message in the sound is true love, and so the kōauau was used to fool Tamatekapua and make
him angry. The end of the episode was less romantic. Ruao and Tamatekapua, both of super-human height, fought with each other, with Ruao winning when he rubbed lice on Tamatekapua, but allowing the defeated man to keep Whakaotirangi.

Tamateapōkaiwhenua

Tamateapōkaiwhenua

Tamateapōkaiwhenua was a famous tupuna (ancestor), an explorer and traveler who ranged over much of Aotearoa, bestowing names on the landscape. He was unfortunate in love: it is said that his three wives left him. He lost another lover as well, and his lament gave rise to the longest place name in the world. The usual version is fifty-seven letters in length, but the fullest is 86 characters: Taumatawhakatangihangakoauauotamateaturipukakapikimaungahoronukupokaiwhenuakitanatahu. It is translated as: The summit where Tamatea, the man with the big knees, the climber of mountains, the land-swallower who travelled about, played his flute to his loved one. Despite this being a place name, it is more of a sentence which tells of his ascent to the top of the maunga (mountain) to play his kōauau, lamenting for his lover. It is unclear who Tamatea was actually playing his kōauau to. Some say it was a lover of his (a female), and other accounts say he was playing to his brother who was killed in the battle of Matanui by the Ngāti Hine tribe from Taitokerau. Despite this discrepancy in the accounts, the theme of love is still apparent, and whether it is a passionate love for the opposite sex or a sorrowful lament for a lost sibling, the depth of spirituality is equivalent, with feeling pouring out and communicated through the sound of the kōauau.

This story is depicted in a carving by tohunga whakairo (master carver) Lyonel Grant (Te Arawa, Ngāti Pikiao) which is a part of the wharenui Ihenga at the Waiariki Institute of Technology, Rotorua.
Figure 2.4: *Tamateapōkaiwhenua* playing a *kōauau* (bottom figure and upside-down).

(Grant & Skinner, 2007, p. 99)

Figure 2.5: *Tamateapōkaiwhenua*: detail of figure playing a *kōauau*

(Grant & Skinner, 2007, p. 99)
Tūtānekai rāua ko Hinemoa

Tūtānekai and Hinemoa

The story of Hinemoa and Tūtānekai is widely known throughout Aotearoa as a result of re-tellings in print from the middle of the nineteenth century, when George Grey published a version in te reo Māori and an English translation. Since then the story, often simplified and without the important whakapapa, has been often retold, in print and in spoken form. However, the kōrero belongs specifically to the Te Arawa rohe. In the story of Hinemoa and Tūtānekai, we learn that Tūtānekai guided Hinemoa across Rotorua-nui-ā-Kahumatamomoe (Rotorua lake) to the island of Mokoia. In this story, Hinemoa acted of her own accord, without the permission of her elders and father, to sneak away from the tribe at night to be with Tūtānekai. As with some of his other materials, Grey took kōrero from different informants to create the account that most appealed to himself and, he guessed, would best suit Pākehā tastes. For Hinemoa and Tūtānekai, he brought together the account supplied by Te Rangikāheke, and by people of Mokoia Island. The sections of the story which discuss the playing of the kōauau are drawn from the people of Mokoia. “Ka huihui raua ko tona hoa, ko Tiki, na he putorino ta Tutanekai, he koauau ta Tiki. Na ka piki raua ki runga ki to raua atamira, ka whakatangi i a raua pu i te po, i nga po marino” (Grey & Williams, 1928/1971, p 109). Grey’s English translation of this passage is:

He had contracted a great friendship for a young man named Tiki. They were both fond of music: Tutanekai played on the horn, and Tiki on the pipe; and they used to go up into the balcony and play on their instruments in the night; and on clam evenings (Grey, 1855, p 147).

The story continues:

Na, no te turuawepo ka piki a Tutanekai raua ko tona hoa, ko Tiki, ki runga ki to raua atamira; i reira ka tango tetahi ki te torino, ko tetahi ki te koauau. Ka rongo a Hinemoa, ka hihihi kia hoe atu ia ma runga i te waka (Grey & Williams, 1928/1971, p 110).
Grey’s translation is: “Now always about the middle of the night Tutanekai, and his friend Tiki, went up into their balcony and played, one upon his trumpet, the other upon his flute, and Hinemoa heard them, and desired vastly to paddle in her canoe to Tutanekai” (Grey, 1855, p 148).

Some have suggested that this account indicates Tiki played the kōauau, while Tūtānekai sounded the pūtōrino, and one source tells of domestic discord between Hinemoa and Tūtānekai later when she discovered he could not play the kōauau, or could not play it well (Graham as cited in Andersen, 1934, p. 301). Other traditions are that Tūtānekai could play both instruments.

The themes found in this story that relate to the kōauau are love and deceit. The messages of love that Tūtānekai communicated through his kōauau playing were heard, and therefore answered, when he and Hinemoa met kanohi ki te kanohi (face to face). Tūtānekai, on the other hand, had assumed that he would never be allowed to reach out to Hinemoa because of the circumstances of his birth, and because of Hinemoa’s stature as a puhi (princess), an unmarried high born female with ritual responsibilities. On both sides, we see an element of deceit, with hidden messages in the playing of the kōauau. Hinemoa sang as she waited and “wagged her close-cropped white head, and imitated the sound of the playing of the koauau with the breath of the nostrils, and at the same time the nasal long-drawn chant” (Pomare & Cowan, 1930/1987, p. 97). The lyrics for this chant are included in Whiti 4.
Figure 2.6: Owhata. A rare photo of early Owhata. The famous rock, Iriirikapua, is seen to the right with the noted willow tree under which tribal meetings were held during summer.

(Stafford, 1994, Vol. 1, p. 67)

In this story, and in the Tamateapokaiwhenua story, both kōauau players utilise height to help project the sound of the kōauau, with Tamatea on top of Taumata maunga (mountain), and Tūtānekai on his atamira (elevated platform) at the top of Mokoia Island.

Moewai

Moewai

Florence Keene records a story called The Wooing of Moewai. Her information is recorded as coming from her aunt, Miss S.C. Matthews (Keene, 1963, p. 13). The Matthews family were early missionaries in the Kaitaia district, and descendants retained close contact with Māori, so the tradition is no doubt authentic, but I have been unable to trace a Māori version of the story so far. As the story goes, we have a love triangle involving two men, Huarahi and Putere, both admiring a woman named Moewai. Putere was an “accomplished player on the koauau” and Moewai was a “Passionate lover of music”. Huarahi however, was of higher rank
than Putere but “could not play a note” on the kōauau. Huarahi lit a fire on the rock where Putere played his kōauau to Moewai causing him to jump off the rock because of the heat, and land on top of Moewai who was awaiting a loving tune. In the end, this event causes Moewai to get angry and eventually falls in love and marries Huarahi (Keene, 1963, pp. 108-110).

This story is somewhat different to the usual, in that Putere, the kōauau player, comes off second best. Customarily, the player of the kōauau is most successful in wooing his woman. In this case, though, Putere is unsuccessful, with Moewai turning her back on him for his mistake and calling him a “tangata korero teka (person who tells lies)” (Keene, 1963, p. 109). A possible contributing factor to Putere’s failure was his lower rank than Huarahi. Although in the Tūtānekai and Hinemoa episode, Tūtānekai was a poriro (illigitimate child), or taurekareka (of low rank) but was still successful in his pursuit.

Hahore

Among the traditions of Tūhoe, Elsdon Best records stories involving Hahore, the leader of a section of the Ngā Pōtiki tribe in the Whakatāne Valley. Two daughters of Hahore came upon neighboring people camping in the bush while building a canoe. The canoe builders did not share their food with the visitors, but smeared fat from preserved birds on their lips. Hahore determined that this insult would be avenged and took a fighting force to near the camp in the bush, telling his men to wait until they heard him play on his kōauau. Hahore crept closer, and when he was sure the other group was all asleep, signaled a “gentle warning” to his men on his kōauau. The attack was a success; those who escaped this first attack were killed on another occasion (Best, 1925/2004, Vol. 1, pp. 38-39).
Mokaiohungia

Mokaiohungia

*Mokaiohungia*, (Rongowhakaata) “was a virtuoso of the Maori flute” (Fowler, 1974, pp. 24-25). *Mokaiohungia’s whakapapa* (geneology) is as follows:

Figure 2.7: *Whakapapa of Mokaiohungia*

Mokaiohungia, in the *whakapapa* above, is shown four generations after Rongowhakaata and as a direct descendant of Rongowhakaata. Leo Fowler recorded the story from Waioeka Brown about how Mokaiohungia caught a *ngoiro* or conger eel and cooked it in a *hangi* (earth oven). His wife suggested that they ate the eel before his friend, Mokaiiwike, arrived. Mokaiiwike heard of this and so encouraged Mokaiohungia to marry another woman called Hekeiterangi, although she was already married to a man named Tumokonui. However, Mokaiohungia then “played his flute to such effect that he won the lady’s [Hekeiterangi] affections” (Fowler, 1974, pp. 28-29). Mokaiohungia is featured inside the *wharenui* Te Mana o Turanga, to the right hand side shown holding his *kōauau*, a picture of which is presented below.
Figure 2.8: A Poupou (carved wall figure) showing Mokaiohunga

*Mokaiohunga* was a *tohunga* (expert) at playing the *kōauau* and demonstrated great skill and performance ability to attract another wife which is not an easy task. Again, here, we see the *kōauau* used as a device to achieve an end, as a tool with somewhat magical powers in love to seduce a woman and gain her hand in marriage.

(Fowler, 1974, pl. 55)
Te Rangitaotahi

When Johannes Andersen was collecting information on taonga pūoro in the Ngāti Porou rohe in 1923, he was told, probably by Riawai Miringaorangi, that Te Rangitaotahi was a famous performer on the kōauau in "the olden time". Andersen guessed that "he lived perhaps twenty generations ago" (Andersen, 1934, p. 237). In fact, Te Rangitaotahi had lived just three or four generations earlier, almost within living memory. During the 1820s, Ngā Puhi fighting parties reached down as far as the East Coast. Te Rangitaotahi played on his kōauau at the mouth of the Waiapu River, passing on a message to his own fighting men who were further south, at Hounui, "an area with many birds". Presumably the notes of the kōauau were disguised by, or mingled with, the sounds of birds. When a new wharenui, Te Hono ki Rarotonga, was opened in 1934, the carvings were carried out by students of the Māori Arts and Craft School (Rotorua), under the supervision of Pine Taiapa and Piri Poutapu, and Te Rangitaotahi is figured on one of the poupou (carved wall figures), with his kōauau (Mepham, 1969, p. 15; Simmons, 2006, pp. 72, 74 (Figure 105)).

Figure 2.9: Te Rangitaotahi poupou inside Te Hono ki Rarotonga wharenui, Tokomaru Bay, New Zealand.
Kōmako

Hare Hongi gathered a story in the 1880s from an old man at Whatiwhatihoe, near Pirongia maunga, about a young chief Kōmako who was captured with his wife by a Waikato party in a raid upon Taranaki. The chief’s wife was expert in raranga (weaving), and so spared, while her husband was to be put to death. He asked for one last request, to play a farewell on his kōauau. This was granted, and he entranced his captors with his beautiful playing. With the kōauau, he also coded a message to his wife on where she could meet him when he had made his escape. At the conclusion of his performance, the audience sat in “breathless admiration”, and Kōmako plunged into the nearby Waipa river, and escaped, later meeting with his wife who had quietly made her way to the agreed rendezvous (Hare Hongi as cited in Riley, 2003, p. 28-32). Andersen, who got his basic account from Hare Hongi, gave a slightly different version, of an unnamed toa (warrior) who fancied the daughter of a rangatira (chief) of the tribe whom he had met on a number of occasions. When word got out about these hui, the toa was summoned by the īwi (tribe) and sentenced to death, for he was not of worthy rank for the daughter of a rangatira and his activities were seen as a hara or transgression. Because he was a tohunga whakatangi kōauau (expert kōauau player), his final request was agreed to. “He put the koauau to his lips, the mellow sounds floated out, he played his farewell”. In doing so with sheer brilliance and virtuosity, he not only managed to put the īwi into a trance-like state, but also communicated with his fancied puhi to meet with him at his kāinga (home) “ki a Piopio” – at Piopio. He then leapt from the cliff from which he stood into the sea and made his escape (Andersen, 1934, pp. 251-252), (Ki Piopio is the normal grammatical construction for "at Piopio", but rules of grammar are often bent in waiata). In this story we see the kōauau and its mana (prestige) being used to communicate a message and somewhat bewilder the īwi in order to make an escape. Another version of this story is summarised in an article discussing Richard Nunns (Beatson, 2003, p. 17-33). The kupu of the kōauau player’s message are given in Whiti 4 which follows.
Ko te Hononga o te Kōauau ki te Patupaiarehe me te Maero

Kōauau connections with Patupaiarehe and Maero

There are a number of traditions in which kōauau are associated with patupaiarehe. Patupaiarehe are described in He Pātaka Kupu as: "He ope wairua ko te karahiwi, ko te tihi maunga rā nei tōna kāinga, he kiritea, he urukehu, he iwi tino tapu. Kia tau mai te kohu, ka rangona e kōrererero ana, e waiata ana, e whakatangi kōauau ana". This may be roughly translated as: A spiritual party whom reside on the tops of hills and summits of mountains, they are fair in complexion, light-haired and very sacred. When the fog settles they can be heard talking, singing and playing kōauau amongst other things (New Zealand Māori Language Commission, 2009, p. 617). There are also traditions which connect maero and kōauau. A maero is defined as: “He nga weriweri, ha hanga whakamataku, he hanga kai tangata, he hanga i whakairohia e te hinengaro tangata. He manu rā nei, he ika rā nei, he tangata rā nei”. This is interpreted as: A horrible being that is scary and eats people, a being created by the human mind possibly a bird, a fish or a human (New Zealand. Māori Language Commission, 2009, p. 368).

John White recorded that patuapaiarehe “congegated in great numbers on the tops of mountains, and on old pas on the peaks of hills”, where they “occupied most of their time in singing and dancing and playing on the Putorino, a short Maori flute with but three holes in it” (White, 1924, p. 211). Although White terms the flute a pūtōrino, his description of it as short and with three holes makes it certain he was talking about kōauau. White also noted there were two old pā near Horeke on the Hokianga which were frequented by patuapaiarehe, and from the river bank, about a quarter of a mile distant “the songs and music could be heard”, especially on foggy mornings (White, 1924, p. 211). In a note printed with White’s account, George Graham remembered how in 1889 he had visited the Moehau ranges with Hapi Te Pataka, who pointed out to him former habitations of patuapaiarehe. Hapi Te Pataka sang for Graham “several of the songs they sung on the putorino”, and insisted that the patuapaiarehe had taught Māori how to play the “flute”. Like White, Graham seems to have confused the instruments, and was actually referring to the kōauau (Graham cited in White, 1924, p. 210; Graham also
confused the instruments on another occasion: see Andersen, 1934, p. 248, referring to small bone flutes as *pūtōrino*, although *pūtōrino* were rarely made from bone).

Both James Cowan and Herries Beattie recorded information from Taare Teone Tikao of Rāpaki about *patupaiarehe*, *māeroero* (maero), and *kōauau*. Tikao told Cowan: “On brooding quiet days our people could hear the thin voices of the little folk . . . crying out to each other and singing fairy songs and playing little songs on their wooden or bone flutes, their koauau and putorino”. These *patupaiarehe*, said Tikao, lived on the peaks behind Rāpaki, including the Poho-o-Tamatea and many others (Cowan, 1923/1995, p. 62). Tikao or another informant assured Cowan that the “soft and plaintive flute song” of *patupaiarehe* was “sweeter by far” than the sounds made by “Ordinary Maori flute-players” (Cowan, 1923/1995, p. 69). Beattie was told by Tikao that *patupaiarehe* were players of the *kōauau* and you could “hear the sounds faintly of flutes played afar”, and that *māeroero*, who lived in the bush, were Rapuwai or Rapuai people and that these “Maeroero people used to play the flute near Akaroa” and “were good flute players” (Tikao & Beattie, 1939, p. 59).

Although a number of traditional stories about *patupaiarehe* in *te reo Māori* have been published, none of them mention *kōauau*, so to provide an example in *te reo Māori*, we must turn to manuscript sources. One of the early explorers in *Aotearoa* was Ihenga, who arrived with his father Tuhoromatakaka on the Te Arawa waka. Ihenga travelled around, discovered, and named many places in the Te Arawa *rohe*. His travels are well-known in tradition, summarised in detail such major works as Don Stafford’s *Te Arawa* (Stafford, 1967, pp. 26-42). Stafford’s account of one journey is based upon Edward Shortland’s English-language account, published in 1882, which Shortland took down in *te reo Māori* from dictation and translated (Shortland, 1882, pp. vii, 68 - 87). Since Shortland’s manuscript is available, it is possible to give the relevant passage in the original.

Shortland’s informant on this occasion, and for some of his other data, is identified as Te Ao. One copy of the manuscript includes corrections, which we may assume was the original record, because Shortland would read back to his informants what they had dictated to ensure he had written the material down
accurately. The second copy has no corrections, and is probably a fair copy of the other, perhaps ready for publication, although the Māori version was not published. According to Te Ao:

Ka hoe, ka kitea e ia he awa, ka huaina ko Ngongotaha, me te maunga hoki – no te Patupaearehe taua maunga. Ko te pa ona ki runga ki te maunga – ko Te Tuahu-o-te-atua ko tetehi pa ko Kauae. I rongo ake ia e whakatangi iho ana i nga putorino, i nga koauau, i nga putara. Ka mahara ia “Ee! He tangata ano era!” Katahi ia ka piki ake. No tona tatanga atu ka rongo ia e haka ana, e waiata ana

He waka, he waka

He waka koi harakeke te waka

E tupu te kawa

E toro te kawa

E ata kakati

Ki te take o te harakeke

Toro kawa.

Na Whakatauihi taua haka. “Ko te ure tonu, ko te raho tonu” tona whakatauki. He retireti nona i te awa, whakawhitihiti and ki tetahi taha, ki tetahi taha. Ko te tangata tena i takitakina ai te mate o Tuhuruhuru.

Titiro rawa atu e! e! he atua. E ka ana te ahi i runga i te rakau. Otiano, tu atu ana ia; tu mai ana nga Patupaearehe

“E! e! he nanakia!”

“E! e! he atua, he Patupaearehe!

Otiano, ka whaia e taua iwi ano a Ihenga. Ka oma iho. Ko te motumotuahi e mau ana i tona ringaringa, Katahi ka tahuna ki te rau aruhe – ko te

Shortland translates this as:

Then he went on and came to a river which he afterwards named Ngongotaha. There was a hill hard by to which he gave the same name. The hill belonged to the Patupaiarehe or Fairies. They had a Pa on the hill named Tuaha-o-te-atua. He herd them playing on the putorino, the koauau, and the putara; so he thought men must be living there. He climbed the hill, and when he got near, he heard the sounds of the haka and waiata:-

A canoe, a canoe,

A canoe of flax, a canoe.

Grow kawa,

Blaze kawa,

Tie up carefully

With leaf of flax,

Blazing kawa.

Whakatauihi made this haka. His was also the proverb, “ko te ure tonu; ko te raho tonu.” He it was who avenged the death of Tuhuruhuru.

When Ihenga got nearer he perceived that they were not men, but Atua. There was a fire burning on a tree. So he stopped suddenly to look at them, while they looked at him. “A nanakia,” shouted one of them, running forward to katch him. But Ihenga fled, and, as he was running, set fire to the dry fern, with a lighted band he had in his hand. The whole fern was ablaze, and the tribe of Fairies fled to the forest and the hills (Shortland, 1882, pp. 71-72).
Cowan also collected the tradition about a fire on Ngongotaha which drove away the *patupaiarehe*, but one of his informants, Huhia, wife of Taua Tutanekai Haerehuka, told Cowan that there were still *patupaiarehe* on Ngongotaha. She said: “On dim and cloudy days, and when the mists descend and envelop the mountain side, the thin voices of the patupaiarehe may be heard, high up on the mountain, and also the music of their flutes” (*pūtōrino*), (Cowan, 1921, pp. 148-149). This may be another case where *pūtōrino* and *kōauau* have been confused: if there were still *patupaiarehe* up Ngongotaha, and they had played on *kōauau* as Te Ao told Shortland, then they very likely continued to *whakatangi kōauau* (play *kōauau*).

The stories of the association of *kōauau* with *patupaiarehe* link the instrument with pre-human inhabitants, and indicate the antiquity of *kōauau* in traditions. In addition, since *patupaiarehe*, who possessed spiritual as well as human characteristics, aspects, dwelt in elevated areas, there is a connection to *atua* through being physically closer to the rangi (heavens).

**Figure 2.10:** A *pane kuīni* (stamp) featuring a *patupaiarehe* playing the *kōauau*, by Manu Smith (Te Aupouri).

(Wikaira, 2009)

**(Note:** It is difficult to put a face to the *patupaiarehe*, but this image fits in the context of this study).
Conclusion

Mead suggested that to know the arts it is necessary to find the kōrero. This chapter has set out a range of kōrero associated with the kōauau, from very ancient traditions involving atua to the feats of tūpuna in relatively recent times, and patupaiarehe. These traditions indicate how significant kōauau were in te ao Māori, how they were used for a variety of purposes in love and in war, and how the kōauau is connected with atua. These kōrero are drawn from many different rohe and iwi, virtually from all parts of Aotearoa.
Whiti Tuatoru

Verse 3

Te Puare

The Mouthpiece

Orokohanga

Construction

Whakatūwheratanga

Introduction

In Whiti 2, I presented traditions which included kōauau. The person who made a kōauau was aware of these traditions, or at least the traditions about taonga pūoro and particularly kōauau which were known in their rohe. All the mātauranga (knowledge), all the whakaaro (thoughts), all the whakapapa in the relevant traditions informed and gave guidance and inspiration to the person who made a kōauau. And these traditions were known in the wider context of te ao Māori, so that the processes of construction were related to the whole interrelated traditional world. This present chapter, Whiti 3, focuses on how the kōauau was, and still sometimes is, constructed, looking at design, materials, tools, construction processes, methods of measurement, decoration, and preservation practices. However, it is necessary first to note how the physical aspects of kōauau construction were given meaning by the spiritual dimensions.

Ko te Mahi a ngā Atua Māori i te Hanganga Kōauau

The Role of the Gods in Constructing Kōauau

All of the “departmental gods” have a role in the construction and use of the kōauau, and their wairua (spirit) and spiritual aspects are taken into consideration. The roles of two of the atua, Tāne-māhuta and Tāwhirimātea are discussed here.
Tāne-mahuta, the god of the forest realm, trees, birds and insects, provides us with the rākau (wood) to construct kōauau rākau. He allows his uri (descendants), the trees, to be sacrificed for carving purposes, among others. As humans are unique and have different characteristics, so do the many rākau Māori of te wao-nui-tapu-a-Tāne (the great forest of Tāne). For example, hard woods such as Pūriri, Maire and Akeake hold the sound well and will provide a crisp and full sound. Here, the wairua and attributes of each is considered when selecting a type of rākau in order for its purpose to be satisfied. Considerations may be made for the type of tune, the range of tone and the desired musical abilities of the kōauau.

Tāwhirimātea, the god of the winds and air is the carrier of the sound, providing a vehicle for sound communication. The kōauau utilises his frequencies to carry the sound and wairua (spirituality) within the sound to its destination. Tāwhirimātea also provides the pito mata or potential for a person to blow and therefore play the kōauau through the air that we breathe along with the mauri or essence of a person. He plays a very important part: Raukatauri offers the sound to the world, and Tāwhirimātea makes sure her intentions are fulfilled, transmitting the hidden message to the ear of the recipient - human, animal, and insect. The sounds travel to the heart and triggers a feeling or memory that is the same or similar to that intended by the kaiwhakatangi or player.

Hirini Melbourne adds another point about breath and air when he says, “Hūruarangi, koia te kaitiaki o ngā hau a Tāwhirimātea, ngā hau e kawe mai nei i ngā reo i runga i ngā hau. Nō reira, ko ēnei taonga mā te hau kei roto i te tangata e whakatangi”. This may be interpreted as: Hūruarangi is the custodian of the winds of Tāwhirimātea that carry messages of importance. Therefore the vital essence of the person playing the instrument is an essential part of the taonga. He adds: “Ko te whanau tonu tēnei o Hūruarangi, ko te whanau o te hau ki roto i te tangata”; this is indeed Hūruarangi’s family, the vital essence of the person is a crucial part of the family (Maitai, Wooster & Parata, 1994).
He aha ngā Tū Rauemi Hanga Kōauau?

What were Kōauau Made From?

Traditionally, kōauau were made from naturally occurring raw materials found in the environment close to where the iwi (tribe) would reside. For example, certain types of wood grow only in particular regions of Aotearoa, depending on climate and qualities of the earth, and certain birds live in particular places, depending on their diet and migration patterns. Below I will consider some of these naturally occurring materials.

Kōīwi Tangata

Human bone

According to one scholar, “Fallen enemies often provide the materials for various items including musical instruments” (Te Awekotuku, 1996, p. 48). This statement indicates that not just any bone was used; it would be a bone of significance, not always an enemy, perhaps an ancestor, or a dead friend, or slave, someone whose relationship had been of sufficient importance to warrant immortality. By making an instrument out of the remains of a human being, human bone in this instance, the material will carry with it the traits of the person. By making a kōauau from human remains, attributes of personality are kept alive. On the other hand, remains are used to demean the hoariri or enemy through transforming human remains into a kōauau. Some flutes were given personal names (Moyle, 1990, p. 51), which made the taonga a personal entity with life, personality and human attributes.

2 Kōauau may have been constructed from a hue kakau roa (long necked gourd). However, there are no traditional examples in existence. This may be because kōauau of this type were fragile, being weathered after only a few seasons without special attention. Traditional hue (gourds) were not long-necked, instead commonly large but relatively short, with a bulged neck, useful for food preservation, buoys, and water containers. Hue would also grow and reproduce in large numbers, meaning that the hue was easily replaced and not treasured as most scarce resources. There is also the possibility that hue kakau roa were introduced after the arrival of Pākehā, and did not grow in Aotearoa pre-contact. Because of these issues, the kōauau hue is not included in this study.
In *Te Ao Māori* during former times, it was acceptable to eat part of the enemy to acquire their *mana*. This is termed “*kai tangata*”. For example, if it was knowledge you wanted, you might eat the brain, if it was speed and agility, you might eat the legs, and so on. Maori Marsden explains:

When a warrior fell in battle, especially if he was of aristocratic lineage, he was regarded as a person who, because of his rank and the tohi rites he had been subject to, was a person of great mana, as well as of ihi. So the conquerors cooked him and ate certain selected portions of his body where they believed his mana resided. By eating his flesh they consumed his mana and ihi, and thereby replenished their own (Marsden & Henare, 1992, p. 127).
In the case of the kōauau, human remains still hold the mana of the person. Because of this, it was common practice to hide the remains in places where they were hard to find or disturb, such as in hollow trees, in swamps, sand dunes, caves, and in tapu or restricted areas which had a rāhui (restriction) placed upon them, such as urupā or cemeteries. Moyle asserts that it was believed that a supreme insult was paid to a defeated enemy, an ultimate defilement of his personal cosmological power (mana), by fashioning a flute from one of his bones, usually the humerus (1990, p. 51).

Mana is defined as having four components: mana atua, mana tūpuna, mana whenua, and mana tangata. Mana atua is defined as “the very sacred power of the gods known as the ahi kōmau which is given to those persons who conform to sacred ritual and principles”; mana tūpuna is “the power of authority handed down through chiefly lineage; that is, from the paramount chiefs and others who possessed it”; mana whenua is defined as “the power associated with the possession of lands; it is also the power associated with the ability of the land to produce the bounties of nature”; and mana tangata is “the power acquired by an individual according to his or her ability and effort to develop skills and to gain knowledge in particular areas” (Barlow, 1991, pp. 61-62). Each of these terms directly relates to the kōauau. Mana atua is the mana of Raukatauri and the other gods that are involved in the playing and making of the kōauau, such as, Tāwhirimātea, Rūaumoko, and Haumie-tiketike. Mana tūpuna is the mana of our ancestors who carried the kōauau physically and spiritually, hence the existence of kōauau today; mana whenua for providing the resources for making kōauau such as wood, bone and stone, and mana tangata is the ability of a person to make, play, and gain mātauranga (knowledge) about the kōauau.

Kōiwi Toroa

Albatross Bone

One medium for the construction of kōauau is kōiwi toroa (albatross bone), specifically the larger wing bones. The University of Waikato has a fine tukutuku panel sitting on a central pillar of the University Library. It was gifted by Kotuku...
Arts and Crafts, Hastings, to the University in October 1996. The explanatory plaque that sits below this panel reads:

Tradition says that the albatross (Toroa) came from the islands carrying a kumara plant in its mouth. The Maori saw the kumara and snatched it from the Toroa's beak. Toroa now had no food and, disappointed by the greedy action of the Maori, Toroa began to cry and still cries to this day. Roimata Toroa is a reminder to us all not to be greedy.

This short story provides us with a starting point when playing a kōauau toroa, memories to keep in mind when generating a tune, a sad and tearful sound as the toroa cries, releasing its sorrow over the greediness of man. This theme is also related to the raw material of kōiwi tangata (human bone).

Figure 3.1: An example of a kōauau toroa showing two holes (one damaged) near the puare for suspension, and etched lineal embellishments.

(Otago Museum, 2006, p. 104)
Rākau

Wood

Rākau is another material used for kōauau. There a number of trees native to Aotearoa, and it is important to note here that each and every type of wood has a sound quality of its own. If the wood is comparatively soft, such as Tōtara (Podocarpus totara) the sound will be dimmer as the body of the kōauau will vibrate and release some of the sound through the wall of the instrument. Conversely, a kōauau made from Pūriri (Vitex lucens) will produce a crisper sound, the hardness of the wood will not allow the instrument to vibrate because the air and sound is held within the body of the kōauau and then projected out of the waha. The best wood is determined by the final sound desired, a sound that suits the individual. Just as different woods have different tones, so do humans aim for different sounds and thus seek a kōauau which is personalised to suit the player.

Melbourne states: “Kei tēnā rākau, tōna reo, tōna reo, tōna reo”: each type of wood has its own voice (Maitai, Wooster, & Parata, 1994). Rangiiria Hedley elaborates on the different qualities of rākau in saying:

How do you know what wood to use? And they would say, the old people, the woods that talk, the trees that talk . . . those are the ones that you use. And you go, what? [making a funny gesture]. You gotta listen. And by that they mean, the ones drying in the sun crack, kōrero, momo... momo pūoro, see. And the other one is . . . burning it, Tōtara crackles. So if you gonna use Tōtara, you know you get a good clear voice. Mānuka hissst, if you gonna use Mānuka you gonna get a hiihiiiiii [sound]. A lot of Mānuka instruments to date, working on side with those involved in reviving the instruments, a lot of them are used for the pūrerehua, the hhhhhhhh, the huuhuuuing sounds. And the blowing ones were, the good ones were the Maire, the ones that burned good in the fire and crackled the best (New Zealand. Ministry of Education & Tawera Productions, 1996)

This was the kind of mātauranga taken into account when wood was chosen to achieve the desired tones and musical qualities.
In some instances, much of the hard work was taken out of creating a bore for a kōauau by selecting a wood such as Porokaiwhiria (*Parsonzia capsularis*), which has a reasonably soft pith. Because of its soft attribute, the centre is easy to remove to attain a bore. Beginners or young persons were not immediately given a “taonga” to learn and practice with. Paeroa Wineera was provided with a kōauau made of *Tutu* or *Tupakihi* wood (*Coriaria sarmentosa*) by her uncle Ngaherehere (also known as Hēmi Hohaea) “who was known up and down the coast for his skill on the porutu and the koauau”. Many of those who learned with Wineera gave up easily, but she persisted, and was then permitted to advance to a *kōauau mataī* (Ashton, 1952, p. 55; McLean, 2004, p. 89).

**Kōauau Kōhatu**

Stone Kōauau

Stone kōauau are the rarest of all kōauau. Only two of the 103 examined by McLean in his 1968 study were stone, one of them sandstone.

**Ko te Āhua o te Kōauau**

The Design and Shape of the Kōauau

The kōauau design is based the cocoon of Raukatauri, although how closely the shape is like the cocoon depends to some extent on the materials used. From the *puare* of the kōauau, it bulges out and slowly tapers towards the *waha* of the instrument, mimicking the shape of *te pū-ā-Raukatauri* or Raukatauri’s cocoon.
Figure 3.2: Raukatauri – two Case moths and a kōauau that assumes the shape of te pū-ā-Raukatauri.

Tikanga Hanga Kōauau

Customs for Kōauau Construction

Construction would start by reciting a karakia or prayer specific to the material being used and to the atua (god), tīpua (deity) or kaitiaki (guardian) in order to ask for permission and blessing from that atua. In the case of a kōauau rākau, Tāne-mahuta, the god of the forest, would be acknowledged in order to take and use one of his offspring for the purpose of creating a kōauau, this being a tree or part of. This practice or tikanga of reciting karakia is exercised before taking any one of the children of Tāne-mahuta, including the trees, birds and insects for whatever purpose. This protocol is also exercised when taking from any of the other realms of the Māori world, such as anga waha mui (large sea shells) from Tangaroa, the god of the sea and shell fish, as well as aruhe (fern root) from Haumia, the god of uncultivated food (New Zealand Māori Language Commission, 2008, pp. 846, 90). After the karakia is recited, and in this example for a kōauau, Tāne-mahuta would grant permission for one of his children (the tree) to be sacrificed, taken and used as desired. However, this does not mean abused, as what was taken was always taken for a reason. Māori were very aware of conservation issues in their environment and had a wide range of practices to maintain ecological diversity and food supply (see Mead, 2003 p. 197 for...
conservation: rāhui). Despite this, our Māori ancestors made more generous or more cautious use of resources depending on their availability.

**Takotoranga Kōauau**

Kōauau Measurement

Little has been written about traditional Māori measurement techniques, but Best records that “The standards of measurement employed by the Maori may be termed personal ones”, and that “the limbs were the mediums employed in measuring” (Best, 1918, p. 26). This accords with the methods to calculate wenewene placement, (a technique is shown in Figure 3.3 below).

The kōauau is commonly made with a bore of 1cm and up to 3 or 4 cm in diameter. Its length is longer than, and dependent on the length of the fore finger from the base of the thumb of the person it is being made for. The wenewene or stop holes needed to manipulate the sound in its range and pitch are drilled into the tinana of the kōauau and determined by the distance between the knuckles on a person’s fore-finger. As there are three knuckles on a human fore finger, these are consistent with the spacing of the wenewene on the kōauau.

**Figure 3.3:** Image showing the wenewene knuckle placement theory.

(Note: this is done with the waha of the kōauau at the base of the thumb and Māui-Taha (the top stop hole) placed in line with the knuckle, not the tip of the finger).

(Dashper, 1996, p. 20)
In his investigation, McLean concludes:

- The position of the finger holes was determined by various rules of thumb representing attempts at standard measurement.
- Pitch adjustments were made by enlarging the holes until they produced the notes wanted.
- Bone instruments were conventionally constructed to be blown from the ridged end.

(McLean, 1968, p. 239)

With regard to McLean’s first conclusion, standard finger position holes are found on museum kōauau, with varying rules for kōauau made from different materials - wood, bone, and stone. Pitch adjustments are made by increasing the size of the stop holes. An alternative to this is to completely move the position of the hole, blocking up the previous hole. The question to ask here is why would this occur? As one becomes proficient in playing one melody on the kōauau, one yearns for more tunes to add to one's repertoire. However, the new tune is not possible on the current kōauau, so an alteration must take place to suit the new tune, rather than constructing another kōauau, since a kōauau is a treasured possession with prestige. A change in the position of one or more holes gives new life and spirit to the instrument, and it may play many more tunes to enlighten a person.

Ko ngā Taputapu Hanga Kōauau

Tools Used in Making Kōauau

This section looks at the tools utilised in making kōauau and how they were applied. Looking at a kōauau, the instrument might seem reasonably easy to construct with modern tools. Nevertheless, before the arrival of Pākehā and the introduction of iron, traditional construction of kōauau was highly developed, with tools made from naturally occurring materials.
Ko te Toki

A *toki* is a Māori wood-working adze that is used initially to fell a tree or cut off a branch, to acquire the wood to be worked down to the general shape of the *kōauau*. It is important to note here that an entire tree would not be felled for the purposes of making a *kōauau*, instead, the tree would be felled for a much larger project such as a *waka* (canoe), *wharenui* (meeting house) or *pātaka* (foodstore) and the waste wood or off cuts would then be used to construct a *kōauau*. For the purposes of constructing a *kōauau* alone, it is more likely that a branch would have been removed from the tree or drop wood (branches that have naturally fallen away), would be utilised to take advantage of the softer naturally occurring pith of some types of woods. A *toki* is similar in construction to the *whao*, and the *ūpoko* (head) itself ranges in size from very large (approximately 30cm in length) to small (approximately 5-10cm in length), depending on the task at hand. Commonly the *kakau* or handle was made from a tight grained hard wood such as *Mānuka* (*Leptospermum scoparium*) or *Kānuka* (*Leptospermum/Kunzia ericoides*) which could survive the vibrations of the *toki* head attached to the *kakau* hitting the wood without cracking or breaking. The *ūpoko* or adze head may be made from *Pounamu* (*nephrite jade*), *Pakohe* (*argillite*), or *Tuhua* (*obsidian*) amongst other not so common materials, all of which are stones that provide a strong, hard and sharp edge which can be used to cut (see Figure 3.4). The *ūpoko* and the *kakau* are joined by *herehere* (binding). This is explained in the next section, as it is also applicable to the *whao*.

**Figure 3.4:** An example of a *toki* - stone adze, hafted.
Below, in Figure 3.5, I have turned the previous image upside-down and on an angle so it is easy to understand how the *kakau toki* is acquired. If you can imagine a tree standing in an upright position where the head of the *toki* is, the handle is a branch growing in an upward direction out of the main trunk of the tree. Alternatively the branch may grow in a downward angle to the trunk of the tree. This is where the *toki* handle is removed from the trunk, providing a natural angle of approximately 45 degrees. This part of the tree is good for the creation of a *kakau toki* (adze handle) because the twisting grains in the wood makes it very strong and unlikely to break.

**Figure 3.5:** An example of a *toki* upside down.

(Best, 1924/1941c, Vol. 2, p. 579)

The larger *toki* which is swung between the legs is used to remove a chunk from the larger portion of the tree or a branch. A smaller *toki* is then used to refine the shape, removing waste wood and developing an overall shape. As the piece of wood gets smaller and the desired form starts to appear, a smaller *toki* again would be employed. The smaller *toki* is used in a swinging action, like chipping footholds on the face of a steep hill. Once the outer shape of the *kōauau* is achieved and it begins to look like the *whare* of *Raukatauri*, or her cocoon, that is, cylindrical with a bulge in the middle. A *whao* is then employed to refine its shape and carve figures and *whakarei* (surface patterns) on the *kōauau*. 
Ko te Whao

The Māori Chisel

A whao or chisel was the main tool employed to carve the outside of the kōauau. A traditional whao consists of three components: the kakau or handle, the ūpoko or head of the whao, and finally the herehere (binding), made of muka or flax fibre from the harakeke plant (Phormium tenax). Muka is used to join both the kakau and the ūpoko as depicted in Figure 3.6. The kakau (handle) is commonly made of hard, strong wood such as Mānuka (Leptospermum scoparium), Pūriri (Vitex lucens), or Maire Rauriki (Nestegis lanceolata), and is fashioned into a straight handle. The kakau is then sometimes fired or lightly burnt or smoked to cure, further harden, and preserve the wood, ultimately making the wood swell, thus pushing all the air particles out of the wood, which will stop it from cracking in time. This technique is termed “firing” and may also be applied to the kakau of the toki of all sizes. The kakau may also be heated and cooled a number of times and, on the last occasion, while still hot, dipped in cold water, stunning the material and causing it to shrink and harden. Secondly, there is the ūpoko or head of the whao. This is made of stone such as Pounamu (Greenstone), or Pakohe (Argillite), a dark grey stone sometimes used for weapons, chisels, and musical instruments. The herehere is the binding element, bringing both the kakau and ūpoko together. Muka for the herehere is extracted from the leaves of the harakeke bush by using a scraping technique, and is then rolled. The muka is rolled individually at first, and then in pairs (this process is called miro), where each rolled strand grips upon the other to increase its strength, neatness, and usability.
**Figure 3.6:** An example of a *whao* with interchangeable heads.

![Image of whao tools](image)

(Best, 1924/1941c, Vol. 2, p. 582)

The *whao* is used by hitting it on the top end of the *kakau* with a *kuru*, *tā* or *pao* (mallet), forcing the sharp stone head into the wood to achieve a carved design or figure. Alternatively it is possible to push very sharp whao through the wood by hand for delicate and precision refinement.

**Ko te Tuawiri/Tūwiri/Tūiri**

The Māori Drill

The bore now needs to be drilled. This is achieved with the use of a *tuawiri*. *Tuawiri* refers to the shivering motion of the tool in action. A *tuawiri* consists of four major parts: pole, weight, flint, and cords. Two images of examples are presented in Figure 3.7 and Figure 3.8 below. The upright pole is at the centre of the tool; approximately two thirds of the way down the central pole, there is a rock or similar heavy weight providing pressure against the drilled material; at the very bottom of the central upright pole is a flint of rock that acts as a drill tip (the piercing agent may also be a shark tooth depending on the substance being drilled); and the last part is the two cords attached to the central pole. The *tuawiri*
works by winding the cords in the same direction around the central pole, then pulling the two cords in opposite directions. This causes the central pole to spin and therefore the flint attached to the bottom of the pole performs a drilling action. Once the cords are fully extended, the energy created by the initial pull then draws the cords back in again. It is the build up and release of the spinning action that utilises the energy from the last pull on the cord to set in motion the next cycle. This action is then repeated for some time until the bore of the kōauau is complete. In theory this sounds simple enough to accomplish, but from my own experience in making and operating a tuawiri, there is a considerable degree of skill required in order to maintain its upright position during the spinning motion. To assist the flint, sand was incorporated to increase friction by way of abrasion. This is also a slow and painstaking task.

The bore in a koauau drilled by the tuawiri is rough. In order for a kōauau to sound full, clear, and unmistakable, the bore must be of certain smoothness, otherwise the sound will be rough and hard to obtain. To achieve this level of smoothness, another technique is employed, in which a thick cord, usually muka fibre from the harakeke plant, is plaited and threaded through the bore of the instrument. Both ends of the cord are tied to two upright sticks stabbed into the ground. The kōauau is then moved from side to side, all the while sliding against the cord which acts as a kind of sand paper. To increase friction, the cord is repeatedly charged with sand (Buck, 1949, p. 263).
Figure 3.7: A Māori using a tuawiri.

(Best, 1924, p. 118)

Figure 3.8: Another example of a tuawiri drilling device called a pīrori by Shortland, referring to the twirling of the cords around the upright pole.

(Chapman after Shortland, 1892, front end page)

(See also Shortland, 1851, p. 118)
A *tuawiri* is too heavy-duty for inserting the *wenewene* into the wall of the *kōauau*, since a mistake now might damage the instrument after all the hard work and effort in attaining the bore. So, for the *wenewene*, the same concept as a *tuawiri* is applied, only in a much more controlled fashion. A pole or rod, much the same as that for a *tuawiri*, is used. This may also have a weight attached nearer the bottom of the wooden rod. A smaller flint is used for a finer hole and *mako* or shark teeth work well here. There are no cords to pull; instead, the rod is spun by rubbing the hands together with the rod between. Downward pressure is also required to force the shark tooth through the wood and complete a *wene*. A good technique is to start rubbing at the top of the rod and rub downwards. When reaching the bottom start again at the top. A tell-tale sign of traditional tools being utilised is that the hole is somewhat countersunk. These days, a metal drill bit is used to drill the actual hole and another bigger drill bit or similar to countersink the hole. This countersunk effect makes it easy to feel where the holes are, and adds to the aesthetic appeal of the instrument.

A variation of the *tuawiri* is a long, skinny bone such as that of the *toroa* or albatross. The bone is still hollow in this instance. One end is sharpened to a point, and the tool is worked, as before, by rubbing the hands together with the bone in between the palms, causing it to spin and therefore drill a hole. This technique would have been used for more delicate hole drilling and on material softer than *toroa* bone itself, such as wood. The depth of the hole to be drilled would be no more than 10-15mm as *toroa* bone of this description is fragile. This technique is effective, but the point of the bone needs sharpening often.
Figure 3.9: Examples of two possible kōauau recycled into the variation of a hand tuawiri. (Note: the sharp tips at the bottom and the crack on the left hand example, rendered as no good for a kōauau any longer).

(Otago Museum, 2006, p. 107)

Ko te Arearenga

The Bore

A bore for the kōauau was made in different ways, depending on the type of material used for the instrument. Here we will begin with the kōauau rākau, then kōauau kōiwi, and finally a kōauau kōhatu.
Kōauau Rākau

Wooden Kōauau

Figure 3.10: A kōauau rākau.

(Museum of New Zealand, 2004, p. 34)

For a kōauau rākau, the bore is achieved by two techniques. First is the burning ember technique, where a burning ember is put on the end of the kōauau and left there to burn its way through the wood. Wenewene may also be achieved in this way for a kōauau rākau: commenting on one kōauau, an observer noted that “All three holes have evidently been burnt through the walls of the flute” (Söderström, Sparrman, Cook & Statens Etnografiska Museum, 1939, p. 54). The ember may
go out, but this is expected, and another ember replaces it. As the ember makes its way through the wood, it is removed regularly to allow the clearance of the bore by blowing out the debris with the mouth (Andersen, 1934, p. 237). Care must be taken with small embers lest ash enters the eyes, nose and mouth. It is also important to note that the objective of the ember is to burn through the wood without flame, as there is limited control over directing a flame where to burn. I have tried this myself with satisfactory results.

The second technique for creating a bore in a kōauau rākau is by using the tuawiri, tūwiri, or tūiri tool and technique, described earlier in this chapter.

**Kōauau Kōiwi**

Bone Kōauau

For the purposes of this section, the following comments may be applied to all kōauau made from bone, including, kōiwi tangata (human bone), kōiwi toroa (albatross bone), kōiwi kurī (dog bone), and possibly kōiwi Moa (Moa bone), one of which I have had the privilege of playing, although no traditional kōauau of the last type remain. Kōauau kōiwi have a naturally occurring bore, although it is not always straight and neat. Any hollow bone has ends with knuckles. These knuckles would be removed by breaking off the ends by hand in a quick, sharp action to avoid cracking the bone lengthwise, otherwise this may be achieved by bashing off the knuckles with another solid object, having the bone hung over a hard surfaced edge to achieve a clean cut. These techniques are similarly applied to the pointed end of a conch shell for the creation of a pūmoana. Alternatively, a shard of stone such as Tūhua (obsidian) might be used to scribe the bone and then bash off the knuckle, or slowly work away and cut entirely through the bone. The ends would then be straightened and smoothened by grinding with sandstone. Here, Hine Tiāhōanga (or Hine Tuaraahoanga) is recognised as the maiden of sandstone. Human bone and toroa wing bone instruments were made to be blown from the largest end of the bone or the ridged end (Mclean, 1968, p. 226). This determines which end is the puare and which end is the waha of the instrument. The bore may be cleared and smoothened with the use of a cord charged with
sand or by boiling the bone to loosen the *roro* (marrow) that is then sucked out and eaten or blown out and discarded.

**Kōauau Kōhatu**

*Stone Kōauau*

Although very rare, and as mentioned above only two examples exist, creating a *kōauau kōhatu* was possible with traditional techniques. Because we know the material of only one of these traditional stone examples, *Hoanga* or sandstone, the following relates to that material. For the overall shaping of the body, a method of hammering and sawing may be employed. These techniques both remove large chunks to rough mould the *kōauau*. The next stages are called flaking and chipping to mould the *kōauau* more finely, and then pecking and bruising to complete the shape of the *kōauau*. Next may have come grinding and polishing to complete the instrument (Best, 1912/1974, pp. 43-44). This is a process that is long and slow, gradually refining the shape. The bore and stop holes would have been achieved by the use of the *tuawiri* with a harder stone than the one being drilled for the drill bit or tip (see Figure 3.7 and Figure 3.8).

**Figure 3.11:** An example of a *kōauau kōhatu.*

(Moyle, 1990, p. 50)
He aha ngā Tū Whakairo me ngā Whakarei?

What are the Types of Carvings and Embellishments?

From a carver’s perspective, the process of carving and embellishment of any resource is described as *whakangao* or to sprout (Williams, 2000, p. 229). This may also be interpreted as: to cause to have strength and energy. Effectively this term describes the release of the form from the material, giving it life and purpose, practically and spiritually. Hirini Melbourne was filmed holding a *kōauau* and explaining what the *whakairo kōauau* (*kōauau* carvings) represented:

Ko ngā whakairo kei runga, ko te kanohi tēnei o te taonga, ko te kanohi tēnei o te taonga; ko tōna ihu, ko tōna māngai. Ka pā te māngai o te taonga ki te māngai o te kaiwhakatangi, ki te waha. Nō reira, ko te hā o te tangata kua pā ki te hā o te kōauau. Ka puta mai i tēnei taha, ko te waiata a te tangata, a te taonga. E rua ngā ihu kei raro nei, ānei te mata, ko te waha kōtahi kua whakakōtahihiia te hā o te tangata me te taonga (Maitai, Wooster, & Parata, 1994).

This may be translated as: The carving at the top represents the face of the instrument, this side and this side, [pointing to the particular parts of the *kōauau*] his nose, his mouth. The mouth of the instrument touches the mouth of the player [puts *kōauau* to his lips]. So, the breath of the instrument connects with the breath of the person [meeting of the two spirits]. What comes out this side [pointing to the *waha* of the *kōauau*] is the song of the person and the instrument as one. At this end there are two noses [at the *waha*], here is the face and one mouth, uniting the breath of the person and the *taonga*. These remarks indicate what the *whakairo/whakarei* represent, and how they are designed to connect the instrument and the player.

*A mokomoko* or a lizard has been found on one example of a *kōauau*. Many tribes believed that the reptile was a symbol of death and misfortune (Te Awekotuku, 1996, p. 48). This comment aligns with the *tikanga* of the *kōauau* when used at *tangihanga* (funerals). On the other hand, *mokomoko* were also regarded as
kaitiaki (guardians), and this may also have been a reason for carving such a figure on the kōauau.

Figure 3.12: Kōauau kōiwi tangata showing mokomoko carvings.

(Te Awekotuku, 1996, p. 48)

In terms of carved figures, Raukatauri appears on some instruments (Te Awekotuku, 1996, p.47). Since she is the atua of the kōauau and of flute music generally, her presence reminds the player of the traditions associated with her, so that, when playing, the player interprets the carvings as a prompt to the memory about the tikanga (meaning) of the taonga. Another design commonly found on a kōauau is the spiral (Furey & Auckland Institute and Museum, 1996, p.123). The spiral design from Te Taitokerau is typical in Māori wood carving from the classic period. The swirling spirals are suggestive of the long rolling waves and the rhythms of Tangaroa as another source of inspiration from nature. One ethnologist has noted: “These spiral patterns suggest not only the Maori love for
the sea but also the love of rhythmical and undulating movement in song and dance” (Barrow, 1963, p. 35).

**Figure 3.13:** A kōauau showing rhythmical spiral pattern from *Te Taitokerau.*

Commonly, *Pāua* (*Haliotis*) is used to adorn the *kōauau* and such ornamentation visually stimulates the eye. When used around the wenewene, it also has a practical function for the performer - to make it easier to feel where the holes are, as well as to whakamana and empower, to give effect and prestige to the wenewene and *kōauau*. *Pāua* is also regarded as being alive and possessing a wairua that is to be taken note of here. When it is moved in the light, it changes colour, flashes and flickers. It is this effect that is perceived as having the quality of liveliness. It is one reason why *pāua* is also used for the eyes of carved figures, big and small, bringing the carving to life, and instilling in it a spirit that needs to be respected and maintained. *Pāua* eyes in carvings are therefore transferred to the figures found on the *kōauau*, bringing it to life.

Less commonly, human milk teeth, that is, the initial teeth of small children that fall out and are replaced by the permanent set of adult teeth, were used in a similar way (Te Awekotuku, personal communication, November 2007). *Māori* were firm
believers of putting themselves literally into the object or instrument where possible, by using one’s hair for the rope of a necklace, for instance, or by making the kōauau out of human bone and rubbing the instrument against the skin to collect the natural body oils as an aid for preservation.

**Ko ngā Whakarei Wewera, Harakuku hoki**

Burnt and Etched Designs

Some old kōauau rākau have designs burnt on them instead of incised carvings. This was achieved by heating a flint or similar fine piece of stone which was used to slowly burn the design into the wooden surface, with a pattern formed by lines and a series of dots. On toroa bone examples, it is common to find etched designs as the bone is too thin to carve and is heat sensitive. Shallow designs are then carefully etched and scraped into the bone’s surface and sometimes filled with awe ngārahū (soot), causing a stained effect (Furey & Auckland Institute and Museum, 1996, p. 123). The awe ngārahū brings out the design, much as it does in tā moko (traditional Māori tattoo). Awe ngārahū is visible in Figure 3.17.

**Figure 3.14:** A kōauau rākau showing burnt designs.

(Hauser-Schäublin, Krüger, Feest & Cook/Forster Collection, 1998, p. 112)
Figure 3.15: An example of a kōauau toroa showing a hole near the puare for suspension, and etched lineal embellishments wrapping around the length of the tinana.

(Otago Museum, 2006, p. 105)
Ko te Whakaoranga Taonga

Preservation Techniques

A number of techniques were employed to preserve and increase the lifespan of a kōauau. Following are explanations about these techniques.

He Whakamārōtanga me te Whakapīatahanga

Burnishing

Burnishing is achieved by rubbing a smooth, hard surface, such as Pounamu, Tuhua or some kōivi, against the body of the kōauau. This is applicable only to kōauau rākau and kōauau kōiwi. The process hardens the wood or bone by literally rubbing and squashing the air particles out of the material. Air left in the wood causes it to crack or warp in time, eventually making the material unusable. This technique also “finishes” the kōauau, giving it a shiny, polished appearance.
Kōkōwai

Red Ochre

*Kōkōwai* is made from shark liver oil mixed with the red ochre earth or clay. The red clay is heated to dry it out and then ground to provide a fine powder to mix with the oil. After thorough mixing, the *kōkōwai* (oil and ochre) is smeared on the *kōauau* by hand (a process called *pāhanahana*), giving it a good covering, and is then left to dry for a full day or more. The purpose of this is to re-nourish the wood by oiling it and stopping the air from getting into the minute gaps in the wood, since air inside may cause cracks.

Horu

Volcanic Red Ochre

*Horu* is made in the same way as *kōkōwai* but, instead of red dirt, a volcanic rock of the same or similar colour is used. This volcanic rock is hard, but when it is rubbed or scratched it provides a fine chalk-like powder, which is ideal for mixing with shark liver oil. Heating is not necessary with *horu*. Some say the red earth which shows through on hillsides and cracks in the earth are the scars and tears in the skin of *Papatūānuku*. Thus, *horu* is symbolic of her blood, and putting her blood on carvings and *taonga pūoro* gives the object the blessing and protection of our earth mother, also making it *tapu* or sacred.

*Figure 3.17:* A *kōauau* showing an example of *horu* and *awe ngārahu* colouring, Cambridge University Museum of Archaeology and Anthropology, Accession no. Z6619.

(Photo: Ngahuia Te Awekotuku)
Ko te Hinu o te Tinana

Natural Body Oil

Body oils are also effective in preserving a kōauau. For bone and for wood, if worn touching the skin, the oil absorbed from the body will help to extend the lifespan of the kōauau. In addition to this, one may wipe the instrument on the hairline, forehead, nose, behind the ears, armpits, breasts, or wherever oil collects, to oil the taonga. This technique is an ongoing process and extends the idea of physically putting oneself into the taonga. The more frequently this is done, the better the kōauau will last.

He Kōauau - Hei Whakakai

Kōauau as Personal Adornments

Māori adornments were, and still are, worn every day and on special occasions. There is, however a significance, a tikanga or meaning, to all adornments. The Māori word for an ornament for the ear or neck (earring or necklace) is whakakai. A kōauau may also be termed a type of whakakai, ornamenting and adorning the neck or worn as a necklace.

Figure 3.18: A kōauau with a taura, and a human finger bone poro (toggle), British Museum Collection, Catalogue no. 9359.

(Photograph: Ngahuia Te Awekotuku)

3 Hūpē (mucus) and tāturi (ear wax) may also have been used for this purpose in a nurturing way, and not to be confused with insult or disrespect.
Why wear a kōauau as an adornment? Not everyone would wear a kōauau. If a rangatira wore a kōauau, it would signify not only chieftainship, but a tohungatanga (expertise) of specific skills with musical knowledge, playing technique, tunes, pakiwaitara (legends), kōrero tuku (handed down traditions), and the ability to weave a song and capture one’s heart or mind, putting the listener into a trance-like state such as meditation. A person wearing a kōauau may be seen as a kaikawe waiata or carrier of songs, as different tohunga would have expertise in different areas.

Wearing a kōauau as a whakakai also made it a very transportable object. Having a kōauau in your possession could be an advantage when a kōauau was needed immediately for impromptu performances, or communication. Not all kōauau were whakakai, but if the material could be drilled for wenewene, then it could also be drilled for a suspension hole. Many of the human bone examples found in museums have a hole for suspension near the middle of its length, allowing the taonga to sit comfortably hanging from shoulder to shoulder, but the suspension hole does not pierce the central bore. This is because the bone is of significant thickness and is capable of having a hole drilled into its wall. Whether it is a leg or arm bone, human bone is generally thicker than other bone because of the weight, movement and strain put on it from a lifetime of work and exercise.

Even though kōiwi toroa had thin walls, they were still worn as whakakai. When a hole was not able to be drilled in the outside wall and central to the length of the bone without having an effect on the sound and quality of the instrument, an alternative method was employed. The hole was then drilled at the end of the kōauau, so close to the end that there was no effect on the sound, and the hole could not be manipulated by the player to produce different tones. The kōauau kōiwi toroa was worn hanging from neck approaching the pito (belly button). Because toroa wing bone is lengthy, this makes the instrument prone to damage, even during simple movement. This may well be the reason why a number of the examples of kōauau kōiwi toroa held at Tamaki Paenga Hira (Auckland War Memorial Museum) are damaged and incomplete (see Whiti 5).

Was the suspension hole drilled near the puare or the waha of the instrument? From the examples in the Auckland War Memorial Museum, it is very hard to tell.
The kōauau toroa examples that had a hole for suspension were incomplete at the ends, making it very hard to determine the puare. If the suspension hole was drilled in the puare, or top end of the kōauau, it would then be worn in an upright position, the puare near the neck of the owner and the waha nearer the pito of the person. If he or she then needed to play the kōauau, they either released the toggle and took the kōauau off, or played the kōauau while still wearing it, provided that the taura was long enough. However, the suspension cord is now in an awkward position in terms of blowing technique. The puare is not very big and it is necessary to add pressure between the puare and one’s lips to achieve a full sound. If the suspension cord is part of the puare also, it is restricting and increases the degree of skill required to be successful in sound production.

On the other hand, if the suspension hole is drilled at the waha or bottom end of the kōauau, it is fair to assume the kōauau is worn upside down with the waha near the neck and puare near the pito. Here it is possible to flip the waha end of the kōauau (which is at the bottom) upwards to meet the lips for playing whilst still wearing the taonga, provided again that the length of the taura is long enough. In this instance the puare is left free of obstruction.

With a kōauau rākau or wooden kōauau, the problem of the walls being thick enough is not present. It is up to the kaiwhakairo (carver) to leave enough wood on the kōauau to ensure that a successful suspension hole can be put in place if this is the intention. If it is planned, it is very easy to effect, but once too much wood has been shaved off, this option must be abandoned. However, not all kōauau were whakakai, as there are many examples that do not possess a hole for suspension. Kōauau kōhatu or stone kōauau, which were very rare, were not commonly worn as adornments.

**Kōauau Hanga Hou**

Modern Initiatives

A number of new and commonly substitute materials are used these days to construct kōauau. Such materials consist of uku (clay) as seen in Dashper’s publication (1996), Pakohe (Argillite stone), Hoanga (Soapstone), chamois bone,
and ostrich bone as illustrated in Flintoff’s book (2004). Other substitute materials for kōauau that I have personally seen are emu bone, whale bone, Pounamu (greenstone), Tuhua (obsidian), heihei (chicken bone), and inanga (bamboo).

Figure 3.19: An example of a kōauau pakohe named Tahu nui ā Rangi.

(Flintoff, 2004, p. 67)

The material possibilities were expanded post-contact by the introduction of modern steel and diamond tools, which now allow the use of materials not used traditionally for kōauau. However, the use of these advanced tools also allow a traditional and prized material, such as Pounamu, to be shaped into taonga pūoro, including kōauau, and in this way the traditional and the modern combine to enhance te ao Māori.

Pounamu

Greenstone

Pounamu or Greenstone is probably the oldest taonga for Māori, but the newest material for the construction of a kōauau. The pūrākau or ancient legend of Poutini as the kaitiaki (guardian) of Pounamu and its mauri includes the significance of this stone (for full accounts of this legend provided by Te Rangikaiheke and Te Whiwihi see Grey, 1885, pp. 82 (English), 70 (Māori)).
kōauau pounamu produces a unique sound, with ringing tones because of the density and hardness of the stone, a sound of the kind which may only be achieved by the hardest of woods. I have been privileged to play a kōauau of this modern, but very rare type: it was of simple construction, without whakairo or carvings, but still made in accordance with the shape of the whare of Raukatauri and wenewene placement theories. The sound was like no other kōauau I have played. Its ringing sound can, from my own personal experience, be heard from a considerable distance and left my ears resonating as if I had been at a concert and standing next to the amplifier-speakers. The wairua I felt at the time was amazing, overwhelming, and empowering: it was the mauri, mana, and wairua of the Pounamu that had taken me to a spiritual place and provided me with the state of mind to play a sweet tune.

**Figure 3.20:** An example of a kōauau pounamu with suspension hole.

(Costar, n.d.)
Whakarāpopototanga

Conclusion

*Kōauau* were manufactured from bone, including especially human bone and albatross wing bones, and from wood, and, very rarely, stone. They were shaped with the use of several traditional tools, such as drills and chisels. Often embellished with carvings or markings, and burnished with various substances, they could be worn as personal adornments. However, technology was only one aspect of the construction process. *Atua* supplied the materials for *kōauau* and for tools and other materials, and their permission had to be sought and obtained, and the making of an instrument involved *karakia* as well as technical knowledge. In the next chapter, *Whiti 4*, I will discuss how the *kōauau* was sounded, for what purposes, and present a few of the songs which were performed.
Whiti Tuawhā

Verse 4

Māui Taha: Upoko Mārō

Māui Taha: Headstrong

Whakaaturanga

Use and Performance

Whakatūwheratanga

Introduction

In Whiti 3, we examined how, and from what materials, a kōauau was constructed, then perhaps embellished, and sometimes worn as an adornment. It is now time to perform on the kōauau, or at least to learn the techniques for producing sounds, to understand when and why kōauau were played in traditional times, and to be introduced to examples of waiata kōauau that were played.

Ko ngā Tikanga Pupuhi, Whakatangitangi Kōauau hoki

Techniques of Blowing and Playing Kōauau

It is not easy to make kōauau sound. Later in this study, in Whiti 6, I tell of the occasion when the playing of a “flute” was announced as part of a concert programme, but the nominated performer apparently had not been trained on the instrument, and he was unable to produce sounds let alone music. People have taught themselves to sound kōauau, but in traditional society, and today in wānanga, experts passed on knowledge by personal example and advice. What is set out below is based in part on my own experience in performing on kōauau, observation of other performers, and the detailed study made by Mervyn McLean. McLean interviewed two traditional players of the kōauau, carefully taking down
information on holding, blowing, and fingering kōauau, and one of these players, Paeroa Wineera, played the kōauau for him to illustrate the traditional techniques. Having learnt the technique, McLean went on to inspect over 100 kōauau in museums and private collections, sounding more than ninety of them.

McLean concludes the following about the playing method for the kōauau:

The instrument was not, as often supposed, a nose flute, but was blown with the mouth as an open tube. It was held from the point of view of the player, slightly downward and to the right, with the right hand edge of the blowing end resting on the lips. This put the left hand edge a little distance from the lips and it was the stream of air striking this edge which caused the instrument to sound. It may have been possible, using this playing position, to suggest words while playing the instrument, but it is very doubtful if this technique was very effective. Pitch could be varied not only by fingering but also altering the manner of blowing. Some flutes, shorter than usual, were made without finger holes and were played entirely by this method and most flutes were too short to over blow (McLean, 1968, p. 239).

As McLean says, on most kōauau it is not possible to over-blow. Over-blowing means, blowing harder to produce an overtone instead of a fundamental tone. On kōauau toroa, however, this is possible where the bone is much longer and is therefore capable of producing an overblown note.

The air spirals down the open tube and oscillates (the Māori term for this is tōrino as in the word pūtōrino; tōrino may also mean spiralling, flowing or gliding smoothly (Williams, 2002, p. 438)). The air that exits the waha of the kōauau then offers another point of manipulation of pitch: the more the waha is covered, the lower the sound produced. This, however, requires a further manipulation of the lips and a softer stream of air to achieve a very low sound. McLean also comments that “the wooden instrument was played by stopping one end against the palm and blowing into it as a closed tube must also be rejected” (McLean, 1965, Vol. 2, p. 180). However, it is possible to cover the entire waha by inserting
the little finger in the *waha* so no air will escape, or the player may cover a portion of the *waha* to produce the desired lower note.

Altering the manner of blowing is the most important means of achieving a sweet and tuneful song. With commonly only three holes on the *kōauau*, the range in pitch is limited. However, *Māori* found ways to achieve a number of tones on the *kōauau* by manipulating the air stream from the lips of the player to the inside edge of the *puare*, where friction and sound is initiated. This air stream may also be manipulated through the raising and lowering of the tongue in the mouth, similar to the action when whistling in the high and low extremities. This practice supports McLean’s conclusion about the playing technique for a *kōauau* without stop holes. Furey writes:

> McLean found by experimentation that a number of notes can be obtained from a bone *kōauau* without holes by varying the manner of blowing, and that the shorter the instrument, the greater the range of notes obtained. A bevelled finish on the blowing end also had an effect on the sound produced (Furey, 1996, p. 124).

One further aspect of technique is to partially cover the finger holes, similarly to covering the *waha*, as described above. In this instance, however, you may have your finger touching the *kōauau* and partially covering the stop hole or you may place the finger above the hole where the air hits your finger and disperses. With the utilisation of these techniques, the range of notes possible from a *kōauau* is increased, and enables a greater number of songs to be produced on the same *kōauau*.

These general statements about producing sounds with *kōauau* can be supplemented by a number of further details. In order to explain how to blow a *kōauau*, it is advantageous to explain exactly how a *kōauau* works. For sound to be produced, a certain amount of friction needs to be present. It is the friction that becomes the sound. In the circumstance of a *kōauau*, the player’s lips cover the *puare* and create an opening similar to that of a quarter moon. At this opening the sound is created from a small opening allowing a constant flow of air in, the breath of the person. Once contact of breath to the *puare* is initiated and the breath
is consistent, a long tangi (sound) may be produced: the air is pushed down the
bore of the kōauau in a spiralling motion, as noted earlier, which carries the initial
sound and resonates down and out of the waha.

Mā te Waha e Pupuhi / Whakatangitangi

The Mouth Blowing Technique

Cross blowing with the mouth is the most common blowing technique for the
kōauau. With the cross blowing technique, the head is tilted slightly to the side, at
about a 45-degree angle, while the player is standing in an upright position. The
lips are placed upon the puare of the kōauau and the instrument is blown. How
exactly is this accomplished? The lips are placed in a whistling position; at this
point, a very low whistle is advised, or as low as can be managed, as this is the
easiest position to achieve a sound and not just a noise. Whilst in this position, the
lips cover most of the puare, creating a small gap where friction can take place. A
smooth, consistent air flow is blown which will hit the inside edge of the puare
and a sound will come out, hence the whistling position of the lips to create a
specifically directed air flow. Some pressure may need to be applied between the
lips and the puare to achieve this. It should also be noted that the lips cover
approximately two thirds of the puare leaving a quarter moon shape open to allow
the breath and air to enter the instrument.

Once a player becomes familiar and confident in producing a sound, it is then
possible to manipulate the angle where the breath hits the inner puare, and
therefore manipulate the pitch of the note produced. On the other hand, it is also
possible to change the position of the tongue in the mouth while maintaining the
whistling position of the lips, in much the same way as when a person whistles,
their tongue rises to change the amount of air and pressure that passes over the
tongue and is squeezed out between the lips where friction is initiated and sound
is produced. This adjustment will also change the note played on the kōauau. As a
result, even though there are commonly just three wenewene on a kōauau, the
range of notes possible is wide, incorporating flats and sharps in Pākehā musical
terms.
There are a number of variables that contribute to the range of sound of a kōauau. These include: the length of the kōauau, the bore size, the outer shape of the puare (whether it is bevelled or still has an outer edge), the size of the wenewene, the number of wenewene, the material which it is made of, the thickness of the material, the preservation techniques which have been applied (kōkōwai or burnishing for instance), and the position of lips and tongue. The last of these variables, and probably the most inconsistent, is the position of the lips and tongue. It is possible to manipulate each note solely by the mouth and lips, further broadening the range of notes achievable from each finger position. From this it is possible to keep in tune and somewhat bend the note to fit the song.

**Kōrero Hua**

Sounding Words

Through the positioning of lips and tongue, words can be suggested through the sound. Andersen states:

> It was possible for the Maori to breathe the words of his songs into the short flute (Koauau): I have heard such a song whilst it was being recorded [on a wax cylinder]; but whilst I saw the movement of the old man’s lips who was blowing into the flute, I did not know that the words as well as the melody were being recorded. It was not till more than a year later, when I reproduced the song for the sake of some Maori visitors to the Turnbull Library that I learned that the words had been recorded (Andersen, 1946, pp. vii – viii).

This technique of playing is extremely difficult. It requires a high level of intimacy with the kōauau, the tune of the song, and the words. Not everyone is capable of playing at this taumata (level), as it requires a great deal of skill, practice and understanding. Andersen also records that he asked the Māori visitors if this technique of playing was customary, and they agreed it was so, but one commented that “it is not easy and that is why a good flute-singer was so highly esteemed” (Andersen, 1946, p. viii).
As for the player suggesting words while playing the kōauau, McLean is very doubtful whether this technique was effective (McLean, 1968, p. 239). However, Hare Hongi placed on record a story in which the breathing of words through the kōauau were crucial – the tradition, related in Whiti 2 earlier in this study, about Kōmako signalling to his partner where they might meet after they had separately escaped from captivity (Hare Hongi as cited in Riley, 2003, pp. 28-33). The story demonstrates the power and effectiveness of what can be called “flute-singing”. This technique is still alive today, where songs are imitated by the kōauau to the extent that with well-known songs the words are instantly recognisable. A number of songs on the CD accompanying this study reproduce this technique, two in particular, ‘Tihore’ and ‘Rimurimu’ (Tracks 1 and 2), recorded at the Asia Pacific Concert, as part of the opening festival of the National Library of New Zealand in Wellington on the 8th of August, 1987. Melbourne sings and is supported by a person who is likely to be Richard Nunns playing a kōauau through which he does a fair job mimicking the words, considering that modern tunes are difficult to play with a traditional kōauau.

During the years I have been involved with taonga pūoro, making them and refining my playing skills, I have myself learnt that it is possible to partially mouth the words to simulate the production of the words in the sound. It is from the use of this technique that secret messages or codes have been communicated through the playing of the kōauau, sometimes in love, sometimes in fear, but in all instances for a positive outcome. The player blows into the kōauau mimicking words to an extent where the words are identifiable. This style of playing has been largely lost in contemporary use of the kōauau, but through understanding and practice, it will flourish once more.

Me Tū ki runga

Raise Up

When a person is about to sound the kōauau, he or she should first stand. Partly this is a matter of physiology: when standing the diaphragm and lungs are released and opened, enabling a comfortable and effective body stance for the control of the breath. In addition, standing is also a sign of respect not only for the
instrument, but also to the *atua* (gods) from whom we seek guidance. The body language of a person will convey a significant amount of the intended message, so it is very unusual to see a performer standing still while playing a *kōauau*. The *wairua* will run through the veins of the performer and his or her *reo o te tinana* (body language) will accompany the tune and meaning of the song being played.

There is just one photograph of a traditional *kōauau* player in the nineteenth century, and the picture illustrates the stance of a player, as well as other details. The name of the performer is unknown, but the photographer, Hartley Webster, had a studio in both New Plymouth and in Auckland during the last quarter of the nineteenth century. Either the man depicted knew how to play the *kōauau* and had been taught prior to the photograph was being taken, or he knew somebody who could play the *kōauau* and he was imitating what he had observed. I suggest that the first possibility is more likely. The subject is standing which is the best stance for playing the *kōauau*. From the look on the person’s face, it seems that his concentration is not on the camera, but on sounding the *kōauau*. The performer was possibly sounding a note rather than playing a full tune, given that subjects had to remain still while the glass plate negative was being exposed, at least a few seconds. The player’s head is slightly tilted to the side, and the position and shape of his lips (a whistling position) indicates that he is actually playing notes or a sound. The way in which he holds the *kōauau*, made of what looks like *rākau* (wood), demonstrates a comfortable and practical way to hold a *kōauau* when playing. This holding position is exactly the same as Kiwi Amohau’s techniques shown in Figure 4.1 following. The positioning of the hands and fingers is important. In both Figures 4.0 and Figure 4.1 below, the last two fingers of the right hand are free. This allows for the *waha* to be closed partially or fully to provide more possible notes. Also, because the two higher *wenewene*, Māui Taha and Māui Roto are closer together, it makes practical sense to use one hand for both of these *wenewene* and to use the other hand for the bottom *wene* (*Māui Mua*) and the manipulation of the *waha*. Many photographs of Māori engaged in various activities were staged, and an element of staging is obvious in this picture, but the details noted above make it likely that the *kōauau* was being sounded in this case.
Figure 4.0: Unknown Māori man playing a kōauau photographed in the 1870s.

(McLean, 1996, p. 187)

There is a photograph of Paeroa Wineera apparently playing a kōauau (Ashton, 1952, p. 55). It is not included here because there is a high probability that the image is printed in reverse, and because McLean's line drawings taken from his own photographs illustrate much more clearly her usual stance/position in performance. As well, a careful examination of her expression in the photograph and the position of her lips, which are not puckered as required, indicates that she is not playing a note or tune but posing for the photographer.
Figure 4.1: Te Kiwi Amohau (Ngāti Whakaue) demonstrating the mouth blowing technique with the kōauau.

(Māte Ihu e Pupuhi / Whakatangitangi

The Nose Blowing Technique

In *The Coming of the Maori*, Buck says that the kōauau may be played with the nose by blocking one nostril with the thumb and stopping the puare of the kōauau with the upper lip where the nostril then protrudes forward and uses the first hole or hole closest to the puare to produce the sound (Buck, 1949, p. 264). Andersen had earlier considered this blowing technique a myth, as on most kōauau examined by him, the first hole is too far from the puare to execute such a method (Andersen, 1934, p. 230). McLean also states that neither the nguru nor the kōauau were nose flutes (McLean, 1972, p. 27).

In several parts of Polynesia, “flutes” blown through the nostril were important musical instruments, often made from bamboo, which did not grow in New
Zealand until after introduction during the contact period. When they found out about them, Europeans were fascinated by Polynesian “nose flutes”, and careless observation transferred this notion to certain flute-like instruments in Aotearoa. Polynesians arriving in Aotearoa may have brought with them “nose flutes”, or memories of “nose flutes”, but in a different environment, and one lacking bamboo and other Polynesian plants suitable for the purpose, they developed other instruments from the natural resources.

Whether the kōauau was ever played by blowing through the nostril is still a controversial matter. Leaving aside the debate, is it technically possible to blow the kōauau via the nostril. Yes, it is, with the condition that that the bore of the kōauau must be approximately 10mm in diameter, give or take a little more or less depending on the size of the player’s nose and nostrils. First, the player must block one of their nostrils, usually with the thumb as this enables the rest of the hand and fingers to be free to hold the kōauau comfortably. Then the player applies the same general techniques to blowing with the nose as to blowing with the mouth. The player places the open nostril on the edge of the puare, and blows, imitating the mouth blowing technique. It may take some time to obtain a sound, but the aim should be to have a consistent air flow across the inside edge of the opposite side of the puare, and then try and change the angle in which the air flows across the inside edge. As the performer begins to create sound, they will find a spot where the sound is strong and at its clearest, loudest, and fullest. The player must remember this feeling and position, as this is where it will always be.

A whakataukī that I was given at a kapahaka wānanga that supports these instructions is: Me pūrua te moko, interpreted as: repetition is advantageous.
Figure 4.2: Te Kiwi Amohau (Ngāti Whakaue) demonstrating the nose blowing technique with the kōauau.

(Dashper, 1996, p. 30)

While playing via the nose, the sound will seem weaker than when played with the mouth. This is expected, as the amount of air that can be expelled through a single nostril is approximately half the air that can be expelled through both nostrils together or through the mouth. The kōauau ponga ihu, however, works in a reverse manner to the kōauau, sounding a sweeter and fuller sound via the nose. For a discussion of this see Āpitihanga E (Appendix E).

So the kōauau can be played through the nostril. Was the instrument ever a “nose flute” in the traditional world? The kōrero do not suggest so. The kōauau was not commonly used as a nose flute. Nevertheless, this technique may occasionally have been used. A tohunga kōauau was not bound by particular rules or correct ways of playing the kōauau. In fact if he displayed new methods of playing and tunes, he would be admired and honoured. He would mimic te taiao (the environment) in any way he could with his kōauau. If the instrument then provided the range of tones to suit a specific aspect of nature such as the reo o ngā
manu (voices of the birds), then he or she would adapt the style of playing and range of notes needed to achieve the desired outcome. This is demonstrated in contemporary waiata that utilise the kōauau. Sometimes the nose may have been employed by expert players.

Ko ngā Whakamahinga i te Kōauau

Uses of the Kōauau

Performing on the kōauau, in the manner discussed above, required mastery of the skills of blowing and fingering, and this took a great deal of practice and the guidance of someone who was adept in these techniques. As with the other performing arts, the beginner would have to wait, and practice, until he or she had sufficient expertise to perform on the most important occasions. On what occasions and where were kōauau used in traditional communities? This section combines information drawn from the kōrero presented earlier in this study and some Pākehā observations from the nineteenth century to survey the purposes of kōauau playing in te ao tawhito.

Pakiwaitara and pūrākau (legends) such as that of Tūtānekei and Hinemoa, along with Tamateapōkaiwhenua, hold information which can be extracted, providing us with parameters for performance as to where, when, and why kōauau were played. In the stories, presented in the traditions section, we see the theme of love, both happy and sad. With regard to circumstance, the kōauau was played possibly to console oneself, for contemplation, and for communication with the atua, seeking strength and guidance. Tūtānekei is recorded as having played the kōauau at night time, eliminating the idea that it was not played after dark, at least in Te Arawa tradition. As is presented above, we see there is much that we can pull out of pakiwaitara and pūrākau to guide us in these modern times.
Pōwhiri

Welcoming Ceremonies

In his *Manners and Customs of the New Zealanders*, Joel Polack, a Pākehā trader of the 1830s, describes what is likely to have been a pōwhiri or welcoming ceremony taking place on the “plain” which is the marae, or courtyard in front of a wharenui. He writes: “Many persons grouped on various parts of the plain, were amusing themselves with strains on the native flute” (Polack, 1840, p. 101). From Polack’s description, it seems that what was taking place was not entertainment, but the singing of a waiata tautoko (support songs) for the kōwhaikōrero (orator) who had just finished speaking, with the kōauau being used to accompany the vocalised song during the pōwhiri. Traditionally, accompanying waiata tautoko with taonga pūoro may have been a regular practice.

Ko te Whanautanga mai o te Tamaiti

Child Birth

Childbirth was another occasion when the kōauau might be played, according to John White: “in former times, a flute made of human bone was sometimes played to assist in cases of difficult parturition” (White as cited in Best, 1924/1941b, Vol. 1, p. 298). Best adds that “Maori held that a flute acted as a link or medium between the woman and ancestral spirits of the child, who might assist her in her trouble” (Best, 1924/1941b, Vol. 1, p. 298). The point that White makes specifically about a kōauau kōiwi tangata and Best’s comment about the kōauau and childbirth may not be a coincidence. With a new child being born, the use of a kōauau kōiwi tangata to usher the new-born into the world is appropriate, especially if the kōauau was made from an ancestor of the new-born child. This connects the deceased person from which the kōauau kōiwi tangata is made with the new life and great potential that is being born and, perhaps, foreshadows another kōauau kōiwi tangata eventually. The point is made in the whakataukī, “Ka tū he rā ka rere he rā”, translated as, “When the sun sets, another rises” (Mead & Grove, 2004, p. 190).
Playing a kōauau during child birth draws upon the wairua of ancestors and therefore provides strength, both physical and mental. Further, the kōauau could distract or occupy the mind of the person experiencing difficult labour (Robinson, 2005, p. 247), a form of mamae (pain) management to make the experience tolerable.

**Tangihanga**

**Funerals**

Te Awekotuku records the kōauau being used during “funerary occasions” or tangihanga although she does not elaborate on this comment (Te Awekotuku, 1996, p. 48). Tangihanga are very spiritual and emotional times, and because of this a kōauau would help to “settle” a person, in accord with the expression mauri tau, being settled without panic. The kōauau also would facilitate connection to the atua, both for the whanau pani (bereaved family) to gather strength, and for the tūpāpaku (deceased), to usher his or her wairua to its final resting place. The main idea in this context is to poroporoaki (farewell) the deceased, showing ultimate respect. This poroporoaki may be in the form of a waiata kōauau, as an apakura or waiata tangi (lament).

**Te Tā i te Moko**

**Traditional Tattooing**

The kōauau was used in the art of tā moko (traditional Māori tattoo), another time when pain is a major factor: “flute music and chant poems soothed the pain of tattooing” (Te Awekotuku, 1996, p. 49). An interviewee identified as Whare expresses in the recent publication Mau Moko, her personal experience of how music helped in the management of pain: “I found it taking me to a different sort of place like another dimension. During this time I also felt my tipuna present” (Te Awekotuku et al, 2007, p. 188). The kōauau again helps to deal with the mamae.
Whakaoratanga - Rongoā

Healing

Healing is another occasion when the powers of the kōauau would be employed. Both physical and mental healing would take place after birth, and physically in the healing of broken bones as Robinson writes: “Traditionally the kōauau was used to heal a broken bone when played in a certain way”, although, he does not elaborate on exactly how it would be played in a “certain way”. The assumption here is that the vibrations in the sound of the kōauau are capable of knitting the broken bone back together. Robinson also states that the kōauau may “promote the growth of plants”, commenting that “Each function calls for a different style of playing. In some cases the player vocalises and plays at the same time. On other occasions the koauau is played through the nose.” These “playing styles” are not specified for each function and Robinson does not include this connection in his section about the kōauau (Robinson, 2005, pp. 246-247).

Whakawhitihiti Kōrero

Conveying Messages

In the earlier section of this study which presented traditions associated with kōauau, there were several instances in which the instrument was employed for sending messages or for communicating between people. There were communications between lovers, as in the kōrero of Hinemoa and Tūtānekei, and kōauau were also used in warfare, as in the tradition about Te Rangitaotahi playing the kōauau to pass on a message to his tauā (war party) about the approach of the enemy. Another example of the latter is the way Hahore advised his Ngā Pōtiki hapū it was time to attack the sleeping enemies. In these traditions, the kōauau was used as a device to alert, initiate some action and communicate at a distance, much in the same way we use mobile communication mechanisms in this day and age. In the Taitokerau/Taranaki version of Kame-tara, the male children played their kōauau song to gain attention, and to identify themselves to their siblings. Ruaeo sent messages to his wife via the kōauau, instructing her to
fall out with Tamatekapua, leave the captain of the Te Arawa waka, and rejoin her husband.

Again we see the kōauau being played in an elevated location, Tūtānekai on his ahurewa at Kaiweka pā (Kaiweka village) on Mokoia Island and Tamatea on the tihi (summit) of Taumata maunga (abbreviated). Thus, allowing the sound to travel some distance and at locations regarded as wāhi tapu or sacred locations.

A further example of using kōauau for communication is from Whatawhata, on the Waipa River. At One-Parepare marae, the present wharenui, the third of that name, is Te Papa o Rotu. The original house on the marae was called Te Pakuru a Te Rangikataua, and the tradition was that the chief “called all the people together by using a flute through which he spoke" (Phillipps, 1955, p. 228). The tradition and the name of the whare do not match up exactly, for although the pākuru is a taonga pūoro, it is not in any sense a flute. A pākuru has no holes into which a person can blow but in fact is constructed from two pieces of wood that “are long resonant rods held between the teeth and rhythmically tapped while being sung over” (Flintoff, 2004, p. 87). Nevertheless, the tradition that the instrument was a "flute" is strong, and in 2009, at the annual poukai held at Te Papa o Rotu, a kōauau was introduced, or reintroduced, to usher the visitors into the whare kai or dining hall for a hākari (feast).

Mahi Tinihanga

Trickery

Certain traditions remind us that kōauau were sometimes played to deceive people, to lull them into carelessness, as with Kōmako playing to distract his captors, or the group of women led by Raukatauri, attempting to cause Kae to open his mouth and reveal his identity (see Whiti 2).
A number of traditions emphasise flirting or wooing through use of *kōauau*. Moewai was entranced by the low-born *kōauau* player, until his high-born rival made a fool of him through trickery. Of course, the *kōauau* is at the centre of the story of Hinemoa and Tutāneka, for the *waiata kōauau* not only signals to Hinemoa but enchants her to the extent that she takes dramatic action (and if the *kōauau* player was indeed Tiki, then that adds spice to the *kōrero*). Mokaiohungia played so effectively on his *kōauau* that he won the affections of Hekeiterangi, even though was already married to Tumokonui. But these skills could arouse jealousy in others who were not *tohunga kōauau*.

**Te Pūhaehae**

Jealousy

In customary times, a skilled player of the *kōauau* might be envied and spoken of spitefully, since they could be seen as having skills in wooing the opposite sex, acting as a type of human lure. The following *whakataukī* (proverbial saying) illustrates this point: “Ka tangi te kōauau, ka kanakana te karu hae - When the Kōauau is played, the jealous eye stares wildly” (Mead & Grove, 2004, p. 187). Andersen gives an explanation of this *whakataukī* by saying:

> When the *kōauau* is played, the jealous eye stares wildly. It was recognised that music charmed the women and thus the pepeha was at the same time a tribute to flute players and a warning to the men to be alert to the effects of the music on the listeners. One observer (Baucke) said the flute player was both envied and hated (Mead & Grove, 2004, p. 187).

A *kōauau* player, then, was somewhat envied, and, at the extreme, could even be hated, because he was seen to have skills that not all possessed. *Kōauau* players were different and respected because of their talents. They displayed qualities that
are found in potential leaders, demonstrating skills that could result in a significant marriage union⁴.

Whakangahau

Entertainment

John Savage, a surgeon in the colony of New South Wales, visited the Bay of Islands for a few weeks in 1805, while the ship on which he was travelling back to Britain was taking on provisions. His short book, *Some Account of New Zealand* (1807), is often unreliable, but where Savage's text is based on his personal observations, it is useful. In his comments on musical instruments, he distinguishes clearly between the "instrument formed of two pieces of wood bound together . . . whose figure is bellied out about mid-way", which must be a *pūtōrino*, and a different instrument, "about six or seven inches long, with three holes on one side, and one on the other", ornamented with inlaid shell and carving, confirming that this was the *kōauau* by his additional remark: "it frequently happens that neither the ornamental parts, or the form of the instrument itself, are strictly decent" - he must have examined several *kōauau* which, what he thought, bore phallic representations. Savage says: "when a number of performers unite their efforts, sitting in the open air in a native village, it [is] very interesting" (Savage, 1807/1966, pp. 83-84). It is not possible to tell from Savage's account how many were involved in the performances, but he seems to imply several, and they appear to have been groups of players performing in an open area of a *marae*, *pā*, or *kāinga*, probably in the northern part of the Bay of Islands.

James Buller, a Wesleyan missionary who arrived in New Zealand in 1836 and was based for many years at Tangiteroria in the Kaipara district, made general comments on *hui* and *hākari*, which took up days as "the whole attention of the people was lavished on their visitors". Buller reported that after the formal

⁴ It may also be noted here that there is a “flute” entry in the subject index of *Ngā Pēpeha a ngā Tipuna*, though, it is the only entry without a page reference (Mead & Grove, 2004, p. 436).
welcomes, much effort was devoted by the young to games - "kite flying, spear throwing, race running, walking on stilts, wrestling, drafts, riddles, swinging, swimming, hide-and-seek", string games, haka (which Buller thought "lascivious"), and the “plaintive pipings of the simple flute would be heard”. It is not clear whether Buller is referring to groups of kōauau players, as Savage did, but his account suggests that performing on kōauau was a standard part of the repertoire of activities of the Whare Tapere, which Buller referred to as "gala days" (Buller, 1878, pp. 223-24).

Best states, on the authority of Māori informants: “In some cases several players, possibly as many as four, would play the same tune together” (Best, 1925/1976, p. 242). It is quite possible that two or more kōauau were played in “unison” but there would need to be some consistency in the construction of each kōauau or the ability and skill of each player. His comment about “special quality of tone” suggests that each carries the tune at different tones or octaves, such as the blend of voices in a kapa haka (concert party), providing a full and strong overall sound. Kiwi Amohau told Andersen that kōauau were played in twos or threes: “Two or more flutes might play in concert, but always in unison; or three like instruments might similarly play together – the koaauau, the putorino and another whose name he had forgotten”. Kiwi Amohau added that all played the same tune, “but each had its special quality of tone” (Andersen, 1934, p. 233). Best reports that performers with the kōauau were “fond of playing in the evening, out of doors in summer time, after the evening meal”. If the weather conditions allowed, the player would sit on the “puhara” or elevated platform while the listeners would congregate on the marae to listen. This description seems to be for a daylight happening. However at night, or when it was dark, “people would wake up and listen with pleasure” (Best, 1925/1976, p. 242). These comments are important, indicating kōauau performances not only during the day but also at night when certain other activities were restricted. They are confirmed by the performances of Tūtānekai and Tiki, which took place at night.

George Graham heard small bone flutes being played by two performers at Tauhara and Waikareumu villages in North Kaipara during 1887. The players, Manihera, a very old man, and Keena Tangaroa, engaged “in a contest of pau
[pao], or songs sung into these pipes, one answering the other, and conveying to the ear of the Maori listeners quite an appreciated musical repartee” (Graham cited in Andersen, 1934, p. 248). This late example recalled by George Graham perhaps provides a clue to the activities of kōauau players observed by other Europeans: those in a group performed their extensive repertoire of songs in competition with each other until their stock had been exhausted, with listeners delighting in those that they recognised and learning about those with which they were unfamiliar. (The form of pao is discussed with examples later in this chapter). Kōauau played for amusement also served to educate listeners and performers whose repertoire was more limited.

**Ko te Taha Wairua o te Kōauau**

Kōauau and the Realm of the Spirits

As Nathan Matthews and Karyn Paringatai point out, taonga pūoro “were not merely played for entertainment, but were important for a variety of purposes, including being used as a way of connecting with the spiritual world” (Matthews & Paringatai, 2004, p. 114). *Te Ao Māori* is full of atua, not only the important "departmental gods", but also ubiquitous spirits, or "familiars", to use a not very satisfactory European term. They could be benevolent "guardian spirits", or they could be malevolent spirits that betokened ill-fortune. Atua could take the shape of insects, for instance, or other physical forms, or a ray of sun, or a shadow (Dieffenbach, 1843, p. 118) but often made their presence known through sounds. People listened carefully to the many sounds in everyday life to discern the presence of atua, which might be conveyed through forest noises, the calls of birds, sounds that result from changes in the weather, including sounds created by the blowing of the wind, especially whistling sounds.

In a booklet as part of *Te Hekenga-ā-rangi*, a CD and DVD combination by Hirini Melbourne, there is an explanation of the title:

Ko Te Hekenga-ā-rangi he iwi nō ngā rangi Tūhāhā, nō ngā motu nei hoki, ā, ko ia tēnei ko te ingoa nei; ki te rangona ngā reo nei, ānō e hau mai ana i te takiwā, arā, he reo wairua, he reo atua tonu ia. E whāriki ake nei ngā
kōrero mō ētahi o ngā atua wahine e whakatinatia ana i roto i te kōhaku, i te pūtātara, otirā i te taiao whānui tonu (Melbourne, Nunns, Yates-Smith, & Garden, 2003).

The English language passage presented opposite the te reo Māori version reads: “The name encapsulates the sense of voices or sounds being relayed from the spiritual realm from the very gods themselves”. It then reads: “Embodied in stones, shells and nature itself are female deities whose stories are woven into this journey of song” (Melbourne, Nunns, Yates-Smith, & Garden, 2003). These explanations reiterate the spiritual aspect to all things in nature.

There were various ways of dealing with atua, and sometimes a tohunga was consulted. Some tohunga were adept in understanding the significance of atua, in interpreting the intentions of atua, in knowing whether atua were sent by enemies to cause trouble for other people, in controlling or reducing their harmful effects, and in communicating with atua. Atua often expressed themselves through "whistling" or "rustling" noises, and tohunga were able to explain to their clients what the atua was saying or meaning. In some cases this sound was "a sort of half-whistling, half-articulate voice", "a sort of hollow whistle", or "a strange melancholy sound, like the sound of the wind blowing into a hollow vessel" (Maning, 1956, pp. 134-135, 145). As well as using karakia, tohunga also invoked or called upon atua through making sounds themselves. Some employed taonga pūoro to summon or make contact with atua, just as they did with birds, making sounds that drew the attention of birds to which birds often responded with their own songs. Indeed, the bird so attracted might well be a means to carry a message or the spirit of that in which the tohunga is trying to connect and communicate.

This is an aspect of te ao Māori that few Pākehā observers knew about, and Pākehā accounts of kōauau playing may often miss entirely the significance of a performance. For example, George French Angas, the artist who travelled through several districts of the North Island in 1844 left a valuable ethnographic record of Māori material culture through his carefully detailed paintings of people, buildings, and artifacts, a kōauau among the latter. In the narrative of his travels, Angas recounts meeting the notable Maniapoto rangatira named Taonui Hikaka.
He commented that around his neck Taonui usually wore “a small flute, constructed out of the leg bone of Pomare, a northern enemy of his tribe, and upon this instrument he frequently plays with peculiar satisfaction” (Angas, 1847, Vol. 2, p. 86). Pomare had been killed (though not by Taonui himself) some eighteen years previously, and no doubt Taonui was proud to be wearing and playing a token of a vanquished enemy. However, Taonui, "scrupulously attached to the religion of the Tohunga", as Angas put it, certainly possessed tohunga powers himself as a chief of high rank by descent and achievement, and it is possible that in playing frequently upon the kōauau he was also performing his role as tohunga, communicating with atua.

**Figure 4.3:** Taonui Hikaka with his wife Niapo, Tatau the elder son and the baby (unnamed) on Niapo’s back asleep.

(Angas & Reed, 1979, p.71)
Tuhoto Ariki

Tuhoto Ariki

Tuhoto Ariki, of Tuhourangi, was renowned as a tohunga karakia and a tohunga mākutu (Keam, 1988, p. 54). When several men dug up Matuatonga, the kūmara atua, on Mokoia Island in 1866 at the behest of the governor, Sir George Grey, the diggers and their clothes became tapu, and it was necessary for Gilbert Mair to arrange for Tuhoto Ariki to come from Te Wairoa and remove the tapu (Neich cited in Tapsell, 2006, p. 127). Some years later, in 1884, Ngāti Whakaue decided to gift a site for a church near Ruapeka Bay, Ohinemutu, but the area was called Nohoaangaatua (meaning dwelling place of the gods), so Tuhoto was called upon to remove the tapu, which he did, confining it to a small clump of harakeke (flax), named Te Motu Tapu.

After a dispute in 1886, Tuhoto is said to have cursed a local leader, Aporo, thus causing his death, and at the same he threatened the district with a catastrophe (Keam, 1988, pp. 54-56). Māori blamed him for the eruption of Tarawera in June that year. Although reckoned to be more than one hundred years old, he was dug out of his whare, still alive after being buried under ash at Te Wairoa for about four days. Other Māori feared his powers and tapu (sacredness) so much that they would not search for him, nor help in the rescue once he was located. According to one Pākehā report, Tuhoto explained that he had survived because "six attentive and ministering spirits" looked after him (Keam, 1988, p. 207). Tuhoto died a few days later, after a Pākehā doctor had ordered his long hair to be cut and Tuhoto to be washed, despite the vehement protests of the tohunga that his person was tapu (Keam, 1988, pp. 204-207). Before he died, he presented to Gilbert Mair, or Mair persuaded Tuhoto to hand over, Ngārangikakapiti, the kōauau kōiwi tangata which he always wore around his neck and which he was still wearing when he had been rescued from his whare (Crosby, 2004, p. 260; Tapsell, 2006, pp. 151-153). Even though there are no descriptions of Tuhoto playing on Ngārangikakapiti while exercising his powers as a tohunga karakia or tohunga mākutu, he is unlikely to have continued to wear the kōauau simply as a keepsake, and no doubt used Ngārangikakapiti as a way of connecting with the spiritual
world. He may well have played it to communicate with the “ministering spirits” who protected him after he had been buried by the Tarawera eruption. Tuhoto may have also used the kōauau for contemplation whilst coming to a conclusion or decision, looking for a godly sign to confirm his intentions.

**Figure 4.4: Tuhoto Ariki**

(Lindauer, 1965, p. 98)
Ko Ngā Waiata Kōauau

We have discussed in earlier sections of this Whiti how the kōauau is sounded, the purposes for which it was used, and when and where the kōauau was played. The question now is: what was played with the kōauau – that is, what were the songs? The answer to this question is that nearly all the traditional songs, both tunes and words, appear to have been lost in the period, from the later nineteenth century, when kōauau were played less often, until performance with kōauau became rare. However, a limited number of examples of words of songs can be documented, and, for a smaller number, the air or rangi (tune), has survived. It is possible that further research, including interviews which tap memories of older generations, which will reveal that other moteatea which are still sung today were also once played with kōauau. What is known today is presented in this section, which seems to be the first “anthology” of traditional waiata kōauau to be collected, though no doubt kōauau experts of earlier times had their own large collections carried in their hearts and minds.

Waiata Kōauau Rangi Ngaro

The discussion begins with examples for which we have kupu (lyrics), but no rangi. Hare Hongi (Henry Stowell), Ngā Puhi, preserved the words of one waiata kōauau in a book of Māori language instruction he published in 1911. The song is what the toa Kōmako played on his kōauau to enchant his captors and enable his escape while including a message to his loved one about where to meet him later, the story is summarised in Whiti 2. Hare Hongi apparently knew the tune, because his marks over the vowels, which look like macrons, and possibly some of his hyphens, are intended as phonetic indications to assist with the rangi. Hare Hongi supplied Johannes Andersen with a translation of the second verse, and the comment that the first four lines of the second verse “were merely to gain the attention of his bride, what followed being his instructions to her as to his
intended route” (Stowell cited in Andersen 1934, p. 253). It is important to note here and for other English language translations and interpretations below that the English language versions are not necessarily line-by-line equivalents for the original Māori texts.

The kupu are as follows noting that, in the original text they appear in italics, though here I have silently presented them in a non-italic form:

**Māori Version**

(I)

Tāpāepāe rā, ki te tū-ā-pāe tū-

ku atu ai rā, kāria e hara mai ki

a tātari-ā-tau kia kopa te Marama mū-

ri ake ai rā ka nunumi whakaaro kī

Taaku matua rā i te ake-rautangi hā-

ra mai ē te rau, ka titiro i ā au nā,

E tia taaku kiri kei te anga kahitua, ē-

tahi rāpea kei tāe Rōpeti kī

Raro ō ngā muri, ki te hoa kōwhatū

Rū-ā-nū-kū.

(II)

E uru e uru ki kurakurā rangi

E uru ki wharaurangi, kāria au ē pā-tū,

Kāria au ē pātū kia tāria atu

Te hau-taua ā Marū, ka pātū ai au:

Kia oti kia oti tō koekoe ahorūa -

Ka tahuti āke, ka tahuti āke, kei te Kiokio ā au,

Kei te mahau-whare taaku kāinga,

Kāhore rā i te mahau-whare, kei te Horo taaku kāinga;

E whakamau atu āna, e whakamau atu āna,
Ki te hukahuka o te tai nei

(Stowell, 1911, pp. 157–58)

[English Translation - second verse only]

Enter, enter the glories of heaven,
Enter the canopy of heaven – do not slay me yet,
Do not slay me yet, until
The war-party under Maru comes - then slay me.
Finish, finish weaving your garment,
Then run along, run along -
I shall be at Kiokio;
My home will be the Mahauwhare,
If not the Mahauwhare
My home will be at Te Horo;
Striving on, ever striving on,
To the foam of the sea
Oh, that is it, that is it.

(Andersen, 1934, p. 253)

The rangi for this song is lost. Even if the tune were available, it would be extremely difficult to reproduce the words, that is vocalise them, through the kōauau.

In all the detail Mokoia people supplied Grey when he acquired the Tūtānekai story, they seem not to have given the waiata kōauau played by Tūtānekai (or perhaps by Tiki). However, James Cowan learnt the words from “a blue-tattooed old dame”, described by Cowan in a later book as “tattooed descendant of Hinemoa” (Cowan, 1910, pp. 218-219; Cowan, 1930, pp. 96-97). He does not identify her by name. This kuia told Cowan that the song was “handed down through nine or ten generations”, and was the love song that Tūtānekai composed for Hinemoa. Possibly this kuia was the same person that Andersen planned to visit in 1920 but could not because of bad weather prevented a boat crossing the
lake to Mokoia Island (Andersen, 1934, p. 241). Cowan in this publication also revises his translation which is more accurate (Cowan, 1930, pp. 96-97).

The words expressed are as follows, with some amendments to Cowan’s translation:

Na-a te waka ra-a
Kai te Kopua-a
Hai-i wa-aka mai mo-ou
Ki-i Mokoia-a.
Kai rangi na koe-e
Kai rangikura-a te tau e-e!
Ko’ai ra-a i runga i-a-a Iri-iri-Kapua?
Ko Hinemoa pea-a,
Ko te-e tamahine o-o Umuka-ria-a;
Hai tau naaku ki te whare ra-a.

[English Translation]

There is the canoe
On the shore at Te Kopua
For you to paddle
To Mokoia Island.
You are indeed heaven-sent
With lovers crimson blush
O darling of my heart!
Who is that beguiling shape
On Iriirikapua rock?
It can only be Hinemoa,
Maiden daughter of Umukaria;
Who I will take as my loving wife.

(Cowan, 1930, p. 97)
In the *te reo Māori* version, dashes indicate parts of the *rangi* where *oro* (syllables) are held whilst being sung. Despite this, the full *rangi*, with *ngā piki me ngā heke* (rise and fall of pitch/tone), is lost, although it is difficult to believe that knowledge of such a *taonga* is not still held by someone in the *rohe* (region).

In the previous chapter, *Whiti 2*, I outlined the story of *Kame-tara* and his ogre wife, in the version written by Karipa Te Whetu in 1896. Below are the words of the song which was a key element in the story, together with an English translation by S. Percy Smith. There is no doubt this *waiata aroha kōauau* was sung vocally and played through the *kōauau*, as Te Whetu records *Kame-Tara’s* wife as saying: “me ara korua ki te whakatangi i a korua koauau. Ko ta korua waiata tonu tena”, meaning “play on your flute, using the song I have taught you” (Te Whetu, 1897, pp. 101, 105). The *waiata*, like the story, as we noted earlier, was from Ngā Puhi, and introduced to Taranaki by Te Whare-pouri in the 1820s. The rangi has not been traced.

**He Waiata Aroha**

E rere, e te ao, e kume i runga ra,
He iti taku ngakau, rahi atu i a au;
Ka matua i a au te uri o Kamura.
Ki a Arawiwi te pānga ki roto ra
Whakatau rawa iho te pēhi a Kupe,
E Te Ngohi-tupiki raua ko Mera-nei.
Ko Kame-tara te tau kia aropiri mai,
Mawai e whakaeke to tāū e whae?
Aea ka ora me ko Ware—e—
Ka kai te titiro. Ka ripa i a au,
Ki te whe-perohuka
Kei tata, e tukua te manako ki te iwi—e—i.

(Te Whetu, 1897, p. 105)
Fly, O mist! draw along above,
Small though my heart is, 'tis greater than me,
(Since) I am the parent of Kame-tara's children;
Through (love of) Ara-wiwi, is the anguish within me,
Weighed down am I; 'tis like the parting of Kupe,
(The separation from) Te Ngohi-tupihi and Mera-nei;
Kame-tara is the lover, I would were near,
Who, O woman! will approach thy lover now?
Perchance it had been better were Ware there.
Now feeds the gaze (in vain, thou art)
Separated from me by the wide ocean,
Would I were near, to express my love for the people.

(The Te Whetu, 1897, p. 101)

The words of a variation of that waiata kōauau were written down by Herries Beattie. The words show the use of Kāi Tahu mita (Southland dialect): for example, ruka in the southern dialect is the same as runga, meaning on, or above.

Rere te koi e, e Kupe i ruka ra e iti te mea nei rei atu ra koe
Kamatua ia au te ure o Kamure kia Harawiwi, te paaka ki roto ra
whakataurawa iho te peehi ia Kupe. Te Kohutupiki raua ko
Komera nei, ko Kameterae e tahu kia aropiri mai, ma wai e
whakaeke to tahu e Hare me Koware ka mate tūtiro, ka ripo i au ki
te wehi, ko Porouaa nei Te Tahe tipua te manako ki te iwi ēē.

(Beattie, 1920/1994, p. 137)

Yet again, there is no rangi for this waiata aroha kōauau.
He Waiata Whaiaipo (a sweetheart song) was recorded by Best as being “sung and played by performers on the koauau”. He was given the kupu by informants in the Ngāti Porou rohe (Best, 1925/1976, p. 242).

**He Waiata Whaiaipo**

Tera te haeata kowae ana mai i te tara  
I te mutunga i moe atu nei puehutanga  
Te iringa rau mahara ma te titiro ki waho ki te moana  
Katahi te roimata ka ringitia ki waho  
Me ngare marire me kawe taku tinana maku au e mahara  
Whakatika ki runga ka tae

Waiho koe i o taua moenga e hanga kino te tane  
He kai momotu kino te tau o taku ate  
Tohungia iho ra i whea koia koe i taku hinenga ake  
Te aruarua e ko raungaiti ana…e.

(Best, 1925/1976, p. 242)

Although no translation has been offered by Best, we can, from the kupu alone, confirm that it is a waiata whaiāipo expressing love and emotions of loneliness for one who has left or passed away. No other information is recorded for this waiata.

In his collection of mōteatea, George Grey records a waiata with the heading “He Rangi, Koauau”:

**He Rangi, Koauau**

TUTARA e,  
Tutara-Ruarangimamao te tara ki Kaiwhare  
Ko te hua tenei hanga i te wehi o te patu,  
Me he patunga taua nui,  
Rere ana mai te tuarehu ka pa ki taku kiri,  
Taku kiri i whakararatia, ki nga anga tupa,
Te kokoti i waiho e ia te pae ki Tauranga ra,
He wahine pono ranei te kai whakaturu ki te haere,
Ki te pua ki hau o Maramarua kei tua koe i au na i.

(Grey, 1853, p. 217)

Grey’s heading implies that this song was played on a kōauau, and this seems to be confirmed by John White, who included the same waiata in the unpublished data for his Ancient History of the Maori, material which has been made available to researchers in printed form in recent years. White offers a translation, with the comment that this is “A song sung to a tune played on a flute, played by the breath emitted by the nose of the player”. By “flute”, White no doubt means a kōauau, although, as we have seen earlier in this chapter, beliefs that the instrument was regularly played with the nostril are incorrect. White’s translation is awkward, possibly incomplete:

Speak evil of o Tutara-ruarangi-mamō
Still slander in the Kai-ware district,
Because of fear of war
In dread of great war party
As terror like a clammy cold
Chills all my frame, and skin
That oft was slashed by shell
And cut in grief or peak
Of hill at Tauranga
I ask is that wife true
Who urges to migrate
As were the words of
Marama-rua spoken
When you were far
Behind me in the day.

(White & University of Waikato, 2001, Vol. 10, p. (136) (English); p. (114) (Māori))
No rangi (tune/melody) is known for this waiata, no explanation is provided, and the composer is unknown. All that has been preserved by Grey and White are the words, from which some meaning can be interpreted. It is probable that the song is a waiata aroha (love song) or a tangi apakura (lament).

**Waiata Kōauau Rangi Ora**

Kōauau Songs Where The Air Has Been Maintained

For several waiata kōauau, however, the rangi is known because the song is still sung, or because audio recordings have been made during the twentieth century, especially of one particular kōauau player. A waiata oriori, or lullaby, falls into the first category, for Pinepine Te Kura is still sung in Ngāti Kahungunu districts today. Two versions are included in the third volume of Āpirana Ngata and Pei Te Hurinui Jones’s Ngā Mōteatea (Ngata & Jones, 2004, pp. 74-93). Ngāta records the first example as being written for Te Umu-rangi of Ngāti Kahungungu descent, and having been composed from within the district of Heretaunga (Hawkes Bay). The second version (Ngata & Jones, 2004, pp. 82-85) has explanations by Paraire To-Moana who says it was written for Hori Niania, an uri (descendant) of Te Umu-rangi, adding that Hori Niania “was that Te Umu-rangi” - they were the same person.

According to Best and Andersen (Best, 1925/1976, p. 245; Andersen, 1934, p. 250), Iehu Nukunuku sang and played Pinepine Te Kura at Waiomatatini in April 1923, and this was recorded on the wax cylinder equipment. Andersen also notes that he played the wax cylinder recording several times to visitors in Wellington from the Whanganui rohe (Andersen, 1934, p. 250). However, McLean (1996, p. 188) says that on the only surviving cylinder recording of Nukunuku playing his gas-pipe kōauau the waiata is not Pinepine Te Kura, and adds, "Possibly Nukunuku recorded another song which has not survived". McLean could not identify the song Nukunuku was playing on the recording which still exists, because the sounds are very indistinct. If Pinepine Te Kura was recorded at Waiomatatini, then Andersen may have played the wax cylinder for visitors to the
extent that the cylinder wore out, and perhaps cracked, and it was at some stage thrown away, though Andersen himself is unlikely to have discarded it.

The fullest version of Pinepine Te Kura is some seventy lines in length, but Iehu Nukunuku played only the first verse, which is given below.

**Pinepine Te Kura.**

[Little Tiny Kura]

Pinepine te kura, hau te kura  
Whanake te kura i raro i Awarua;  
Ko te kura nui, ko te kura roa,  
Ko te kura o tawhiti nā Tu-hae-po!  
Tēnei te tīra hōu, tēnei haramai nei;  
Ko Te Umu-rangi, nā te Whatu-i-apiti.  
Nau mai, e tama, ki te taiao nei,  
Ki whakangungua koe ki te kahiKātoa,  
Ki te tūmatakuru, ki te taraongaonga  
Ngā tairo rā nāhau, e Kupe,  
I waiho i te ao nei.

(Ngata and Jones, 2004, pp. 74-93)

This *oriroi* is an excellent example of *waiata kōauau*: the *rangī* lives on with the words, and the fact that it is an *oriori* is consistent with accounts of the use of the *kōauau* during child birth and infancy, instilling in infants, in this case Te-Umu-rangi, important information such as *whakapapa* (genealogy), and *ngā mahi a ngā tūpuna* (traditions).

Moe Hurihuri is a *tangi whaiāipo*, a lover’s lament, and, like several *mōteatea*, its origins and composer are contested. According to Ngata and Pei te Hurinui, Moe Hurihuri was composed by a woman named *Hema* of Ngāti Maniapoto descent for a *Pākehā* she married called *Penata* (Spencer). The song was sung when *Penata* left for *Poihakena* (Port Jackson, Sydney, Australia) and failed to return. A brief
Whakapapa is included in Ngā Mōteatea, showing the children of Hema and her husband Penata, together with another union Hema had with Meremana.

**Figure 4.5: Whakapapa of Hema.**

![Whakapapa Diagram](image)

(Ngata & Jones, 2004, p. 122)

In his compilation of Ngāti Toa Rangatira and Ngāti Raukawa waiata, Kāti au i kōnei, Te Ahukaramū Charles Royal records a Ngāti Toa account of its composition by Pāteriki Te Rei. Te Rei had seen accounts of this waiata which gave its origin as Waikato (the version in Ngā Mōteatea), or from Ngāi Te Rangi (Tauranga Moana), but had been told by his mother that the waiata was composed by his kuia Te Uatōrikiriki, who married a Pākehā man named Joseph Toms. They had two tama (sons) named George Toms (Hori Tame) and Tom Toms (Tame Tame). Joseph left for Ingārangi (England) and returned to Poihākena (Sydney, Australia) where he remarried. According to Te Rei, “Nā, ko tā matou kōrero i mate tō mātou kuia i te mate manawa, ngākaunui ki tana tāne, te korenga o tana tāne i hoki mai, ka matemanawa noa iho”. Royal has translated this as: “Our family say that our kuia died of a broken heart” (Royal, 1994, pp. 45-46).
Figure 4.6: Whakapapa of Te Uatōrikiriki.

![Whakapapa Diagram](image)

(Royal, 1994, p. 45)

Paeroa Wineera (Ngāti Huia) who married into the Wineera whanau of Ngāti Kimihia (Royal, 1994, p. 45) was recorded singing and playing Moe Hurihuri on the kōauau in the 1960s. Her performance of the waiata is included on the CD accompanying this study as Track 3. Mrs Paeroa Wineera therefore provides for us the kupu, the rangi, and a demonstration of the tune on the kōauau. The kupu are as follows, with a translation by Royal:

**Moe Hurihuri**

Moe hurihuri ai taku moe ki te whare;
Kei whea te tau i aropiri rā;
I ngā rangi rā o te tuatahitanga?
Ka haramai tēnei, ka tauwehe,
He hanga hua noa te roimata i aku kamo;
Nō te mea ia rā ka whāmamao.
Horahia te tītiro whakawaho
Ki Kārewa rā, au rerenga hipi
Ki Poihakena, ka whakaaokapua
Te Ripa tauārai ki Oropi,
Ki te makau rā, e moea iho,
E awhi reinga ana i raro rā.
Ka hewa au, e koro, kai te aotai…

(Royal, 1994, p. 46)

[English Translation]
I sleep restlessly in my house.  
Where is my lover I clung to  
In those early days of our courtship?  
Now we have come to this, and you are gone.  
Tears well up in my eyes,  
Because you are now far from me.  
I look out beyond Kārewa, to the pathways of the ships  
To Sydney, which into the mist,  
Lies the far off edges of Europe,  
To my lover who come to me only in dreams.  
He embraces me in spirit.  
So real, I thought you were here in body.  
(Royal, 1994, pp. 45-46)

Another translation is provided by Ngata and is presented below:

**A Lover’s Lament.**

Restless is my sleep within the house;  
Where now is the loved one I once embraced  
In those early happy days?  
Comes now this, parted are we,  
Brimful are mine eyes with unbidden tears;  
It is because you are gone afar.  
Let now my gaze go forth  
To Karewa yonder, where ships sail on  
To Poihakena, and merge into the mist  
That lies athwart the way to Oropi,  
To a dear one, who comes only in dreams  
To embrace me in spirit land.  
Oft me thought, dearest one, it was in the flesh.  

On 28 March 1963, the ethnomusicologist Mervyn McLean recorded two different pao played and sung by Paeroa Wineera. The first was a pao whaiāipo (love ditty) by an unknown composer of Ngāti Raukawa (McLean, 2004, p. 190), and is included as Track 4 on the accompanying CD, followed by Track 5 where Wineera plays the rangi with the kōauau. This is a very short pao of only two lines of kupu. The kupu were transcribed from tape by Rangi Motu as follows:

Kaaore anoo i reri ki te haere
Ka whakawai roto, roto te roimata ee-i!


The kupu for the second pao, He rau kiokio, were also transcribed from tape by Rangi Motu. This pao is included as Track 6 and played with the kōauau as Track 7. The kupu are as follows:

He rau kiokio aku whaarikiriki
He rau toromiro aku peeraa urunga ei!


Another two-line pao, Whai atu e Hine, by Kino Hughes (Tūhoe, Ngāti Maniapoto) was recorded on 2 August, 1974. It was transcribed during this recording session, presumably by McLean himself:

Whai atu, e hine, i te mea i whai peeraa
Ehara hoki ahau, he koti te urunga ee!


This pao is included as Track 8 on the accompanying CD, followed by its execution with the kōauau as Track 9.
He Pātaka Kupu defines pao as originating from Tūmataungenga, commenting: “Ka whakaputa kupu me te whai o te oro o te kupu i te rangi”. Thus, the sounds of words expressed follow the tune of the pao. Another definition is “He waiata poto ka titoa i te wā i tū mai ai te kaitito ki te waiata, e hāngai ana ki te wā i titoa ai” meaning a short waiata composed when the composer stands to sing (impromptu), related to the time or occasion it is composed (New Zealand. Māori Language Commission, 2008, p. 584). Both of these definitions summarise well the three pao included here.

McLean says that pao are “epigrammatic” (McLean, 2004, p. 180), and that they were “less serious than that of waiata, oriori and other [Māori] song types”. He also mentions that the Williams Dictionary defines the word “paopao” as (see Williams, 2000, p. 258). McLean notes the terms pao whaiapo, pao poroporoaki, and pao whakatau. The first pao given above is classified as pao whaiapo, but can also be termed a pao poroporoaki (a song of farewell, “sung typically at the tangi ceremony on the last night before the burial”. The other two examples above are pao whakautu, one a taunt, the other an answer to that taunt (McLean, 1965, Vol. 1, pp. 20-22).

Listening closely to the three pao given above, being sung vocally and with the kōauau, it is possible to identify some consistencies. As each pao is similar in terms of two lines in length, they are short, sharp and quick, sometimes fun-making and a possible way of flirting with, or lamenting, a partner. Because they are short, they are therefore easy to learn and remember. At a guess, Paeroa Wineera may have provided pao for Mclean because of their length. Nearing eighty years of age, she was unlikely to have had as much breath as in earlier years. Each pao has a definite and direct kaupapa (topic) and a similar rangi. It is quite possible that the tunes for these pao are from other longer waiata such as Moe Hurihuri, using snippets of that tune to compose a pao, easily fitting the words to a well known rangi. All are sung within the range of notes possible on the kōauau and it may be that each of these pao draw on the same tune with minor changes to suit the words of the waiata. Each ends in a fall in tone at the end with an ‘e-i!’ signifying the end of the waiata which is common with waiata Māori.
Traditionally, the kōauau would have suited a pao (ditty), a waiata tangi (lament) or an oriori (lullaby) and would have been common practice, but not so much nowadays. The waiata kōauau were composed to be played with the kōauau or accompanied with the kōauau. It is difficult, though, to reproduce the rangi (air/tune) of the waiata without being able to hear it. More rangi may be discovered through further research.

The songs given above are different types of waiata Māori, for example: waiata tangi, tangi whaiāipo, oriori, pao, waiata aroha, showing the diverse use of the kōauau in a traditional context. No haka are included in the small collection of waiata kōauau given here. One reason is that the kōauau would not have been used with or during haka. Instead, another type of instrument would be used; perhaps a pūkāea (trumpet) or a pūtātara (conch shell trumpet). Either of these taonga (treasures) would best suit the haka in terms of tikanga (etiquette) and reo (voice). A kōauau would not suit the haka, having a very different tikanga both historically and traditionally.

It is difficult to discern weather kōauau tunes existed by themselves or whether they always had kupu. Andersen was told by Māori that “all tunes had words” (Andersen, 1934, p. 233). There are three possibilities. The first is that the words of a song are paramount and instrumental tunes are used to whakanakonako (enhance) the words, such as the actions enhance a waiata-ā-ringa (action song). The second possibility is that kupu are composed and the rangi is fabricated with the range of notes possible on a kōauau in mind. The last possibility is that the kōauau was used to compose the tune and the words are then manipulated to fit the tune. Whatever the case may be, the kupu are of most importance, and this may be the reason why the words are mimicked, or “vocalized”, on the kōauau. On the other hand, this may suggest why the use of the kōauau fell out of fashion, giving complete emphasis to the kupu. Nevertheless, presented above is the very first anthology or collection of traditional waiata kōauau. The rangi for five of the waiata kōauau at least are known: Moe hurihuri; the three pao: Kaaore anoo i reri ki te haere, He rau kiokio aku whaarikiriki, and Whai atu, e hine, i te mea i whai peeraa; and Pinepine Te Kura. The whakataukī, “He ora te whakapiri, he mate te whakatākiri” translated meaning “Survival by sticking together, disaster in
separation”, best describes this collection of waiata kōauau in the present study (Mead & Grove, 2004, p. 104).

Two traditional songs that are not played with the kōauau but mention the kōauau may be noted. The background for the first comes from the Ngāti Tunohopu hapū of Ngāti Whakaue and relates to the story was that Tiki, not Tūtānekai, was the kōauau player, and when Hinemoa found this out, she was not pleased with her husband (Andersen, 1934, p. 301).

Because of this incident, the following waiata was composed. A translation is also provided:

E Tu’! – nau ano te tinihanga
I riro ahau he ipo mou,
Na te tangi o te koau’
Ka raru ahau i te wairangi, -e!

[English Translation]

O Tu! – thine indeed was the deception
(Whereby) I was won a sweetheart for thee,
Through the sound of the koauau
Did I become involved in my foolish escapade.

(Andersen, 1934, p. 301)

James Cowan recorded the words of a waiata sung by a Māori woman at Akaroa, and made a translation:

Titi whakatai aro rua
E hoki ra koe
Ki O-te-Patatu.
Ki te pa whakatangi
Ki te koauau,
Ki tauwene ai
E raro i au-e!
O titi, bird of the sea,
Bird of the hilltop cave,
Come back to O-te-Patatu,
To the lofty dwelling
Where the sweet sounds are heard,
The sound of the faery flute,
The music of the mountains
That thrilled me through and through!

(Cowan, 1923/1995, pp. 68-69)

Whakarāpopototanga

Conclusion

Whiti 4 has focused on the playing of the kōauau. The first part of the discussion described the technique required for making the kōauau sound, together with methods of fingering, the appropriate stance, and the quality of sound produced in different conditions and circumstances. The belief that the kōauau was a "nose flute" was also reviewed. The second major section set out the purposes for which kōauau were used in traditional society, and the kinds of occasions on which it might be played. A third section presented a small anthology of waiata kōauau, songs which we know were performed on kōauau, giving the words of the songs that are on record. Having explored how the kōauau was played, when and why it was played, and what songs were performed with it, the following chapter, Whiti 5, seeks to discover what kinds of sounds traditional kōauau could make by examining a museum collection.
Whiti Tuarima
Verse 5

Ko Māui Roto: Pū Whakatau

Māui Roto: The Pacifier

Mō ngā Kōauau e Pupurihia ana
e Tāmaki Paenga Hira

A Discussion of Kōauau held by the Auckland War Memorial Museum

Whakatūwheratanga

Introduction

On an episode of Waka Huia, Hirini Melbourne was asked: “Ētehi o nga taonga nei, i tērā rau tau, i ngāro. He aha ai i pērā ai?” meaning, some of these taonga, last century, were lost. Why was that so? Melbourne goes on to answer the question by saying:

“Ko te pātai, he aha i ngaro ai? I ngaro, engarī kua kitea. Inā hoki ko ngā taonga nei i roto tonu i ngā whare taonga, ka titiro tātou, he mea pakupaku, ka taea e koe te rau ki tō pūkoro ka haria ki tāwahi. Ara, ko ngā taonga nei e takoto nei i roto i ngā whare taonga huri noa i te ao, kua wahangū nē, ko te hunga nā rātou i hanga, kua wahangū. Ko ngā taonga e whakarērēa mai e rātou kua wahangū, e takoto ana i ngā whare taonga o ngā motu, o tēnei whenua hoki” (Maitai, Wooster, & Parata, 1994).

His comments may be translated as follows: The question, why did they disappear? They disappeared, but they have been found. Look at those taonga still in museums, we see some are small objects that you can put in your pocket and take overseas [a reference to missionaries and Pākehā collectors of taonga].
Those taonga in museums around the world have been silenced, those who made them have been silenced. And so, the taonga they left behind [for us their descendants] have been silenced, lying unheard in the museums of the world and Aotearoa.

I began this study with Hirini Melbourne’s waiata about looking at the silent pūtorino in a glass case of a museum. The desire to make taonga pūoro sound again inspired Hirini into joining with others in reviving traditional Māori musical instruments. I too wanted to hear the sounds made by traditional instruments. I had made and performed with modern kōauau and other taonga pūoro, and I had read widely about how these instruments had been constructed and used in traditional times. I was keen to inspect traditional kōauau, to confirm and add to what I had read in books and articles about traditional ways of manufacture, and, above all, to sound traditional kōauau, to hear myself the notes which had been played and heard in te ao tawhito (the old world). This chapter describes my inspection of kōauau held in the Auckland War Memorial Museum.

Ko Ngā Whakaritenga

Preparations

Knowing early in the research project that I wanted to inspect the kōauau held at the Auckland War Memorial Museum, I spoke with Rangiiria Hedley, the Ancestral Human Remains Facilitator at the Auckland War Memorial Museum and also a part-time lecturer at University of Waikato, to see if this would be possible. I had completed some work for the Museum during Matariki (the Māori New Year) period in 2005 with Rangiiria, and had become known to several of the Māori staff there. I was put in contact with Chanel Clarke, Curator Māori. Through her, I organised a visit to the Museum. Arriving at the Museum, Chanel first took me to the kōauau that were on display to the public: these taonga were in a glass cover, available for viewing but not for handling. We then moved to The Carving Store, an area beyond public access which was full of taonga Māori (Māori treasures). There Chanel Clarke showed me the kōauau in storage, with permission to touch, inspect, and, where possible, play sixteen different kōauau.
The significance of inspecting these kōauau in the Museum was not only to extract information from the taonga for research purposes: it was also to revive the mauri (life principle) of these taonga. The instruments are rarely handled and even more rarely played, even though their primary function is to produce a voice and make music. The wairua in the room was overwhelming, nō mātou kē te hōnore (ours was the honour). An instant connection was felt by my assistants and myself as we were guided to the kōauau collection, and we felt a spiritual presence expressed by the ancestral words, “tū te ihiihi, tū te wanawana” meaning alive with excitement and thrill. Then, the initial sight of the collection produced awe, as we gazed with wide eyes at the treasures before us. Each handled the taonga with utmost delicacy and respect. It was if we had been summoned to complete the task before us, to re-awaken the taonga after an unknown period of silence.

Māori tradition lives on and is re-embodied by following and exercising protocols during the visit and examination of the taonga. The kawa or protocols used during visit to the museum are as follows:

- **Beginning:** karakia whakapai, opening prayer to bless and prepare for the task ahead;
- **During:** utmost respect and delicacy in handling taonga;
- **End:** karakia whakamutunga, closing prayer; and -
- **Whakanoa (horoi ringaringa),** washing of the hands to cleanse from bad omens.

Coming in physical contact with original and spiritual taonga is significant. They are not just objects or specimens, but are very old and fragile treasures. This is expressed in the whakataukī, “He kino tō pounamu, he kino pounamu onamata”, translated as: “Your greenstone is awesome and its quality comes from ancient times” (Mead & Grove, 2004, p. 162). Tikanga and wairua demanded that we follow these protocols in the treatment of kōauau, keeping in mind Museum ethics and etiquette. Inspection was deemed acceptable following tikanga Māori with a curator present the entire time we were in the store room, which provided a
special connection of old and new, breathing life into the taonga as an ancestor once did.

**Figure 5.0:** Kōauau in a case at the Auckland War Memorial Museum

(Photo: Jo’el Komene)

**Ko ngā Kōauau e Pupurihiia ana e Tāmaki Paenga Hira**

Kōauau Held by the Auckland War Memorial Museum

The Museum holds a certain amount of information about each kōauau, but sometimes it is very slight, limited to the date the item was acquired by the Museum, the person from whom it was acquired by donation or purchase, and in a few cases the location the item was found originally. In this section I include all the information from the Auckland Museum with regard to each kōauau
inspected, and then add my own observations about materials, construction, other features, and whether the kōauau could be sounded.

I have categorised the kōauau into groups according to the materials they are made from, for example, kōauau kōiwi tangata, kōauau rākau, kōauau toroa, and so on. The raw data collected during my visit to the museum is set out in Āpitihanga I (Appendix I) at the end of the thesis. Traditionally, many (perhaps most) kōauau had individual names bestowed by the maker or the owner. Probably several of the sixteen kōauau discussed below had “personal” names, but these have been lost. Instead, each instrument has an accession number, and this number is identified in every case.

**Figure 5.1:** The Auckland War Memorial Museum – Tāmaki Paenga Hira

![Auckland War Memorial Museum](image)

(Newmarket Business Association, n.d.)

**Kōauau Kōiwi Tangata**

Human Bone Kōauau

Four of the kōauau I examined in the Auckland Museum collection belong in this category. One of these kōauau kōiwi tangata, with the accession number 5481.e, was for me very special, as it was the first of its kind I examined and played. This kōauau was gifted to the Museum by Percy Ward in 1911. It is recorded as being found on sand dunes near the entrance to the Hokianga River. The heavy bone is
thick and suggested to me that the taonga holds a melody expressing wairua and memories of ancestors. The interior bore is rough, but the outside was once well carved, exhibiting figures on both the waha and the puare, with signs of whakairo the entire distance between, although now somewhat worn down. It has three wenewene which align with the index finger knuckle wenewene positioning theory, and they have been drilled with traditional tools. There is evidence also that the kōiwi has been oiled during its life. I was able to sound this instrument.

The second kōauau in the kōauau kōiwi tangata category carries the Museum accession number of 309.e, but there is no information on the circumstances of its acquisition or origin. It is 142mm long, with three wenewene of 3mm each. The wenewene placement is again consistent with the index finger wenewene positioning theory. It retains its natural bone shape, and has been made using traditional tools, maintaining its heavy weight for its size. Instead of a single hole for an extension cord, this kōauau has two completed holes and one half drilled hole, all aligned in a row on a ridge on the side of the kōauau. This technique for suspension is also seen in other whakakai (personal ornaments), especially older examples, where there are a several holes to attach a taura (cord), for aesthetic appeal and for practicality, as three holes means three points of contact for a taura and thus less chance of the taonga becoming detached through wear and tear, falling, and being lost or broken. I was able to sound notes on this kōauau.

The third kōauau kōiwi tangata carries the accession number of 643.e and was gifted to the Museum by a Mr Black in 1895, with its provenance recorded as North Wairoa. It has a hole for suspension at the centre (lengthwise) of the back, and a portion of the taura, which has been broken at some point, remains attached. The bone is thick and allowed for a suspension hole to be drilled without piercing the central bore. It has been deeply carved, and the whakairo are very different to any other examples with a rough bore. The wenewene are equidistantly spaced, and are 4mm each in diameter. This kōauau also produced sounds when I played it. Although the kōauau has been made with post-contact tools, it is a traditional instrument, well over a hundred years old, and it is exciting to see a kōauau of this type and of such quality still intact.
The fourth kōauau kōiwi tangata, with the accession number 16456.2, presented a fine example of the wenewene placement theory, for the holes are drilled according to the knuckle placement of the index finger of the maker. This kōauau was purchased by the Museum in 1931, but there is no provenance information. The instrument is made of bone, and seems to be very well worn, as it is of a strong brown colour for an originally white or cream coloured bone. It has been carved its full length, including the top, bottom, and sides, although no meaning can be drawn from the whakairo. When I blew this kōauau, it sounded soft and sweet.

**Kōauau Kōiwi**

Bone Kōauau

I have placed two kōauau in this category. In neither case is the kind of kōiwi certain, and either or both may be kōiwi tangata. The first has been allocated the accession number of 29109 and was purchased by the Museum in 1946. There is no Museum information on the provenance of this instrument. Although it is not clear exactly what type of kōiwi has been used for this kōauau, from the ridge present on one side, it seems to be of human type, since a hole for suspension is drilled here, and suspension holes are commonly drilled here on kōauau kōiwi examples. It is of a very deep brown colour, with three wenewene. The wenewene are not aligned but are spaced according to the index finger knuckle theory. There is simple whakairo at both ends. The first hole closest to the puare, or the wene called Maui-taha, is rather close to the puare itself, making it very hard to play but once I had applied the correct technique, the kōauau produced a very high sound with all wenewene open.

A second kōauau kōiwi for which the type of bone is uncertain bears the accession number 28112. This kōauau was found in Wharerata Ranges, Poverty Bay, by Moncrieffe Nutt in 1938, and was then gifted to the Dominion Museum (now Te Papa Tongarewa) in 1946. The outside of this instrument seems like a normal kōauau except that it has just two wenewene. It has a hole also on the outside that does not pierce the inner bore for the suspension around the neck where the taura is now non-existent. Looking closer inside, the bore does not run from the puare
to the *waha*, but is blocked between the two *wenewene* (when looking at it from the top). When the instrument was played, it could only achieve two notes from either end, reminding me more of a similar instrument in the process of construction, the *karanga weka*. The bone is thick, enabling whakairo on the outside. This *taonga* is categorised as a *kōauau* by the Museum, but it is either incomplete in construction or classified incorrectly. Again, the bone is a strong brown colour with well worn whakairo.

**Kōauau Toroa**

*Albatross Bone Kōauau*

In this category there are five *kōauau* that can be categorised as *kōauau toroa*. The first specimen is this category is an intact *kōauau toroa*. It bears the accession number 5956 and was purchased in 1914, with its provenance recorded as Murdering Beach, Otago. It has three *wenewene* of 1mm each in diameter, which are relatively central to the length of the instrument. A hole for suspension is located on the back, at the *puare*. Also at the back are two major cracks along the entire length of the *kōauau*, which made it hard to produce a sound. The surface of the bone is shiny, and has a number of scratches, suggesting that it was smoothed or rounded by rubbing it against a harder surface such as sandstone to fashion and coarsely sand the exterior. This observation is supported also by the *wenewene*, which show signs of being drilled by traditional tools.

The second of the *kōauau toroa* is listed by the Museum as 390Whangarei. It was gifted to the Museum by Mr G. Thorne in 1876. Its provenance is recorded as being found at Pataua, Whangarei. It is a very unusual example in that it has inferior carvings and lacks aesthetic appeal seen on genuine *kōauau*. It has four holes that are placed in pairs side by side. I have never seen another *kōauau* of this type, although there is another instrument that is similar in material and dimensions called an *Ororuarangi*, in which there is a single pair of *wenewene* side by side, similar in placement to the *māngai* of a *Pūtūrino*, but the holes are not joined (Flintoff, 2004, p. 30). The rear of the *waha* is missing, broken up until the lower pair of *wenewene*. Otherwise, this *kōauau* has a fine shine, symptomatic of burnishing techniques, although no sound was achievable.
The third example of a kōauau toroa, with the accession number 1909, is exceptional in size. The Museum has no information about its acquisition or provenance. It has one small hole on the back located at the puare for suspension, and there a number of etched designs, similar to cross hatching upon a smoothed surface, and then filled with a type of ink to bring out the design. It is broken at the waha and has three equidistant wenewene achieved with traditional tools.

A fourth kōauau toroa is in bad shape. The accession number is 28194. It was gifted to the Museum by R. J. Fellowes in 1941, and originates from the Otago rohe. It has remnants of three wenewene of 2mm each and is 124mm in length. The puare and the waha ends are broken, and definitely no sound is possible on this particular kōauau. Etched designs by traditional tools are present, even though the kōauau still holds its natural bone shape. Minimal information can be extracted from this kōauau with its ill-repair.

The fifth kōauau toroa has the accession number of 21184. It was deposited in the Museum by R. Buddle in 1932. The waha end is missing. The kōauau has two wenewene with the third (if it had a third, fourth or more) wenewene missing. I assume that the waha is missing, considering that it is usual to blow a kōauau kōiwi of any sort from the larger end. The bone quality has somewhat deteriorated, suggesting that it had been buried and recovered some time later. This kōauau has no surface decoration at all. Despite its imperfections, is still sound-worthy, and I could produce a strong, high melody from it.

Kōauau Rākau

Wooden Kōauau

There are only two examples in this category. The accession number of the first kōauau is 4466 Paeroa. It was gifted to the Museum by W. D. Nickolas in 1929. Although the word Paeroa is part of the accession number, there is no other provenance information, and perhaps the word Paeroa indicates that it was from that locality. The wood is elaborately and finely carved, and completed with kōkōwai. It may have been made using modern tools. There are no figures in the whakairo, only patterns, and the instrument incorporates a hole for suspension at
the back and approximately one third of the way down from the puare, but no taura remains. It is the longest example, measuring 174mm, with three wenewene of 3mm each in diameter that again conforms to the index finger knuckle theory. When I played this instrument, it sounded with a reo (voice) that was deeper in tone than the rest because of its length.

The Museum has no information about the acquisition of the second kōauau made of wood, but the accession number, 35702. A Lake Taupo, indicates where it was found. Close inspection reveals significant details. Both the puare and waha have been partially rounded, although very roughly. The wood is quite light, like that of whau (Entelia arborescens) or porokaiwhiria (Hedycarya arborea), and has the beginnings of two kōwenewene made through the use of a small burning ember. Although not completed, it nevertheless demonstrates this technique in forming wenewene as an alternative to the use of a tūāwiriwiri or similar tool. The bore has not been achieved by the burning ember method, but, having a soft pith, it has been easily cleared out. At the puare, Maui-taha is very close to the top: if this had been put at the waha, a player would not be capable of manipulating the sound at all.

Kōauau Kōhatu

Stone Kōauau

Among the items examined, there was but one kōauau kōhatu, which is understandable since kōauau kōhatu are the rarest of all. This kōauau has an accession number of 7983. It was gifted to the Museum by F. E. Powell: the date of the gift is given as 1831, but as there was no museum until many years later, the correct date may be 1931. Its provenance is recorded as being found on Māngere Mountain. The material is sandstone or pumice. It has two wenewene present and the waha end has been lost. The interior is reasonably smooth. The puare end has been carved but has since worn down, and it is hard to see any definition in whakairo.
**Kōauau Ware noa iho.**

Anomalous Kōauau

*A kōauau* with the accession number of 16275 is very unusual. It was gifted to the Museum by E. E. Vaile in 1931. It is a *kakau* or handle of a *patu parāoa* (a short club made of whalebone), which has been broken away from the main striking blade of the weapon. This is obvious from the common carving pattern towards the *waha* end, from the outer shape of the *kōauau*, and from the two holes present on either side pierced the entire way through. The purpose of these holes was to feed through a *taura* (rope) or similar, which could be wrapped around the wrist of a warrior to ensure that it was not dropped and lost in battle. Subsequently, the handle has been further worked into a *kōauau*. As the handle of a *patu parāoa* is solid, it had to be hollowed out to create the bore. From my inspection, it looks to have been hollowed out in much the same way a didgeridoo is made (very rough interior), by first making a cone shape within the bore through gouging until the cone gets deeper and deeper within the bore, and eventually leaving a cylindrical bore. During this process, it seems as if the *tinana* or body of the *kōauau* has fractured and then cracked. This has been repaired by filling the cracks with *kāpia* or *Kauri* tree gum. There are two *wenewene* on the top of the *kōauau*, and two on either side from the piercing of the original *taura* holes. These latter holes are, however, very big for *wenewene*. The transition from the *kakau* of a *patu parāoa* to a *kōauau* demonstrates how valuable resources were, to use a modern word, recycled. Whoever transformed this *taonga* and gave it renewed life definitely believed in the concept of “*kia kaua e moumou*”, translated as: to not be wasteful, for we have been gifted these resources and we must treat them with respect.

**He Kōauau Rūkahu**

A Fake Kōauau

The sixteenth item in the collection of *kōauau* in storage I was permitted to examine turned out to be not what it seemed at first. There is good advice in a *whakataukī*: “E, kua nui ake te kura o tēnei kāinga i te kura o Hawaiiki, ka pāngia
hoki aku kura ki te wai” interpreted as “O, the red plume is more plentiful in this country than in Hawaiki; I will throw mine into the sea” meaning also that “the lesson is not to be fooled by appearances” (Mead & Grove, 2004, p. 37). The kōauau with accession number 52270 appeared to be a kōauau rākau, intact, and elaborately carved, with a hole for suspension on the back but without the taura itself. There were no figures as part of the whakairo, only designs. Something had been applied for preservation purposes. That it had been made with modern metal tools was evident from the cleanliness and accurate straightness of the bore, and the sanded puare above the whakairo where the lips would touch the kōauau. Unusually, it had large-sized wenewene of 7mm, 7mm, and 5mm consecutively. With its thick walls, it produced a strong sound which was appealing. But it was not a taonga Māori tūturu (authentic Māori treasure).

The Museum calls this a replica. It was acquired in 1986, and is attributed to James Edward Little. James Edward Little born in 1876, was English, and lived in England. He became a well known minor criminal, a thief who caught a number of times attempting to steal from museums and replacing the original taonga with replicas. He spent various periods in jail (Skinner, 1974, pp. 187-188). He also sold items he made himself to dealers and collectors. Some were sold to W. O. Oldman, who gathered a large collection of Māori and Pasifika artifacts, most of them genuine. Oldman’s collection was brought to New Zealand after the Second World War, and distributed among various local museums, with very likely at least a few spurious specimens. For the average person a well-made fake is hard to identify, and caution must be exercised. Auckland and Otago Museums received replicas at various times (Skinner, 1974, p. 192). Thus the kōauau attributed to Little may produce a strong appealing sound, but it was made without tikanga, for the purpose of financial gain, and therefore has no wairua, and is a dead specimen without mauri. Organisations like Toi Iho, which was launched in 2002, are now essential to authenticate Māori art and artists, this mark indicating to the general customer a genuine Māori kōauau. Without the Toi Iho sign, the new instrument made in the twenty-first century may sound well, and look well, but is not a taonga from te ao Māori.
In the collection of kōauau, there were many examples which illustrated issues discussed in this thesis. They included presentation of multiple positions of a hole for suspension; different materials - bone (human, parāoa, and toroa), stone (sandstone or pumice), and wooden kōauau. Most had three wenewene. Some had surface designs that had been carved, burnt, or etched; one demonstrated a repair technique with the use of kāpia (Kauri tree gum), and alternative construction of the bore. Several of the kōauau provided confirmation of the index finger wenewene placement theory, utilising the tūāwiriwiri drilling tool and equidistant wenewene spacing. The preservation techniques included kōkōwai, burnishing, and body oils. There was evidence of the use of sandpaper from modern construction, but also traditional sanding techniques with the use of a smooth stone.

To be able to touch, examine, play, and feel the wairua of the kōauau tūturu and to hear the ancestral voices was an overwhelming experience. It was also extraordinary to handle kōauau kōiwi tangata examples, the most tapu (sacred) of all, taonga which would still have had D.N.A on them from the original owners and makers. For me this was an ultimate experience, reawakening the dormant voices of the kōauau, hearing and feeling a responsibility to revive those voices so long silent.

The sixteen kōauau examined were not all the kōauau held by the Auckland Museum. Some were on public display, as mentioned. Two very famous kōauau were unavailable for inspection, since they were on tour as part of the Ko Tawa exhibition, together with another kōauau, perhaps the most famous of all, which had long been part of the Museum's collection but had, with several other taonga, been returned to its original owners. These three kōauau are briefly described below.
Ko Ngā Kōauau rongonui nā Tawa i kohikohi.

The Famous examples of Kōauau collected by Gilbert Mair.

Gilbert Mair (1843-1923) spent much of his life from the 1860s onwards working with and living among Te Arawa people, who called him Tawa. Mair spoke te reo Māori, and was a major mediator between Te Arawa and Pākehā officials and visitors. The respect in which he was held meant he was often given gifts of taonga, and over the years accumulated a very large collection of artifacts. In later life, Mair made these available to the Auckland Museum, either by gift or through acquisition by purchase. Among these taonga were three famous kōauau, all kōauau kōiwi tangata. The traditions of these kōauau have been fully documented in Ko Tawa, a work of images, whakapapa, and kōrero, edited by Paul Tapsell, but it is appropriate to provide a short summary here.

Te Murirangaranga – Ngāti Tūtānekei, Ngāti Whakaue

Tūtānekei’s Kōauau

Te Murirangaranga is the kōauau through which Tūtānekei on Mokoia communicated with Hinemoa. Pākehā visitors to Auckland Museum over many decades gazed with awe at this kōauau, because they all had heard in one form or another the story of Hinemoa and Tūtānekei. But it is of special significance for Te Arawa, and particularly Ngāti Tūtānekei and Ngāti Whakaue, the descendents of the lovers. Tapsell records the following concise history of Te Murirangaranga. “He kōauau – i tapaina ki te tohunga nōna nei te kōiwi ringa i tāraia. He mea tuku rangatira ki a Tawa e Ngāhuruhuru Pango i te marae o Te Papa-i-Ouru, i Ōhinemutu, i te tau 1870” (Tapsell, 2006, p. 97); in English, a kōauau – named after the person from whom the arm bone came. It was gifted to Mair by Ngāhuruhuru Pango at Te Papa-i-Ouru marae, Ōhinemutu, in 1870.

Te Murirangaranga is a fine kōauau with three holes consistent with the knuckle placement theory. At both ends the pūare and waha have whakarei (carved designs) showing abstract but traditional forms of the top and bottom jaw,
eyebrow, nose and eyes, featuring what looks like a style of pākati (chevron notch) customary to the Te Arawa rohe. This kōauau can still be sounded, and is, having been well looked after. On 28 April, 1993, Te Murirangaranga was returned to Te Arawa people along with three other prestigious Te Arawa taonga (Tapsell, 2000, p. 125).

**Figure 5.2: Te Murirangaranga.**

![Te Murirangaranga](image)

(Ko Tawa, n.d.)

**Peka Makarini - Ngāti Pāhauwera**

Baker Mclean

Tapsell’s *Ko Tawa* provides a brief history of the kōauau called *Peka Makarini*: “He kōauau - nō te kōiwi mai i te ringa Peka Makarīni, te kaiwhakatangi piukara a Te Kooti, i pūhia nei e Tawa i te marama o Hui-Tanguru 1870 i Waikarawhiti (pātata atu ki Tumunui). I tukua ki a Tawa e Ngāti Pāhauwera i Te Haroto i te tau 1874” (Tapsell, 2006, p. 47); in English, a *kōauau* – made from the arm of Peka Makarini, Te Kooti’s bugler, who was shot by Mair in February 1870 at
Waikarawhiti (close to Tumunui). It was given to Mair by Ngāti Pāhauwera tribe at Te Haroto in 1874.

*Peka Makarini* has three *wene wene*, based on the knuckle placement theory, and has a hole on the underside for suspension central to the length of the *kōauau*, though no cord remains. The *kōauau* looks in good enough condition to sound even today. From the many small diagonal scratches on the outer surface of *Peka Makarini*, it is apparent that a *waruwaru* (scraping) technique has been implemented to refine the shaping of this *taonga*. These scratches would not be naturally inherent features of the bone. There is no *whakarei* present.

**Figure 5.3:** *Peka Makarini.*

(Ko Tawa, n.d.)

*Ngarangi Kakapiti – Tuhourangi*

The concise history for *Ngarangi Kakapiti* is recorded in Ko Tawa: “He kōauau – mai i te kōiwi o te tupuna nō Tūhoe. Nā Tūhoto Ariki i tuku ki a Tawa i te hohipera o Rotorua i te tau 1886” (Tapsell, 2006, p. 151); in English, a *kōauau* –
from an ancestor belonging to the Tuhoe tribe. Tūhoto Ariki gave it to Mair in the Rotorua hospital in 1886.

Ngārangi Kakapiti is the kōauau which the Tuhourangi tohunga Tuhoto Ariki wore round his neck, and which he was still wearing when rescued from his half-buried whare after the 1886 Tarawera eruption. This kōauau also has signs of the waruwaru shaping technique, with designs resembling those of Te Murirangaranga, only less detailed, perhaps a result of coming from the same tribal area with whakapapa connections between the manufacturers. It is nevertheless possible to see evidence of a nose, jaw, and brow, but no eyes. The instrument includes a hole for suspension just below the whakarei on the ōpāre end and on the opposite side from the wenewene. It also is in a condition worthy of a tune.

**Figure 5.4: Ngārangi Kakapiti.**
Whakarāpopototanga

Conclusion

Like many taonga, European explorers and later Pākehā regarded kōauau as relics or curios, and collected them. An unknown number remain in private collections in different countries, and others are still being found in the stored collections of museums, especially those overseas. While many kōauau must have been lost, particularly kōauau rākau, which disintegrate in the ground and are not often located in archaeological sites, museum collections have ensured the survival of a good number of traditional kōauau. In Whiti 5, I have discussed how I was able to confirm and extend the information I had read in published accounts about construction techniques, materials, preservation techniques, possible tools used, whakairo (carvings), sound properties, ornamentation, whakakai (personal adornment) considerations, and measurements of the waha, puare, tinana, and wenewene. From this point of view, the museum collection is very valuable. However, these taonga were made to be sounded, and from those in good enough repair, I was able to produce notes, and hear the sounds that had been heard in earlier times, including several kōauau kōiwi tangata. Most kōauau in museums are mute, in storage, or displayed in glass cases. When kōauau were collected, they passed out of circulation, and this probably was one among several reasons why in the later nineteenth century and most of the twentieth century, kōauau were no longer heard very often. The next chapter looks at the decline in performance with kōauau, and sketches recent efforts to restore use of the instrument.
Whiti Tuaono

Verse 6

Māui Mua: Rau Ngāwari

The Relaxed One

Haumanutanga

Revival

Whakatūwheratanga

Introduction

In the middle of the twentieth century Te Rangi Hiroa (Peter Buck) wrote, in reference to taonga pūoro, that "the koauau and its stone age comrades are forever mute" (Buck, 1949, p. 270). As we will see further below, Buck was not entirely tika (correct): at least a few people still played the kōauau at that time. But certainly, the sounds of taonga pūoro had become much rarer than they were when Pākehā first arrived in Aotearoa, for almost all early accounts by European visitors mention taonga pūoro Māori (Māori musical instruments) and the sounds that they made. Whiti 6 begins by discussing why kōauau came to be played less often over the years after the contact period, as was the case for all taonga pūoro. The discussion then outlines the successful efforts by individuals and groups to reinvigorate taonga pūoro performance, including the playing of kōauau, beginning in the later decades of the twentieth century. Finally, the discussion comments on how revival of taonga pūoro has raised new issues, especially in relation to composition of tunes.
He aha i Ngū ai te Kōauau?

Why did the Kōauau Fall Silent?

Māori communities were always in a state of change, even before contact with Pākehā. Whakataukī or proverbial sayings such as “Mate atu he tētē kura, whakaeke mai he tētē kura – A fern frond dies, but another frond rises to take its place”, and “Ka mate kāinga tahi, ka ora kāinga rua – One dwelling place is overcome but the second is secure” express this well (Brougham & Reed, 1999, p. 27; Mead, & Grove, 2004, p. 169). The writings of Pākehā scholars such as Elsdon Best have given the impression to many readers that traditional Māori culture was fixed, static and unchanging, whereas change was in fact normal, as with all living entities, in response to environmental, climatic, political and other circumstances. As we have seen, McLean (1996, pp. 194-198) has argued on the basis of archaeology and flute scale typology that it is possible to establish an evolutionary sequence for the development of nguru and kōauau from sometime after 1500 to around 1850. McLean also suggests that “The pūtōrino was probably already obsolescent by the eighteenth century when it was first described” (McLean, 1999, p. 326), meaning that it was passing out of use. Thus, the use of taonga pūoro varied from rohe (region) to rohe and over time in te ao tawhito, so that the arrival of Pākehā would have provided further impetus for change, evolution, growth and adaptation in a never-fixed situation.

An example of adaptation after the arrival of Pākehā may be the development of the pōrutu, a longer kind of kōauau, sometimes with additional wenewene (stop holes). Because of the late nineteenth-century rerenga whakairo (carving style) on the surviving examples, McLean proposes that pōrutu are post-contact extensions of the kōauau to approximate the length and note-playing capacity of the European flute, and he sees the word pōrutu as a transliteration of the English word flute (McLean, 1996, p. 198). Europeans brought with them a variety of wind instruments, including whistles, fifes, flageolets, and flutes, often as gifts, and Māori immediately appreciated the new possibilities of these and other instruments. They seem to have been readily available in some quantity, and did
not require time and effort to acquire traditional materials and tools and the time consuming customary processes of construction.

European missionaries disapproved of many aspects of Māori culture, forbidding the practice of tā moko, and condemning “indecent” carvings (Wade, 1842, p. 37), discouraging performances of haka, and, above all, expressing their utter horror and detestation of “kai tangata” or what they believed was cannibalism. Missionary disapproval did not always result in Māori altering their customs: the haka, to take an obvious example, continued to flourish, with adjustments. But cannibalism, if it did exist, was rejected by Māori as they took up alternative but similar religions like Karaititanga (Christianity) and began to share the revulsion of Europeans for customs related to cannibalism. This may have had a considerable impact upon kōauau, since many kōauau were made from human bone of vanquished enemies and those worn round the neck were visible evidence of cannibalism or at least the use of human remains. The missionaries were certainly aware of this situation. In a report on his second visit to Aotearoa to monitor the progress of the missionaries, Rev. Samuel Marsden included a discussion about warfare and the consequences for the defeated, writing: “They not only eat the flesh of the chief but are wont to take the bones and distribute them amongst their friends, who make whistles of some of them and fish hooks of others. These they value and preserve with care as memorials to the death of their enemies” (Marsden, 1932, p. 168). He repeated these observations in the journal of his next visit, the following year: “If any chief falls . . . into the hands of a tribe whom he has oppressed and injured, they are sure to roast and eat him; and, after devouring his flesh, they will preserve his bones . . . and convert them into fish-hooks, whistles, and ornaments” (Marsden, 1932, p. 285).

The “whistles” Marsden refers to are most probably kōauau. Missionaries probably found the hei tiki worn about the neck to be distasteful and “grotesque”, but a kōauau made from human bone and worn around the neck would have been unacceptable to them, and they may have advised those who wore them to remove such items. Many younger Christian Māori likely felt ashamed about the supposedly cannibal past, and would have considered that wearing kōiwi tangata (human remains) as ornaments was improper in te ao hou (the new world). When
kōauau were no longer worn about the neck, they were not readily available to be played, which may have led to their sounds being heard less often. All this could have been the case also for kōauau which were made of wood. These were not human remains, but, as I have demonstrated above, many wooden and bone kōauau were carved with “phallic” designs, and thus hardly to the taste of the missionaries any more than “indelicate” (Wade, 1842, p. 151) features of whakairo on wharenui. Again, missionaries may have expressed sufficient disapproval for some younger Māori to feel that kōauau with phallic designs should be kept out of sight.

As has been discussed earlier in this study, taonga pūoro seem to have been employed to invoke and communicate with atua, and Richard Nunns has suggested that this was another reason for the Pākehā missionaries to discourage the use of traditional instruments (Beatson, 2003, p. 22). Since the instruments were the reo (voices) of the gods, or a means to communicate with them, and missionaries wanted to “pull the plug on the Maori belief system”, it was necessary for missionaries to persuade, or direct, Māori to “Get rid of the instruments” (Beatson, 2003, pp. 22). Nunns even states that instruments were destroyed, smashed, as well as hidden away. In addition, as Te Rangi Hiroa noted, many surviving examples of traditional instruments “now repose mostly in museums”, and whether they were in storage or in glass display cases, they were not available for playing. In some communities, a generation or two rarely saw or heard a kōauau. Neither Sir Apirana Turupa Ngata (Ngāti Porou) nor Te Rangi Hiroa, leaders of the early twentieth century, seem to have known much about kōauau. When Johannes Andersen was trying to find kōauau players during his research in the 1920s, Ngata, Te Rangi Hiroa and their associates were unable to assist Andersen, except when Ngata arranged for Iehu Nukunuku to record his gas pipe kōauau playing on the wax cylinder in 1923.

Māori took up the instruments introduced by Pākehā with great enthusiasm. Barry Mitcalfe has observed:

In instrumental music, the Jew’s harp and the fiddle begin to take the place of, or supplement, the Maori koauau, nguru and putorino (flutes); but it is significant that the European instruments are not only cheap sailor’s
instruments, but also have strong tonal affinities with those of the Maori (Mitcalfe, 1974, p. 185).

Te Rangi Hiroa (Ngāti Mutunga) recalled that followers of Te Whiti in the 1890s, including his own tribe, established a drum and fife band, with wooden fifes approximating kōauau (Buck, 1949, p. 269). He also refers to the Otaki Māori Brass Band, which was very active in the 1890s (Buck, 1949, p. 269; Simcox, 1952, pp. 154-156). Later religious movements made great use of introduced instruments. When Tahupōtiki Wiremu Rātana (Ngāti Apa and Ngā Rauru) went on his tour of Britain and Japan in 1924, he took with him a boys' band and a girls' band which played a variety of modern instruments, such as guitars. Brass bands were prominent in the Rātana movement - there were five bands by the 1970s (Newman, 2006, pp. 105, 125, 126, 130, 148, 362, 482).

**Figure 6.0:** The first brass Rātana band called *Te Peene a te Mangai*, 1932.

![Image of the first brass Rātana band](image_url)
Te Puea formed a string band to raise money for materials to build Tūrangawaewae marae and morale in the 1920s: the members played guitars, mandolins, banjos and ukeleles (King, 1977, pp. 116-119). The Māori Agricultural College set up near Hastings by the Church of Latter Day Saints just before World War One placed emphasis on vocal and instrumental music, including bands with European instruments (Katene, 1990, p. 3). At the same time, the Māori waiata-ā-ninga (Māori action song), promoted particularly by Ngata, developed out of haka and poi traditions, but did not find a place for pūtōrino, nguru or kōauau.

In general, then, major rangatira (leaders) of Māori cultural and social revitalisation in the first half of the twentieth century paid little or no attention to taonga pūoro, even while vigorously encouraging the revival of whakairo (carving) and tukutuku (ornamental lattice-work) for wharenui and preserving mōteatea. One legislative provision may also have hastened the decline of kōauau playing. On the advice of Sir Maui Wiremu Piti Naera Pomare (Ngāti Mutunga and Ngāti Toa), then Māori Health Officer in the Department of Public Health, the government passed the Tohunga Suppression Act in 1907. Its primary purpose was to ensure Māori sought medical treatment from European-trained nurses,
doctors, and hospitals and to discourage people from seeking traditional healing from tohunga. Of course, tohunga continued their practices, but were more discreet in their activities and claims. It is possible that those who used kōauau to invoke atua became more secretive about doing so, in case they were prosecuted under the Act, and were reluctant to pass on their skills to others (Lange, 1999, pp. 10-15, 45-50, 240-255, 261-262; Robinson, 2005, p. 245-248).

It is difficult to know how many kaiwhakatangi kōauau (kōauau players) there were remaining near the beginning of the twentieth century. One recent publication comments that “Kōauau were heard in most Māori communities into the early twentieth century” (Hakiwai & Smith, 2008, p. 111), suggesting, perhaps, that after that period it was heard much less often. There certainly still were kōauau players, even if Johannes Andersen was unable to discover them. In 1900, Canterbury celebrated its jubilee of organized Pākehā settlement, and Māori groups were invited to participate by providing entertainment. They camped at Lancaster Park, Christchurch, but the weather in the week after Christmas was wet and windy, which made life in tents uncomfortable, and the outdoor performances had to be cancelled. Instead, an indoors concert was arranged, in the Choral Hall. The performers included groups from Otaki, Te Aute College, and Whanganui, and Ariki, perhaps from one of those groups played a solo on the kōauau: he “tootled out a melody, which was not altogether untuneful, though its cadences were not many”, and at the request of the audience, he played his song again (“Entertainment in the choral hall”, 1900).
It is extremely difficult to sound the kōauau without advice from someone who knows about the instrument, and in traditional society that advice would have been supplied by a kaiwhakatangi, and there were fewer kaiwhakatangi about. An example of the difficulty in playing kōauau without expert guidance is in a report of 1908. In July that year, a Māori Congress met in Wellington, and concerts were held in the Wellington Town Hall to raise funds for health initiatives among Māori mothers and children. This “Grand Maori Entertainment” included
peruperu “by Warriors”, waiata poi “by Maori Girls”, haka “by Maori Braves”, 
waiata aroha “by Maori Maids”, and koauau “as played by Tutanekai to 
Hinemoa”, since the organisers knew the appeal of that legend among Pākehā 
(“Grand Maori Entertainment”, 1908, p. 8). The enthusiastic audience overflowed 
the town hall, and the concert was a financial and social success. However, the 
kōauau, according to the Pākehā who reviewed the performance for the Evening 
Post newspaper, did not come up to anticipations: the would-be player was unable 
to elicit any notes, or any meledious notes, and although he did his best, he 
admitted to the audience, “Can't play hi m” (“Entertainments”, 1908, p. 2). At a 
guess, the performer assumed that a kōauau would be simple to play and 
volunteered for the task without much or any instruction. Still, it is interesting that 
no one else was available to supply the expertise: even though the concert parties 
came from many rohe and some members of the Congress were present, 
apparently there was no tohunga kōauau among them, probably an indication of 
how much more rarely they were being played.

Two years later, Māori organised a series of concerts in Wellington to thank the 
YMCA for its assistance in staging the 1908 concert. This time the kōauau did 
sound: the reviewer referred to “the quaint and primitive Maori games - the 
matemate and the tititourea, and the still quaint and more primitive music of the 
Koauau, or nose flute, wherewith Tutanekai serenaded Hinemoa” 
(“Entertainments: Maori Song and Dance”, 1910). Whether the Kōauau was in 
fact sounded with the ihu (nose) or whether the reviewer simply believed it was a 
nose flute is impossible to be sure, but evidently notes were drawn from the 
instrument.

The eagerness of museums to acquire Māori taonga, “artifacts” or “curios” in 
Pākehā eyes, reduced the numbers of taonga pūoro in Māori communities. The 
museums in the four major cities possessed extensive collections of Māori items, 
from wharenui (meeting houses), pātaka (food stores), and waka (canoes), 
through to hei tiki (a neck ornament usually made of greenstone), mere (a short, 
flat weapon often made of greenstone), and tewhatewha (a long wooden or bone 
weapon with a flat section at one end like an axe), and displays of taonga Māori 
were their specialty. They were always looking to add to their collections, through
donations and purchase. As we have seen, three notable kōauau, along with other taonga pūoro, were among more than 200 items in the Gilbert Mair collection which went to Auckland Museum in 1890. The town of Wanganui, the fifth largest centre in New Zealand around the turn of the twentieth century, also had a significant museum, and sought items for display, including taonga Māori. Items gifted to the Wanganui Museum in August 1899 included an "Old Maori grinding stone for sharpening stone implements", donated by Mr. J.H. Nixon, and Miss Fanny Good gave the Museum “18 obsidian and chert flakes (old Maori knives)”. More desirable items had to be purchased: in the same month, the Wanganui Museum reported the purchase of a large greenstone hei tiki, and “a bone flute of great age”. This “flute”, the curator explained, “is made of human bone and it is astonishing the amount of sound that an expert native player can bring out of it” (Drew, 1899, p. 1). Evidently a local Māori demonstrated the musical qualities of this kōauau, or the curator had heard one played on an earlier occasion. The important point, nevertheless, is that, like the ones in Mair's collection and others in museums, this kōauau would remain silent in the future, an object in a display drawer or glass case, rarely handled, never played.

When Johannes Andersen accompanied Elsdon Best and James McDonald on the Dominion Museum "expeditions" in 1919, to the Hui Aroha in Gisborne, in 1920, to Ohinemutu and the Māori camp at the reception for the Prince of Wales at Rotorua, in 1921, up the Whanganui River, and in 1923, to the East Coast, in the company of Te Rangihiroa on the latter two occasions, and with Apirana Ngata on the last occasion, he took with him a kōauau as part of his study of Māori music. Although he was able to acquire a good deal of information about the kōauau, he was unable to find anyone who could play a kōauau, with the exception of Iehu Nukunuku performing on a length of gas pipe at Waiomatatini in 1923. Andersen visited just four districts, but he concluded that the skill was no longer passed on. A few years later, Keith Kennedy heard a person he did not identify by name play the kōauau in the Mokau district.

In 1952, the magazine Te Ao Hou, published by the Department of Maori Affairs, carried a story about Mrs. Paeroa Wineera and her kōauau, stating that she was “the only person who can still persuade a melody from the little flute” (Ashton,
1952). In a later issue, a note reported the comment of a correspondent (possibly Mervyn McLean) that Mr Henare Toka could also play the kōauau (Anon., 1953). Subsequently, Mrs Wineera was interviewed by Terence Barrow, and recorded playing the kōauau (Barrow, 1965, p. 4), and Mervyn McLean spoke with both Paeroa Wineera and Henare Toka during his intensive studies of Māori music (McLean, 1996, p. 186).

**Figure 6.3:** Mrs Paeroa Wineera with her kōauau.

(Barrow, 1965, p. 2)

Like Andersen before him, but more successfully and on a greater range of traditional kōauau, McLean taught himself to sound notes on the instruments, but
it seemed that the skills had been lost to Māori. However, anecdotes suggest that there may still have been a small number of older people who could play kōauau. If so, they may have felt too whakamā (shy) to bring themselves forward, and that is likely to have been the case also, when Andersen was seeking kōauau players in an earlier period.

Whakamārohirohitanga - Ka Whakaaraara ake anō ngā Taonga Pūoro

Reinvigoration - The Revival of Taonga Pūoro

During the twentieth century, there was revival, resurgence, and reinvigoration of many facets of the Māori culture. These included the arts such as whakairo (carving) in general as with whare whakairo/tupuna (carved/ancestral meeting houses) that have come back into fashion; kapahaka (Māori cultural performing groups) have exploded into a magnificent bi-annual national event as Te Matatini; rāranga (weaving) is now widespread once more; and te reo Māori itself is enthusiastically taken up by younger generations. Taonga pūoro, however, languished. Hirini Melbourne wrote: “O ngā io me nga whenu o te whāriki mātauranga Māori, kōtahi tonu e ngaro ana – ko tērā e mau ana i ngā mōhio mō te whakatangi me te whakakōrero i ngā taonga pūoro”. Melbourne has translated this as: “Of all the threads that make up the warp and weft of the whāriki [mat] of traditional knowledge, one is missing – that of the traditions and performance skills of the musical instruments” (Melbourne, 1993, pp. 7, 24). Hirini Melbourne, a well known composer, was himself vital in efforts to re-weave the weft back into the mat of traditional Māori knowledge with regard to traditional Māori musical instruments.

Hirini Melbourne comments:

Ehara i te mea kua ngaro, engarī i reira tonu ngā kōrero nei, kei roto i tēna iwi, tēna iwi, tēna iwi. Kāre ngā mātauranga o ēnei mea i roto i te iwi kōtahi, kei roto kē i ngā iwi katoa. Engarī kua whakaemihia, kua whakapūpūhia kia kōtahi kia ara ake ai te reo kōtahi (Maitai, Wooster, & Parata, 1994).
My interpretation of this is: they weren’t lost, but stories are still there, with the people. The knowledge for these treasures is not held by one iwi, but by all. On the contrary, they have been gathered together, bundled as one to rekindle a full account. He further comments: “Ehara i te mea, ngā mātauranga e kōrero ana au, he whakaemi kē o ngā pitopito kōrero kei tēna, kei tēna, kei tēna; kei roto i tēna pukapuka, kei roto i tēna tangata” (Maitai, Wooster, & Parata, 1994). This may be interpreted as: The knowledge I speak of, is not just gathering information from this, that and the other, but also from books and more importantly, people. His point is supported by the popular whakataukī:

*Hutia te rito o te harakeke,*
*Kei whea te korimako e koo?*
*Ka rere ki uta, ka rere ki tai.*
*Kīi mai koe ki au,*
*he aha te mea nui i te ao?*
*Maaku e kīi atu,*
*He tangata, he tangata, he tangata!*

Translated as:

If you pluck out the centre shoot of the flax,
Where will the bellbird sing?
It will fly inland, it will fly seawards.
If you ask me,
What is the most important thing in the world?
I will reply,
People, people, people!
(Metge, 1990, p. 55)

The comment reinforces the need for more research, to build on the present study, including the carrying out of interviews.
By the late 1970s, there were few remaining players of taonga pūoro, including the kōauau. Donna Hall, closely involved in the revival activities, has stated that “In 1976 only four people played the koauau” (National Indigenous Television, n.d.). Paeroa Wineera, who had sometimes been referred to as the last surviving player of the kōauau (Barrow, 1965, p. 4), had passed away in 1973. Very probably some players of the kōauau were present in iwi, hapū and whanau, and occasionally performed, perhaps just for family or for their own purposes, but they were not reported or documented. One who was still playing the kōauau was Joseph Te Poroa Malcolm (Ngāti Tarawhai), photographed playing a kōauau at Victoria University in 1979. He was also to be important in the revival of kōauau playing.

Figure 6.4: Joseph Te Poroa Malcom playing a kōauau rākau in 1979.

The most significant occasion in the efforts to revive taonga pūoro was a hui (gathering) at Te Araroa in 1985, which focused on the making and playing of kōauau and pūtōrino. The hui brought together a number of people with different but related expertise from various rohe, consisting of carving or construction skills, those who could play the instruments, and those who held mātauranga (knowledge) about the instruments. This hui was organised by the late Ivan Ehau with Joe Malcom as the kaumātua. Other important people involved were Donna Hall, with another kaumātua, Mauri Tirikātēne, Hirini Melbourne, and Pākehā with crucial skills - Brian Flintoff, who constructed taonga pūoro, Richard Nunns,
who had learned to play taonga pūoro, including the kōauau, and Mark Dashper, who both made and played taonga pūoro, and was a friend of Mrs Wineera’s daughter, Ella Hawea (Dashper, 1996, p. 31; Flintoff, 2004, pp. 17-18; New Zealand Television Archive, 1993).

The Te Araroa hui provided people with information and inspiration. Hirini Melbourne went on to lead a number of wānanga (workshops) at various marae and in Māori communities around Aotearoa, with attention to the knowledge of kuia and koroua (elders). These wānanga presented opportunities to learn what was remembered, to draw out that which was still alive in the minds and hearts of the living. Ranginui Walker recounts a story about Melbourne at Kāwhia interviewing a kuia, who “professed to know nothing” about the kōauau. Melbourne then proceeded to play a kōauau which effectively prompted the memory of the kuia, returning her childhood memories and causing her to tangi (cry) described as “tears of lamentation”. She remembered “when scores of people in her community died in the influenza epidemic of 1918”, and how “When the bodies of the deceased were picked up by cart for burial, a flutist played a farewell lament to the dead. It was a clue to how the instrument might be played” (Walker, 1990, p. 323). Effectively, Melbourne and the sound of the kōauau had elicited memories of its performance from the kuia. Melbourne also appeared on Waka Huia (1989) and Marae (1990) which quickly spread awareness and information about taonga pūoro and its reinvigoration.

A hui in 1991 gave rise to the formation of a group of taonga pūoro enthusiasts who called their group Haumanu. They included Mauri Tirikātene, Rangiiria Hedley, Tūpari Te Whata, Clem Mellish, Ranginui Keefe and Tēporā Kūpenga, John Collins, Te Wārena Taua and Rewi Spraggon. Other musicians and artists joined Haumanu: Te Aue Davis, Joe Malcom, Hemi te Wano, Rangi Kipa, Bernard Makore, Pōtaka Taite, Aroha Yates-Smith, Warren Warbrick, Moana Maniapoto, Horomono Horo, Robin Slow, James Rickard and James Webster, many of whom are now well-known artists in their own right (Flintoff, 2004, p. 8).

Hirini Melbourne became prominent as a performer (the pūtorino was his favorite instrument), often in tandem with Richard Nunns, and as a composer, bringing
these skills together with others in a number of albums, including: Children of Tāne, Forest and Ocean, Friends of Māui, Hinepūkohurangi, Te Hekenga-ā-Rangi, Te Kū te Whe, Te Kuraroa, Te Matauranga and Ngā Taonga Pūoro Tawhito a te Māori. Melbourne also developed resources to support the learning of taonga pūoro. He organized a “kit” consisting of a booklet entitled Toiapiaipi and a cassette tape (now a CD), and prepared material for a special issue of Te Warakura which included descriptions and explanations of taonga pūoro specifically. The waiata in these resources, he performed at various wānanga around Aotearoa (in excess of 100 marae), and provided him with material to demonstrate to those in attendance how taonga pūoro, including, the kōauau were played.

A need was also identified to provide taonga pūoro in a formal learning environment, and two courses were introduced by Hirini Melbourne at Te Whare Wānanga o Waikato (Waikato University) in 1990 (Waikato University, 1990, pp. 244-255), and, these are still taught, although the names have changed, as Te Ao Oro (The Māori World of Sound), a 200 level paper, and a 300 level paper called ‘Ngā Taonga Pūoro mai i te Ao Tawhito ki te Ao Hou’ (Ancient and Contemporary Music of the Māori).

Another important example of reinvigoration is the “Te Puia National Concerto Taonga Pūoro Competition” at Te Puia, formerly Whakarewarewa Arts and Crafts Institute, with Moana Jackson, Horomono Horo and Allister Fraser winning on various years. The present writer has himself appeared on Whare Tapere (Māori TV) with regard to taonga pūoro used in kapahaka, has recorded taonga pūoro for Te Reo Irirangi o Tainui (Tainui Radio) for broadcast, and facilitates wānanga at schools, universities, libraries, community events and museums.

As momentum grew, taonga pūoro began to be used on television, in radio advertisements (both mainstream and Māori stations), and in movies such as Once Were Warriors, Te Tangata whai rawa o Wēniti (The Māori Merchant of Venice), the River Queen, and Crooked Earth. There were live performances in concerts with well-known singers such as Hinewehi Mohi, Moana Jackson, and Tiki Tane, using taonga pūoro in their waiata. Taonga pūoro were introduced into different
genres of music, such as the collaboration of Richard Nunns and Dame Gillian Whitehead (composer) and their work with the New Zealand String Quartet.

As with weavers a generation earlier, the reinvigoration of taonga pūoro was recognised by the honours awarded to people who had been an important influence in the revival. Hirini Melbourne was acknowledged for his work in the revival of taonga pūoro through the award of an Honorary Doctorate by the University of Waikato on 23 March, 2002. In 2009, Joseph Malcom was awarded a MNZM (Member of the New Zealand Order of Merit) for services to Māori, and the contributions of Richard Nunns and Brian Flintoff were recognised when a Queen's Service Medal (QSM) was awarded to each of them for their services to taonga pūoro. These acknowledgements signified that the missing “io” and “whenu” (warp and weft) had been re-woven, interlaced to complete the whāriki mātauranga. One of the songs Hirini Melbourne composed was titled Whitiwhiti Ao Tūroa, an invocation for childbirth. In the final verse, he offers words of encouragement, which may be applied to those interested in taonga pūoro, with the life that has been breathed back into this toi (art), causing it to come to the forefront.

The words composed by Melbourne are:

Puea ake e hine, puea ake e tama,
whanawhana i te ara o Hinetītama
ki te taiao whitiwhiti ao tūroa.

Burst forth my daughter, burst forth my son,
struggle your way down Hinetītama’s path
Into a world of all embracing light.

(Melbourne, 1993, pp. 20, 31).

A waiata of recent composition by the late Pākāriki Harrison, tohunga whakairo (master carver) of Ngāti Porou, mentions kōauau. This waiata is commonly known as an Aoteatea and appears in his book Otawhao, an account of the tupuna whare that stands at Te Awamutu College (Harrison, 1985, p. 12). In this
Aoteatea, Harrison includes the mythical origins of the art of whakairo and tā moko, being very closely related. The kupu are presented below:

Ka heke a Mataora ki te whare o Kuwatawata
Ko Poutererangi ki Taherkeroa, [sic]
Ka tikina nga uhi matarau
Mo te tiwhana o tuku rae
Mo te pihere o tuku waha
Mo te moko o tuku āpoko e.

Ka ruku a Rua ki nga ana hohonu o Tangaroa
Ki nga whare Ponaturi
E mau nei nga ika i te mata kupenga
Ka tiwhai a nga whare o te iwi
Ki te mata a ruru hei pukana
Ki nga tini o te ao

Ka koi nga toki a Hine ta a Hoanga
Hangaia i te whatu o Poutini
Ko Pakitua, Mapumaioro, Tauira a Pa
Te Rakuraku a Tawhaki, ko te heamata
Te Awhiorangi, toki nui, toki roa, toki haha
I tu ai Te Tokohurunuku, te Tokohururangi
I te wehenga o Rangi ia Papa.

Ka whakareia nga rakau o te Wao nui
Ko te totara, ko te kauri, ko te puriri
Ko te akerautangi, ki te ngao tu, ki te ngao pae
Ki te ngao matariki.
Ki te whakata, ki te waharua
Ki te taowaru, ki te pakati
Ki te whakatau a miromiro e
Ka haea nga wheua hai koauau whakatangitangi e.
The last line of verse four is: “Ka haea ngā wheua hei koauau whakatangitangi e...” - thus bones (of animals) are carved as playable kōauau. It is interesting that Harrison has included this particular line, suggesting that the kōauau is of great age and is linked to wood carving, bone carving and traditional tattoo of the Māori, all of which are forms of whakairo tūturu (traditional carving). Wood and bone carving relate to the construction materials of the kōauau and tā moko relates to the whakarei (surface designs) applied to the surface of kōauau.

Ko te tito i te waiata

Composition: music and songs

Traditionally, kōauau were used to play songs with words. A kōauau might be sounded by itself, but the rangi or tune was that of a song with words. Andersen and Best were informed by both Kiwi Amohau at Rotorua in 1920 and by Iehu Nukunuku at Waiomatatini in 1923 that “All tunes had words”; “there was no tune without words” (Andersen, 1934, pp. 233, 237). The kōauau would tautoko (support) the kupu (words) and the kupu would tautoko the voice of the kōauau. When a kōauau played a tune, listeners would know the words of the song being played.

Because virtually no waiata kōauau were passed on by traditional players, it is no longer the case that all kōauau tunes have words. In the revival of taonga pūoro, it was necessary for new songs to be composed. The most prominent and prolific composer was Hirini Melbourne, and his example has been followed by other
composers and players. Melbourne drew inspiration from the natural world as perceived by Māori. Many of his songs have words, others do not. Tangi Mokemoke a Raureka, performed with kōauau and pūtorino, has no words, but evokes the experiences of Raureka, ( Ngāti Huirapa), who with her dogs waited in vain on a high mountain pass for a party she was to guide across country to Te Umukaha (Temuka), and died amidst wind, ice, and snow (Melbourne, 1993, pp. 14, 28). Toiapiapi, performed by a medley of taonga pūoro, including a kōauau āiwi toroa, has no words either. Melbourne says:

Ko Toiapiapi he waiata e whai ana i te kō o ngā manu – hai tui i te ao tangata ki te ao o te taiao. E kōrero ana ngā kō mō te wairua manu. Anō hoki ko te wairua o ngā manu e hōmai reo ana mō te kaiwaiata: nā tēnei kua kōtahi ngā wairua e mihi ana mai tētahi ki tētahi (Melbourne, 1993, p. 8).

He renders this in English as:

Toiapiapi is a song that mimics the sound of birds, an affirmation of the link between the human and the non human world. The sounds speak of, and speak for, the wairua of the birds. In turn the wairua of the birds speak for the singer and the instruments. In this way the wairua of the birds enter the human cycle and the wairua of humans enter that of the birds. By song, greetings are conveyed from one realm to the other (Melbourne, 1993, p. 25).

In the absence of waiata kōauau from traditional sources, composers for and performers with kōauau may, like Hirini Melbourne, derive inspiration from te taiao.

**Ko Te Taiao: Hei Whakamanawa**

The Natural World: Sources of inspiration

Notation drawn from the taiao (environment) may be a new concept to many in this day and age, but our ancestors truly took inspiration from the land and natural
environment in which they lived for creating song composition and tunes for music. I will attempt to develop this idea further by explaining a number of instances in nature where notation, rhythm, tunes, timing, and more occurs, and is then interpreted into musical composition.

Te Haurere o Tangaroa

The Rhythms of Tangaroa

*Tangaroa* is the god of the sea and all things within. He is personified as the great mass of sea water that spreads around the earth. *Tangaroa* had two partners. Which came first is debatable, depending on where you are from. One of the unions that *Tangaroa* had was with *Hine-moana*, who is personified as the goddess and guardian of the sea floor and all things that live in her realm, the realm from which originate the *pūmoana*, *pūtātara*, and *pūpaka paka* that all have large mouth shells. (These three instruments are variations of the conch shell used for distance signaling.) According to other accounts, another union that *Tangaroa* had was with *Parawhenuamea*. She is personified as an immense flood that submerged a great part of the earth, providing us with rivers, lakes, streams, and glaciers. As *Tangaroa*’s waves crash against the shore and the tides rise and fall, he comes to life. This characteristic provides us with rhythm from the consistency in the waves and the regularity of the ocean currents and tides, as the water comes in and then goes out again, and although very slow, this motion is an underpinning principle for rhythm in traditional musical composition.

Te Pūmanawa o Rūaumoko

The Beat of Rūaumoko

*Rūaumoko* is the god of subterranean fire, and the cause of earthquakes, volcanic action, and *pae maunga* (mountain ranges), as he moves beneath or within the body of his mother *Papatūānuku*. *Rūaumoko* is described as being the only unborn child of *Papatūānuku*, and that is the reason he resides in the womb of *Papatūānuku*. Both *Papa* and *Rūaumoko* provide us with the beat for timing.
Papatūānuku has a heart beat that is found in the mountains which are more than alive. This heart beat is subconsciously felt by all of humanity, and is also linked to the beat of a human’s heart, another connection between humans and earth. When Rūaumoko moves within Papa, creating volcanic eruptions and earthquakes to shake the land, his movements coincide with the heart beat of the land and another type of beat appears. This beat is random in terms of human time, but if we take into consideration the frequency of eruptions and earthquakes over much longer time, there may be some regularity in frequency.

Notation may also be taken from the shape of the mountain range when viewed against the horizon. In this scenario, it is easy to see the ups and downs in the physical shape of mountains, and this provides us with a base for the increase and decrease in pitch for playing a kōauau.

**Te Korutanga o Haumia-tiketike**

The Notation of Haumia-tiketike

Haumia-tiketike is the god of uncultivated foods and food that grows wild such as the aruhe (*Pteridium aquilinum*), an edible rhizome of bracken-fern or fern root. As the aruhe is a prized food befitting a chief, and grows naturally under the surface of the ground, it is from the realm of Haumia-tiketike. However, the part of the plant that grows above the ground has a number of branches that vary in length. At the end of the branch, there is a pītau or koru (spiral) shape that looks similar to that of an upside-down musical note on paper, as shown in the accompanying figure below.
Figure 6.5: Pītau aruhe – bracken fern fiddleheads.

(Van Lidth de Jeude, 2007)

It is from these fronds that we take possible musical notation: a frond that is longer and therefore literally stands higher provides us with higher notation, and the lower fronds give us the lower notation in music. Their physical length may also denote the length or time the note is held.

Te Hīrangi o Tāwhirimātea

Tāwhirimātea: The Bearer of tunes

Tawhiri-mātea is the god of the wind, air and storms. He is responsible for breath and enables us to breathe, giving us life and spirit. He is also the bearer of the sound, transmitting the sound from the instrument and player to the ear of the listener.
Te Hautangi o Tāne-mahuta

The Chorus of Tāne-mahuta

Tāne-mahuta is the god of the forest, including the birds, insects, and trees, and he provides us with the raw materials for making tools and the kōauau. The birds, insects, and trees are very important for the kōauau in particular. The birds that sing in the mornings broadcast their songs as the world awakens to another day. Some are sweeter than others, but all are wonderful. As the songs are heard, inspiration may be taken from the impromptu performance, either by imitation or by taking a part and working with it to create a rangi (tune or air).

Ngāngara (insects) are important as well, firstly because Raukatauri is embodied as the Case or Bag moth cocoon, where she provides us with a touchstone for all kōauau music, and, secondly, the rest of the insect family give us a number of other taonga pūoro such as the tūārūria, a leaf that is folded in half and blown from the stem end; the rōria, a slither of wood which is plucked and resonated by the mouth similarly to that of the Jews Harp; and the kū, a bowed like instrument, struck with a stick or similar and again resonated by the mouth, producing an intimate sound for the player and used to mimic the sounds of insects and lizards. All of these are used to imitate the kū of the birds and the whē of the insects. These terms are onomatopoeic words for the sound of the different groups of children belonging to Tāne-māhuta.

Whakarāpopototanga

Conclusion

In Whiti 6, I sought to describe and account for the decline in the use of kōauau during the later nineteenth century and on through the twentieth century, noting possible reasons why taonga pūoro were less often played, including the adoption by Māori of musical instruments introduced to Aotearoa by Pākehā. By the 1960s, there was a belief in some quarters that Paeroa Wineera was the last surviving traditional player of kōauau. The discussion then surveyed the revival of
taonga pūoro, including kōauau construction and performance, from the 1980s, as hui and wānanga facilitated the gathering together of expertise and knowledge, emphasising the important contributions of the Haumanu group and of certain individuals. In the absence of traditional waiata kōauau, Hirini Melbourne, a very important figure in the revival taonga pūoro, composed his own songs, and the “Whiti” then discussed how songs for kōauau can be inspired by the natural and spiritual world.
Whiti Tuawhitu:

Verse 7

Te Waha:

Mā Te Waha Te Reo Ka Hua

The Mouth:
Via The Mouth The Song Is Given Voice

Whakarāpopototanga Matua

Conclusion

Whakatūwheratanga

Introduction

I opened this study with a song composed by Hirini Melbourne, about his feelings seeing a taonga pūoro in a glass case, silent. We may end with another of his waiata, one which relates to many of the subjects presented in this study - voices in nature, love and sorrow, and tradition. In the last few lines, there is perhaps an allusion to the “missing strand” of culture which is, now, being rewoven, not least because of Hirini’s own efforts.

<table>
<thead>
<tr>
<th>Ngā Roimata</th>
<th>Tears</th>
</tr>
</thead>
<tbody>
<tr>
<td>Māringiringi noa ngā roimata</td>
<td>Tears spill down</td>
</tr>
<tr>
<td>he waitohu nō aku kamo</td>
<td>a sign from my eyes</td>
</tr>
<tr>
<td>he puāwai nō te aroha</td>
<td>of the flowering of love</td>
</tr>
<tr>
<td>i hutia ake i taku uma</td>
<td>plucked from my heart.</td>
</tr>
<tr>
<td>E tū mokemoke noa nei ahau</td>
<td>I stand alone</td>
</tr>
<tr>
<td>āno he mānuka tū tahi e,</td>
<td>like a solitary mānuka,</td>
</tr>
<tr>
<td>ka toro atu aku ringa</td>
<td>stretching out my arms for you</td>
</tr>
</tbody>
</table>
kai kapo ko te hau noa e. but catching only the wind.
E rere ngā manu ki te rangi, Birds take flight,
e tangi ngā manu o te pō, birds of the night call,
anō te rā e whiti ake ai, the sun will rise again,
anō te wā e kítea ai tātau we will meet another day.
Māringiringi noa ngā roimata Tears spill down

(Melbourne, 1993, pp. 16, 29)

The subject of this study has been one of the taonga pūoro, or traditional Māori musical instruments, the kōauau. The primary context in which the kōauau has been discussed is te ao Māori, the Māori world, because the significance of the kōauau comes from its place in te ao Māori. The kōauau was one of the voices in te ao tawhito, the traditional world, a voice which is now being heard once more, and to understand this voice we must appreciate the world of which it was, and is, a part. This thesis, therefore, has focused on locating and presenting mātauranga Māori associated with the kōauau, and drawing information from traditional forms of expression, such as kōrero, waiata, whakairo, whakapapa, and reo. These materials have been supplemented by more recent pictorial, audio-visual, and printed sources, used with careful regard to the reliability.

Six research questions were posed at the start of the study: first, what exactly is a kōauau, in physical terms, and as distinguished from other taonga pūoro, especially those popularly called “flutes”. Second, what are the traditional stories associated with the kōauau? Third, how is a kōauau constructed? Fourth, how is a kōauau played, when, where, and for what purposes were kōauau played, and what songs were played? The fifth question is, what can be learnt about traditional kōauau, their construction and their sounds, by examining examples held in a museum? And sixth, what were the reasons for the decline in kōauau performance after contact with Pākehā and how did a revival begin later in the twentieth century?

Whiti 1, the first “verse” or chapter, introduced the kaupapa, and the research questions, provided a literature review, discussed sources and methodology, presentation issues, and then dealt with the first research question, just what a
kōauau is, eliminating confusion and to focus on the particular taonga being studied. A physical description accompanies this, naming the parts of the kōauau and describing its appearance.

Whiti 2 identified kōrero, or traditions, which were associated with kōauau, beginning with the Kae and Tinirau story in which Raukatauri plays an important part, and the role of Raukatauri in te ao Māori as a progenitor, atua, and kaitiaki of music, including the kōauau. This was followed by other kōrero which involved kōauau, from ancient traditions to recent times. These traditions come from many different rohe, and indicate how important kōauau were in te ao tawhito. The kōrero provide much information on kōauau, including performance.

Whiti 3 detailed traditional methods of waihangatanga or construction of the kōauau, the role of atua in the construction, and the materials utilised, especially human bone, albatross bone, wood, and, more rarely, stone. The discussion included descriptions of traditional tools and how they were utilised - the toki, whao and tuawiri; design and shape, and wenewene placement. It then examined ways in which kōauau were embellished, with whakairo, and burnt and etched designs, and detailed preservation techniques - whakamārōtanga and whakapīatahanga, kōkōwai, horu, and te hinu o te tinana. The display of kōauau as a personal adornment was noted, and, finally, the way in which modern tools allowed innovation with the traditionally prized material of pounamu.

Whiti 4, “verse” or chapter four, began with an account of how sounds were, and are produced with kōauau, including blowing techniques. Traditions related in Whiti 2 and modern observations during the contact period with Pākehā were then analysed to extract information on where kōauau were sounded, and for what purposes. Although few waiata kōauau are known to have survived, the last part of Whiti 4 is an anthology of such songs, for some of which we have only the words, and for a few of which we have the rangi, or air, as well as the words. Most of the latter were recorded by Paeroa Wineera, who performed on the kōauau until at least the 1960s.

Whiti 5 presented information on kōauau in storage at the Auckland War Memorial Museum. There were tikanga and ethical matters which had to be fulfilled before these taonga could be inspected. Examination of sixteen kōauau,
one of which was not authentic, provided confirmation and additional information on what had been documented in published sources about materials, construction methods, and embellishment. Several of these kōauau could be sounded, restoring voices long silent. Three very famous kōauau then on display in an exhibition were also briefly discussed - Te Murirangaranga, the kōauau played on Mokoia Island to which Hinemoa responded with her swim across the lake, Peka Makarini, and Ngarangi Kakapiti.

Whiti 6 explored some of the reasons kōauau were rarely heard in the twentieth century, and then summarised efforts in the later twentieth century to revive taonga pūoro, including kōauau, efforts that have been successful and that continue today.

There have been some constraints to this study, in terms of time available for completion, space permitted for presentation, and resources. The study has been based on readily accessible materials, especially those in published form. A larger project could desirably include interviews with people about their memories of taonga pūoro, or what they had heard about people of older generations. A considerable amount of manuscript material dictated by Māori or written down by them in the nineteenth century (traditions, mōteatea and reta (letters)) in various research libraries should be consulted. This might be part of a wider search for knowledge of taonga pūoro, not just kōauau. The full significance of Raukatauri also deserves major consideration.

While there is still much to learn about kōauau, this study makes an important contribution to knowledge of the instrument, particularly through placing it in the context of te ao Māori, with proper emphasis on information drawn from mātauranga Māori. The thesis has identified many traditions which are associated with kōauau, and provided the first “anthology” in printed form of waiata kōauau, with a challenge for others to add to it. This study has gathered together information from a variety of scattered sources, creating a form of reference file for other researchers, and for those who make and perform with taonga pūoro.

The material which I have set out has a vital practical purpose. As the revival of taonga pūoro continues and the number of people, Pākehā as well as Māori, who construct and play traditional Māori instruments increases, the makers and players
need to “know” the traditions, in the sense that Hirini Mead emphasised (Mead & McCredie, 1984, p. 33). The presentation of information on traditions provides a guide for kōauau players of the future, for they will need to develop, or restore, with the assistance of kaumātua and kuia, a tikanga for the instrument. Emphasis must be placed on knowing and understanding the kōrero (traditions), traditional construction methods, how the kōauau is played, and when it is appropriate to play it. This knowledge will inform composition of new songs for the kōauau as well.

Tradition is then embodied through performance. At a recent Poukai, held on Te Papa o Rotu marae, Whatawhata, Waikato rohe, the kōauau was played to usher people into the whare kai after the completion of the pōwhiri. It was an acknowledgment or restoration of the tradition associated with an earlier wharenui there and now the name of the whare kai, called Te Pākuru o Te Rangikataua because, according to tradition, Te Rangikataua called his people together there with a “flute”.

To advance forwards, the Māori world view is that we walk backwards through life, facing the past, taking note of what is known. By knowing where we are in the present and where we were in the past, we have guidelines to advance into the unpredictable future.
Figure 7.0: Two views of a kōauau kōiwi by Phillip Walsh (1843-1914), August 19, 1891. (Note: this image is presented upside down, having been originally depicted with the kōauau upside down).  

(National Library of New Zealand, n.d.)

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5 Inscribed - Opposite page of sketchbook includes title in pencil; also two crossed out misspellings of kōauau, as Kowowau and Kawa.
Rārangi Whakapuakanga

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Whitcombe and Tombs.


The first European written record of the kupu kōauau appears to have been made by the draughtsman Sydney Parkinson on James Cook's first visit to Aotearoa in 1769-1770. Parkinson had died of disease before the ship returned to Britain, but friends and relatives made a pukapuka (book) out of his notes and drawings, and it was published in 1773. A list of just 57 kupu Māori and rerenga kōrero (words and phrases), plus numerals from one through ten, appears towards the end of the volume, including "Kaowaowaow", the meaning of which is given as "A small flute" (Parkinson, 1773/1972, p. 127). Parkinson's book also contains an engraving which depicts a range of taonga Māori (Māori artefacts) he had sketched. Two of them are taonga pūoro (musical instruments). One is described as "A whistle, made of wood . . . . These, which are worn about the neck, are three inches and a half in length, and yield a shrill sound"; the other, a trumpet, is noted as producing "a harsh shrill sound". The illustrations make it clear that the "flute" is a nguru, and the "trumpet" a pūōrino (Parkinson, 1773/1972, pp. 130-131, and Plate XXVI), though neither of those terms are in Parkinson's list of kupu Māori. However, kōauau were among the artefacts collected on Cook's first visit to Aotearoa, and an illustration of one appeared among drawings made for Sir Joseph Banks, the expedition's naturalist (Banks, 1962, Plate 9). It is not known where in Aotearoa the artefacts were collected, nor do we know where Parkinson heard the word "kaowaowaow".

The first dictionary of the Māori language was ready for printing in 1836, but wasn’t published until 1844 (Williams, 1844, p. iii). It was compiled by William Williams from his own knowledge of the language he had acquired as a missionary in Aotearoa and from information given him by other missionaries, and, of course, primarily from mātauranga (knowledge) imparted by Māori.

The
great majority of words were collected in Te Tai Tokerau, (the northern region of Aotearoa), where the early missionary activities, including those of William Williams himself, were concentrated. Koauau (without a macron) was included in the dictionary, the meaning given as "a flute" (Williams. 1844, p. 42). The entry also indicated that the word was of the "Waikato dialect", so it had either been noted by a missionary or traveller in that area or a visitor or prisoner from the Waikato in contact with missionaries in the north that had supplied the word. The entry for kōauau remained exactly the same in the second edition of the Dictionary, published in 1852 (Williams, 1852, p. 50).

The third edition of the Dictionary was issued in 1871. It was edited by William Leonard Williams, son of William Williams. The definition for kōauau was expanded to read: "a kind of musical instrument played with the nose". Whether the kōauau was or can be played with the nose is a highly controversial matter discussed elsewhere in this study; but no doubt many Pākehā took the Williams’ Dictionary to be authoritative, and the definition must have been influential in persuading people that the kōauau was primarily, or even solely, a nose flute. The 1871 Dictionary also dropped indications of regional dialects, such as the Waikato derivation of the word kōauau. The entry remained the same for the fourth edition in 1915 (Williams. 1871, p. 55; Williams, 1915, p. 60).

Another member of the Williams family, Herbert, grandson of the initial compiler, gave the Dictionary a very thorough overhaul for the fifth edition, published in 1917, and added a new feature, illustrative quotations from Māori literature. In the case of the kōauau, the quotation was "Ka whakatangi au i tuku koauau", which means - I sound my kōauau, with the reference to George Grey's collection Nga Mahi a Nga Tupuna of 1855. Herbert Williams retained the definition of a musical instrument played with the nose, but added, "also a flute for the mouth" (Williams, 1917, p. 143). The entry remained the same for the sixth (1957) and seventh (1971) editions, the latter reprinted many times and still in print. The only slight change was to the reference for the literary quotation, sourced in the seventh edition to Herbert Williams's own revised version of Grey's Nga Mahi a Nga Tupuna (Williams & Williams, 1971, p. 122).
Āpitihanga E

Appendix E

Kōauau Ponga Ihu

Gourd Nose Flute

A kōauau ponga ihu is a variation of the standard kōauau. It is made from a very small hue or gourd which has been dried with the kakau (neck) having been removed, and holes ranging from one to four. When blown with the mouth and lips it produces a rough sound, but when it is played with the nose a smooth, full sound is produced.

Why is a smoother sound produced with the nose? One reason for this, according to a Māori perception of the world, the mouth is mainly used for eating food, which is a noa or common substance, and on a second level for talking, utilising the voice box, throat, tongue, and mouth to produce sound and language. On a third level, the mouth is not used solely for breathing. The nose, however, is used solely for breathing. In the ritual traditionally called a rūrū and now commonly known as hariru (how do you do?) at the end of a pōwhiri or welcoming ceremony, each member of the tangata whenua (home party) will face-to-face greet each of the manuhiri or visiting party by shaking hands and by hongi (pressing noses in greeting). The hongi is a pressing of noses and foreheads to share in the physical connection of minds and spirits. Whilst pressing noses, you may inhale to share a breath with a newly acquainted friend, for it is the breath that we breathe which is the essence of who we are, and to share in the same breath with someone else is empowering and uplifting. This same concept is also applied to the nose blowing technique of the kōauau and some depictions in carvings on kōauau. In other words, the nose breath of a person is held in high esteem and is regarded as tapu or sacred.
Figure 8.0: A *hue ponga ihu*.

(Photo: Jo’el Komene)
### Āpitihanga I

**Appendix I**

*Table 1: Kōauau held at the Auckland War Memorial Museum. Note: all measurements are in millimetres (mm)*

<table>
<thead>
<tr>
<th>Accession #</th>
<th>16275</th>
<th>7983</th>
<th>16456.2</th>
<th>28112</th>
<th>21184</th>
<th>52270</th>
<th>5956</th>
<th>390 Whangarei</th>
<th>1909</th>
<th>28194</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Length</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>60</td>
<td>81</td>
<td>81</td>
<td>105</td>
<td>133</td>
<td>160</td>
<td>152</td>
<td>149</td>
<td>124</td>
<td></td>
</tr>
<tr>
<td><strong>Diameter</strong></td>
<td>105</td>
<td>94</td>
<td>56</td>
<td>86</td>
<td>44</td>
<td>102</td>
<td>39</td>
<td>37</td>
<td>54</td>
<td>42</td>
</tr>
<tr>
<td><strong>Diameter of puare</strong></td>
<td>16</td>
<td>11</td>
<td>8 w, 12 lng</td>
<td>11 w, 18 lng</td>
<td>6 w, 11 lng</td>
<td>15</td>
<td>11.5 w, 11 lng</td>
<td>7 w, 9 lng</td>
<td>Broken</td>
<td>Broken</td>
</tr>
<tr>
<td><strong>Diameter of waha</strong></td>
<td>10</td>
<td>8</td>
<td>11 w, 13 lng</td>
<td>13 w, 16 lng</td>
<td>8 w, 12 lng</td>
<td>15</td>
<td>6 w, 9 lng</td>
<td>Broken</td>
<td>9 w, 13 lng</td>
<td>Broken</td>
</tr>
<tr>
<td><strong>Inner condition</strong></td>
<td>Rough</td>
<td>Clean cut</td>
<td>Rough</td>
<td>Unfinished, 2 chambers, blocked in middle</td>
<td>porous</td>
<td>Drill-ed</td>
<td>Clean and clear</td>
<td>Clean and clear</td>
<td>Clean</td>
<td>Broken</td>
</tr>
<tr>
<td><strong>Outer condition</strong></td>
<td>Handle of a mere / patu</td>
<td>Carved puare, smooth</td>
<td>Carved, smooth</td>
<td>Carved, smooth</td>
<td>Smooth</td>
<td>Carved</td>
<td>Smooth, shiny</td>
<td>Smooth, burnished</td>
<td>Smooth, etched</td>
<td>etched</td>
</tr>
</tbody>
</table>
Table 1 (continued): Kōauau held at the Auckland War Memorial Museum. Note: all measurements are in millimetres

<table>
<thead>
<tr>
<th>Number of stop holes and size</th>
<th>Kakau patu</th>
<th>Natural bone shape</th>
<th>Natural bone shape</th>
<th>Natural bone shape</th>
<th>Natural bone shape</th>
<th>Straight</th>
<th>Natural bone shape</th>
<th>Natural bone shape</th>
<th>Natural bone shape</th>
<th>Natural bone shape</th>
<th>Natural bone shape</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 holes on top, 3mm 4mm</td>
<td>2 holes, 3mm 11mm 4mm</td>
<td>2 holes, 2mm 7mm 1mm</td>
<td>2 holes, 3mm 11mm 4mm</td>
<td>3 holes, 2mm 7mm 5mm 1mm</td>
<td>4 holes, 2mm 4mm 1mm 2 pairs side by side</td>
<td>3 holes, equi-distant 2mm 1mm 2mm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 holes at sides for rope feed for the patu. 5mm 5mm</td>
<td>3 holes 11mm 12mm 31mm</td>
<td>2 holes, 2mm 7mm 5mm 1mm</td>
<td>3 holes, 2mm 7mm 5mm 1mm</td>
<td>3 holes, 2mm 7mm 5mm 1mm</td>
<td>3 holes, 2mm 7mm 5mm 1mm</td>
<td>3 holes, 2mm 7mm 5mm 1mm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The sound</th>
<th>Whati</th>
<th>Not played</th>
<th>Soft and sweet</th>
<th>Yes – karanga manu or Kōauau</th>
<th>Yes - high soulful</th>
<th>Loud and soulful</th>
<th>Yes but hard to play-cracked</th>
<th>Broken – not played</th>
<th>Broken – not played</th>
<th>Broken – not played</th>
<th>Broken – not played</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape</td>
<td>Kakau patu</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Toroa bone shape</td>
<td>Straight</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
</tr>
<tr>
<td>Made with traditional tools or modern</td>
<td>Traditional</td>
<td>Traditional</td>
<td>Traditional</td>
<td>Traditional</td>
<td>New</td>
<td>Traditional</td>
<td>Traditional</td>
<td>Traditional</td>
<td>Traditional</td>
<td>Traditional</td>
<td>Traditional</td>
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</tbody>
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Table 1 (continued): Kōauau held at the Auckland War Memorial Museum. Note: all measurements are in millimetres

<table>
<thead>
<tr>
<th>Preservation</th>
<th>Tribe, sub-tribe or whānau connections</th>
<th>Region</th>
<th>A neck ornament?</th>
<th>Comments.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tree gum for cracks</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-cracked filled with tree gum</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-broken in half</td>
</tr>
<tr>
<td>-</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-carved end of handle to patu</td>
</tr>
<tr>
<td>-</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-carved during construction perhaps</td>
</tr>
<tr>
<td>-</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-etching</td>
</tr>
<tr>
<td>-</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-etched</td>
</tr>
<tr>
<td>Oiled</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-carved puare</td>
</tr>
<tr>
<td>Oiled and burnished</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-chipped</td>
</tr>
<tr>
<td>Oiled</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-possibly a hole for suspension at the puare, else chipped</td>
</tr>
<tr>
<td>Kōkōwai</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-bore tapers towards the bottom</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-well worn</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-stop holes in unusual place</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-unusual</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>No</td>
<td>-slightly snapped off</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-straight bore</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-imcomplete</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-porous bore</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-possible</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-buried and recovered</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-deteriorated</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-made with new tools</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-a number of cracks</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-end broken</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-etched</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-cracked</td>
</tr>
<tr>
<td>Burnished</td>
<td>?</td>
<td>?</td>
<td>Yes</td>
<td>-broken at both ends.</td>
</tr>
</tbody>
</table>

-202-
### Table 2: Kōauau held at the Auckland War Memorial Museum. Note: all measurements are in millimetres (mm)

<table>
<thead>
<tr>
<th>Accession #</th>
<th>5481.e</th>
<th>309.e</th>
<th>643.e</th>
<th>29109</th>
<th>35702.A Lake Taupo</th>
<th>4466 Paeroa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length</td>
<td>143</td>
<td>142</td>
<td>167</td>
<td>92</td>
<td>96</td>
<td>174</td>
</tr>
<tr>
<td>Diameter</td>
<td>66</td>
<td>71</td>
<td>85</td>
<td>50</td>
<td>41</td>
<td>94</td>
</tr>
<tr>
<td>Diameter of puare</td>
<td>14 w, 14 lng</td>
<td>12 w, 11 lng</td>
<td>13 w, 19 lng</td>
<td>9 w, 10 lng</td>
<td>6</td>
<td>15</td>
</tr>
<tr>
<td>Diameter of waha</td>
<td>8 w, 12 lng</td>
<td>14 w, 14 lng</td>
<td>21 w, 26 lng</td>
<td>5 w, 6 lng</td>
<td>6</td>
<td>10</td>
</tr>
<tr>
<td>Inner condition</td>
<td>Rough, porous</td>
<td>Smooth</td>
<td>Rough</td>
<td>Rough</td>
<td>Rough</td>
<td>Smooth</td>
</tr>
<tr>
<td>Outer condition</td>
<td>Carved well</td>
<td>Rough</td>
<td>Carved</td>
<td>Smooth, slightly carved</td>
<td>Fairly smooth</td>
<td>Finely carved</td>
</tr>
<tr>
<td>Number of stop holes and size</td>
<td>3 holes, 3mm, 3mm, 3mm</td>
<td>3 holes, 3mm, 3mm, 3mm</td>
<td>3 holes, 4mm, 4mm, 4mm</td>
<td>3 holes, 4mm, 4mm, 4mm</td>
<td>2 holes incomplete, Began with burning ember</td>
<td>3 holes, 3mm, 3mm, 3mm</td>
</tr>
<tr>
<td>The sound</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Shape</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Natural bone shape</td>
<td>Straight</td>
<td>Straight</td>
</tr>
<tr>
<td>Made with traditional tools or modern</td>
<td>Traditional</td>
<td>Traditional</td>
<td>Modern</td>
<td>Traditional</td>
<td>Traditional – burning embers</td>
<td>Modern</td>
</tr>
</tbody>
</table>
Table 2 (continued): Kōauau held at the Auckland War Memorial Museum. Note: all measurements are in millimetres (mm)

<table>
<thead>
<tr>
<th>Preservation</th>
<th>Burnished, oiled</th>
<th>Rough</th>
<th>Oiled</th>
<th>Oiled</th>
<th>?</th>
<th>Kōkōwai</th>
</tr>
</thead>
<tbody>
<tr>
<td>A neck ornament?</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Comments</td>
<td>-well carved top, middle and bottom -human bone -thick bone</td>
<td>-heavy -2 suspension holes completed with a third started</td>
<td>-modern -chisel carved</td>
<td>-stop holes not aligned -unusual brown colour -simple carvings on both ends</td>
<td>-very light wood -incomplete</td>
<td>-well carved</td>
</tr>
</tbody>
</table>
Figure 8.1: The author playing a kōauau in a live performance.

(Note: Track 10 on the accompanying CD is titled He Waiata Poroporoaki Kōauau. This is a farewell song played with the kōauau by the author).

Tūrou Hawaiki!
Rārangi Waiata Kōpae Pūoro

CD Contents

The waiata included as part of this study are incorporated with the expectation that they are treated with respect, and in strict accordance with copyright laws. Each track is identifiable, and they are not permitted to be copied for sale, broadcast for radio, TV, or any other means. They are not to be used in culturally inappropriate circumstances whatsoever.

Track 1 & 2 are obtainable from New Zealand School of Music, Wellington, New Zealand.

Track 3 is obtainable from the once LP, cassette tape, and now CD “Traditional Music of the Māori: an historical collection” – Viking Sevenseas.

Tracks 4 – 9 (McLean recordings) are obtainable from Archive of Māori & Pacific Music, The University of Auckland, Private Bag 92019, Auckland.

Track 10 is obtainable from the author in person.

1. **Tihore**


2. **Rimurimu**


3. **Moe Hurihuri**
Taken from *Traditional Music of the Māori*. Solo sung by Mrs Paeroa Wineera. “An old Maori love song of the Ngati Toa tribe. A woman’s lament for her departed lover. Mrs Wineera tells the story, sings the chant and then plays it on the koauau” (Tatana, 1992, cassette tape cover).

4. **Pao Whaiāipo**

Solo sung by Mrs Paeroa Wineera. Recorded at Porirua 23rd March, 1963. Lyrics transcribed from tape by Rangi Motu. This *pao* is then sung on the *koauau* in the following track (Track 6: Pao Whaiāipo (*koauau*). Mclean recording McL 372.

5. **Pao Whaiāipo (*koauau*)**


6. **Pao - He rau kiokio**

Solo sung by Mrs Paeroa Wineera. Recorded at Porirua 23rd March, 1963. Lyrics transcribed from tape by Rangi Motu. This *pao* is then sung on the *koauau* in the following track (Track 8: Pao - He rau kiokio (*koauau*). Mclean recording McL 376.

7. **Pao - He rau kiokio (*koauau*)**


8. **Pao - Whai atu, e hine**

Solo sung by Mrs Paeroa Wineera. Recorded at Porirua 23rd March, 1963. Lyrics transcribed from tape by Rangi Motu. This *pao* is then sung on the *koauau* in the following track (Track 10: Pao - Whai atu, e hine (*koauau*). Mclean recording McL 375.
9. **Pao - Whai atu, e hine (kōauau)**


10. **He Waiata Poroporoaki Kōauau**

    A farewell song played with the *kōauau* by the author. Recorded 2008 at Waikato University.
Karakia Whakawātea

Concluding Prayer

Unuhia, unuhia,
Unuhia atu ki te uru tapu nui,
Kia māmā kia wātea te ngākau, te tinana, te hinengaro i te ara takatū.
Kōia rā e Rongo whakirihia ake ki runga,
Kia wātea, kia wātea,
Āe rā kua wātea,
Rire rire hau,
Paimārire.