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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

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by

Jo'el Komene

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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.

Ariā

Abstract

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 Whakaihanga ki a Hirini Melbourne

A Dedication to Hirini Melbourne



Hirini Melbourne playing his *kōauau* toroa named *Tangi Ariki*

Kia tangi tonu tō kōauau

Kia pātataa mai ō karu i te rangi

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

Nāu anō i kokirihia,

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

Kia or ate mauri!

Ngā Mihimihi

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Ko Rangi ko Papa

Ka puta ko Rongo

Ko Tāne-Māhuta

Ko Tangaroa

Ko Tūmataunga

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,

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Ko Punakitere te awa,

Ko Kaituna te awa,

Ko Ngāpuhi te iwi,

Ko Tapuika te iwi,

Ko Ngāti Ueoneone te hapū,

Ko Ngāti Tuheke te hapū,

Ko Okorihi te marae,

Ko Makahae te marae,

Ko Ngātokimatawhaorua te waka,

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Tihei mauri ora.

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Kei whea te tau i aropiri rā;

I ngā rangi rā o te tuatahitanga?

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Nō te mea ia rā ka whāmamao.

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Rārangi Ūpoko

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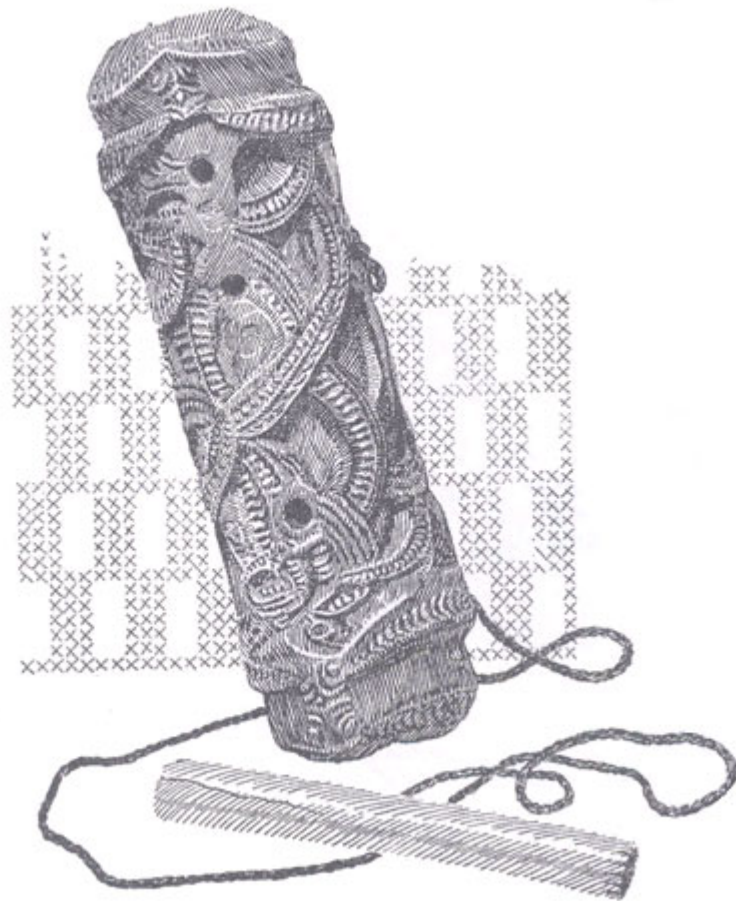
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(Pomare, 1987, p. 308)

Whiti Tuatahi

Verse 1

Te Tinana

The Body

Hei Whakatūwhera i te Rangahau

Introduction to the research

Whakatūwheratanga

Introduction

Taku Pūtōrino

Taku Pūtōrino

nō wai rā ngā ngutu

hei whakapā ki ōu

hei puhi i te hau ora

kia rangonahia anō tō reo?

Kei te rongo mai koe,

e Hineraukatauri,

te puhi o te tangi

hotuhotu mokemoke

o ngā mōteatea

My Pūtōrino

My Pūtōrino,

whose lips will touch yours,

whose living breath will give

you voice again?

Can you hear me,

Raukatauri,

source of the forlorn sobbings

of the old laments?

“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 kite tuatahi au i tētahi pūtōrino i te Whare taonga o Tamakimakaurau”. 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 Rangiiiria 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 Rangiiiria 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 *Tūi*, *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 *Āpitihangā 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 *Tutanekai*, 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 Hīroa (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*¹. 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 straight forward 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 Rangīiria Hedley, Bernard Makoare, James Webster, Warren Warbrick, Hinewīrangī 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 *Karākia Whakawātea* (Concluding Prayer). A *waka huia* is used to store *taonga tongarewa* (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 straight forward 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*.

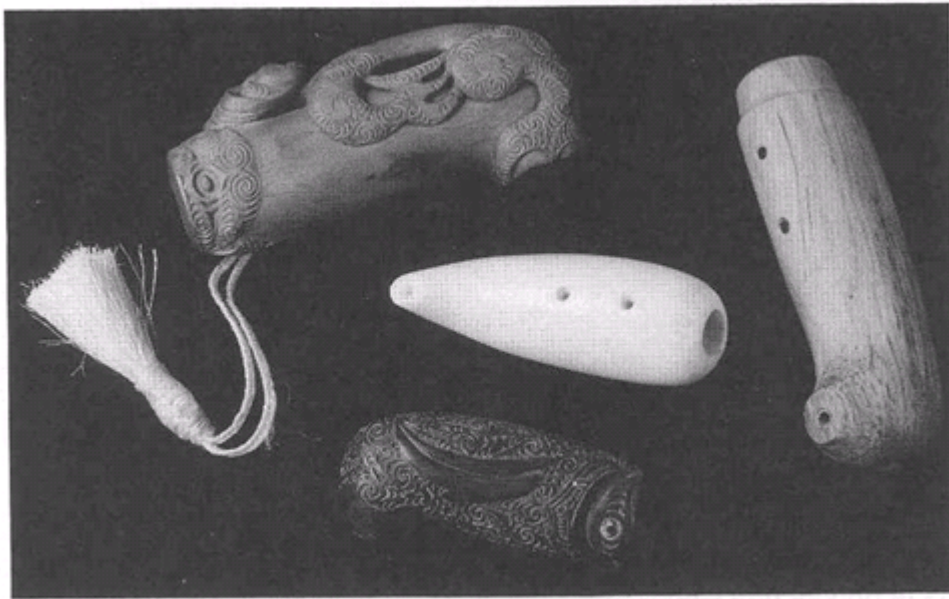


(Flintoff, 2004, p. 76)

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*.



(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).

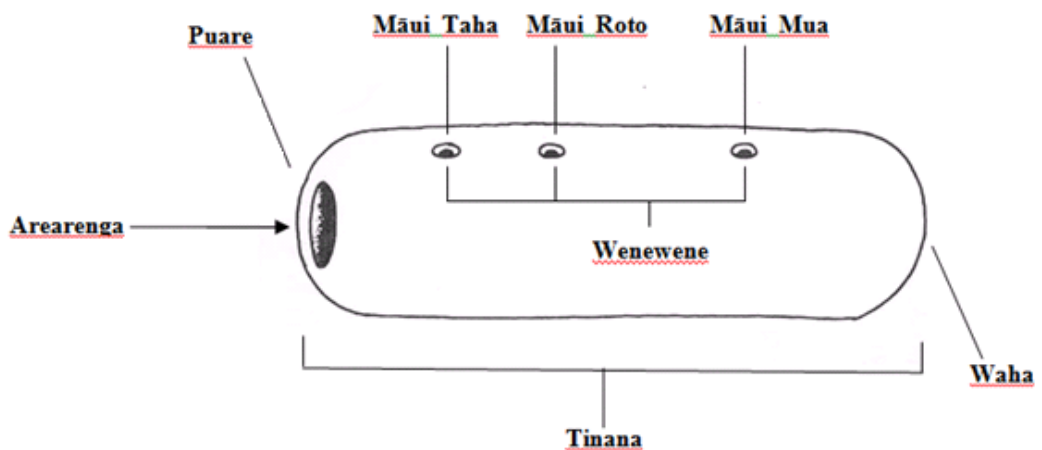
Figure 1.2: Examples of *kōauau*.



(Flintoff, 2004, p. 96)

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*



(Based on Dashper, 1996, p. 37)

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*
- *Putā*
- *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. *Putu* 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-Tārangā* (*Māui* who came from the top knot of his mother, *Tārangā*) and *Māui-tinihanga* (*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 it 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 tūpuna*, 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 *iwi* 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. Tīmoti 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 (Ngāti 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 poutoko-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 everyboby 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 *mōteatea*, 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 *kūmara* 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.



(Flintoff, 2004, p. 64)

Raukatauri builds a *tūngoungou*, 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, fijoia 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 *tūngoungou* where the two pupate. The larva grows and eventually exits the *tūngoungou*, but *Rauaktauri* 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 moteatea” (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-marō 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-marō*, *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 Whiwhi 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-wainui* and arrived before the Te Arawa *waka*. Then, when the Te Arawa arrived, and was drawn up on the shore, “Ka noho a Rua [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. *Ruaeo* and *Tamatekapua*, both of super-human height, fought with each other, with *Ruaeo* winning when he rubbed lice on *Tamatekapua*, but allowing the defeated man to keep *Whakaotirangi*.

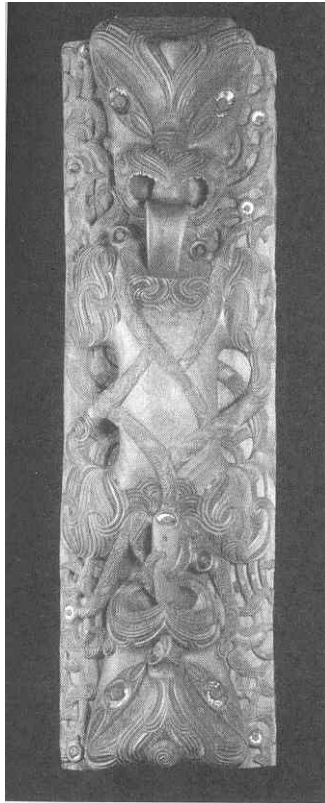
Tamateapōkaiwhenua

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 Pīkiao) 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:

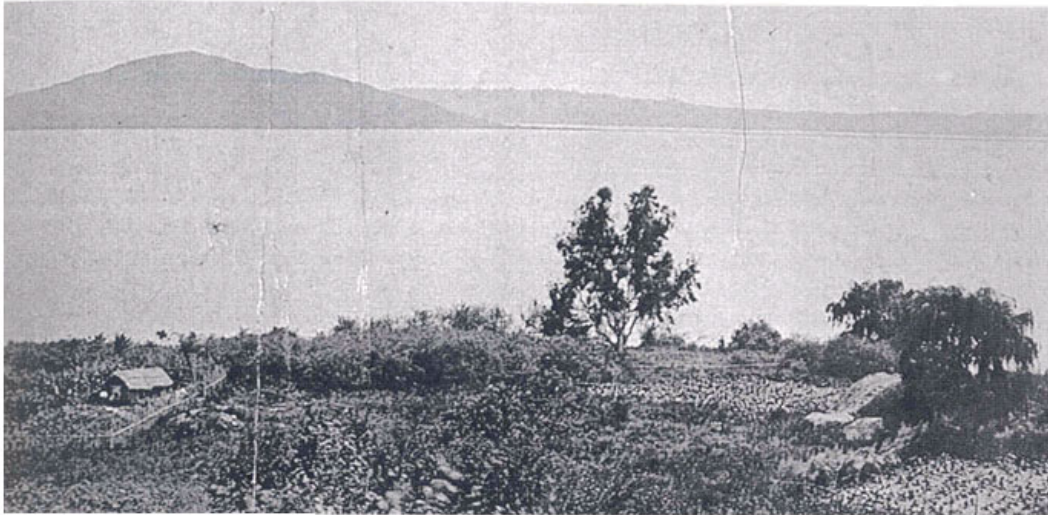
Na, no te turuawepo ka piki a Tutanekai raua ko tona hoa, ko Tiki, ki runga ki to raua atamira; i reira ka tango tetahi ki te torino, ko tetahi ki te koauau. Ka rongō a Hinemoa, ka hihiri kia hoe atu ia ma runga i te waka (Grey & Williams, 1928/1971, p 110).

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* (illegitimate child), or *taurekareka* (of low rank) but was still successful in his pursuit.

Hahore

Hahore

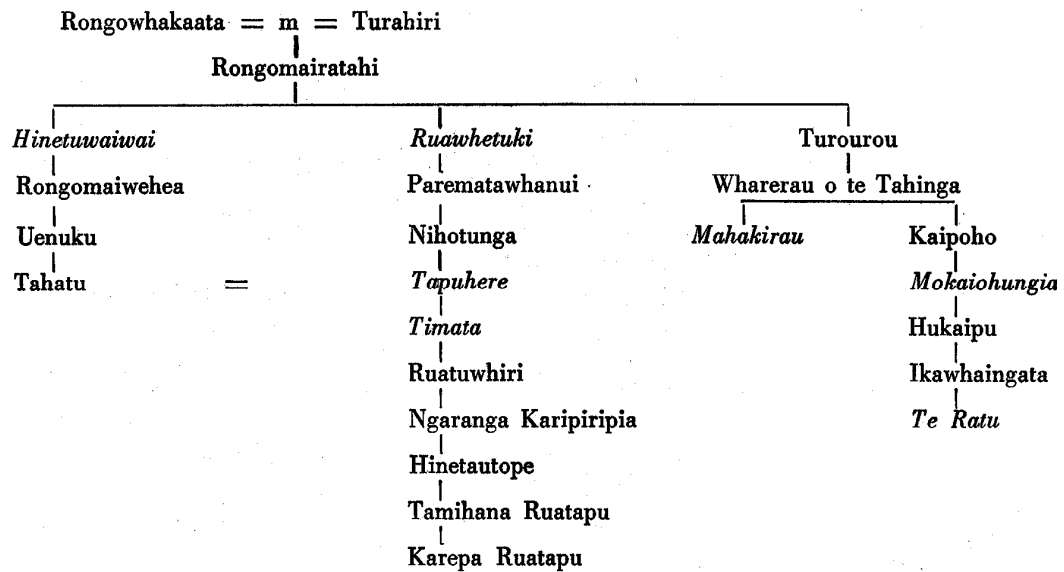
Among the traditions of Tūhoe, Elsdon Best records stories involving *Hahore*, the leader of a section of the Ngā Pōtiki tribe in the Whakatāne Valley. Two daughters of *Hahore* came upon neighboring people camping in the bush while building a canoe. The canoe builders did not share their food with the 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:

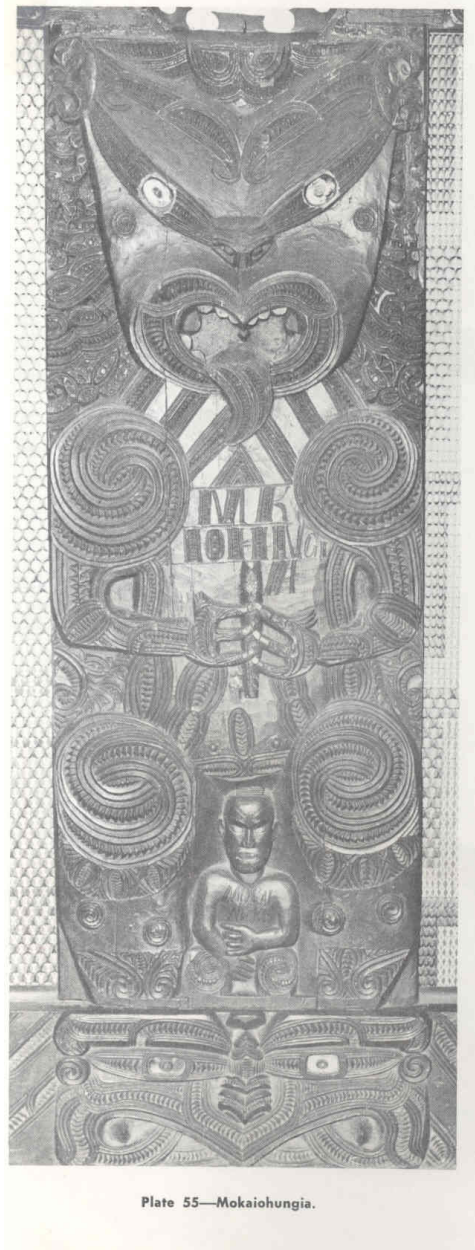
Figure 2.7: *Whakapapa* of *Mokaiohungia*



(Fowler, 1974, p. 11)

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 *whareniui 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 *Mokaiohungia*



(Fowler, 1974, pl. 55)

Mokaiohungia 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.

Te Rangitaotahi

Te Rangitaotahi

When Johannes Andersen was collecting information on *taonga pūoro* in the Ngāti Porou *rohe* in 1923, he was told, probably by Riwai 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 Puhī 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* (Mephram, 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.



(Mephram, 1969, p. 15)

Kōmako

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 *iwi* (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 *iwi* 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 *iwi* 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 rānei tōna kāinga, he kiritea, he urukehu, he iwi tino tapu. Kia tau mai te kohu, ka rangona e kōrerorero 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 hanga weriweri, ha hanga whakamataku, he hanga kai tangata, he hanga i whakairohia e te hinengaro tangata. He manu rānei, he ika rānei, he tangata rānei". 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 *patupaiarehe* "congregated 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 *patupaiarehe*, 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 *patupaiarehe*. Hapi Te Pataka sang for Graham "several of the songs they sung on the putorino", and insisted that the *patupaiarehe* 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 tetahi 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, whakawhitiwhiti 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

toronga i toro ai. Na, ka oma te iwi ra ki te ngahere; noho rawa atu i runga i te hiwi – koia tona Pa, ko Te Tuahu-o-te-atua (Shortland, n.d., pp. 69-70).

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*.

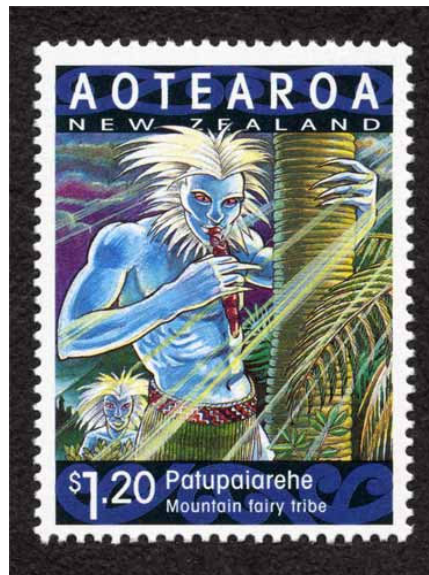
Whakatauihi made this *haka*. His was also the proverb, “*ko te ure tonu; ko te raho tonu.*” He it was who avenged the death of Tuhuruhuru.

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 catch 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 kūini* (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).

Whakarāpopototanga

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 kawē 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 materials².

Kōiwi 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.

Figure 3.0: A *kōauau kōiwi tangata*.



(National Museum of New Zealand, 1989, p. 35)

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). Rangiiiria 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 huuuuuuing 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* (*Parsonsia 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*.



(Raukatauri, 2008)



(Best, 1941c, p. 161)

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), *tipua* (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 nui* (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

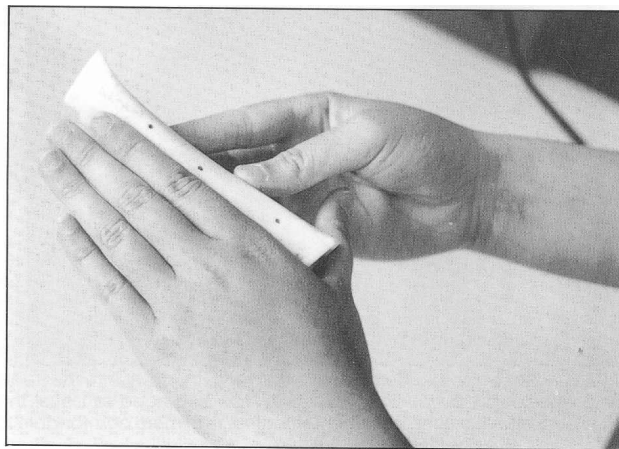
Kōauau Measurement

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

The Māori Adze

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), *wharenuī* (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.



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

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)

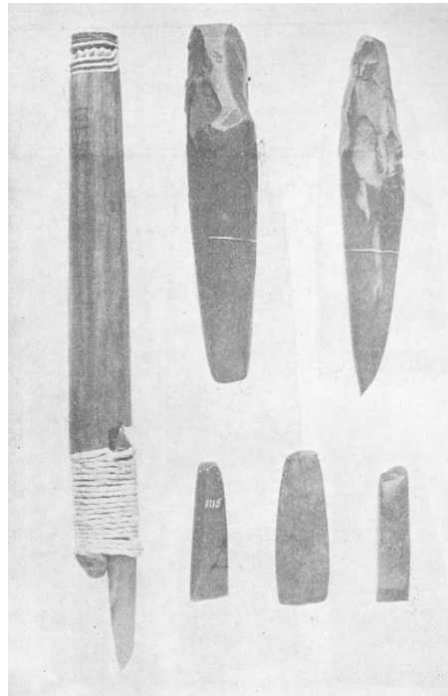
The larger *toki* which is swung between the legs is used to remove a chunk from the larger portion of the tree or a branch. A smaller *toki* is then used to refine the shape, removing waste wood and developing an overall shape. As the piece of wood gets smaller and the desired form starts to appear, 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.



(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

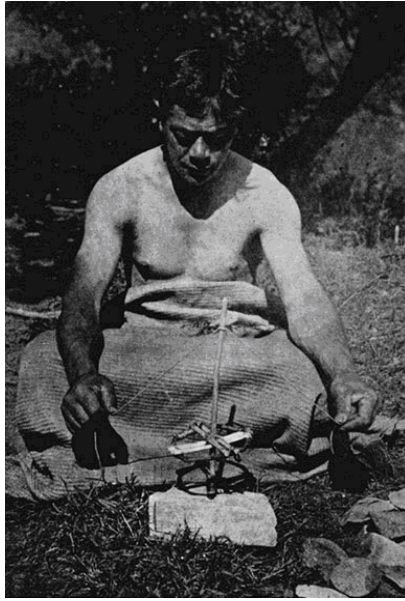
The Māori Drill

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 or 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.

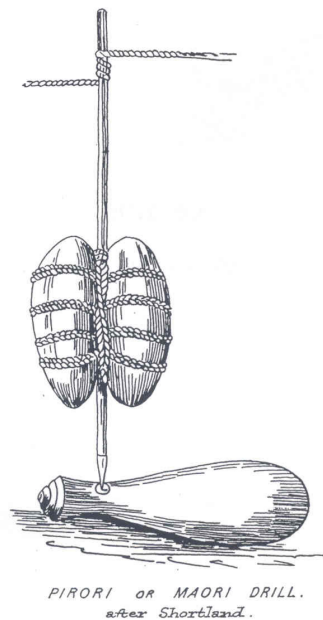
The bore in a *koauau* drilled by the *tuawiri* is rough. In order for a *kōauau* to sound full, clear, and unmistakable, the bore must be of certain smoothness, otherwise the sound will be rough and hard to obtain. To achieve this level of smoothness, another technique is employed, in which a thick 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

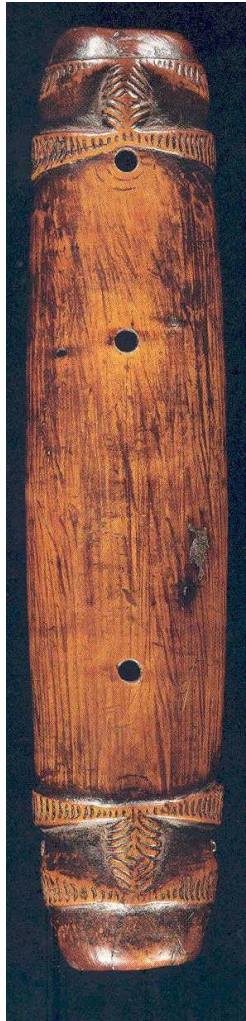
The Bore

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 smoothed by grinding with sandstone. Here, *Hine Tūāhoanga* (or *Hine Tuarahoanga*) 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 smoothed with the use of a cord charged with

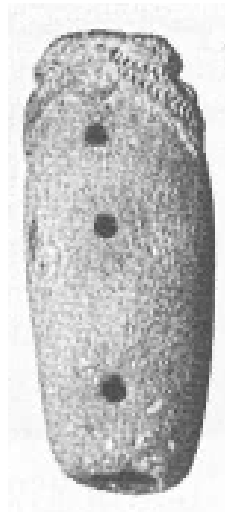
sand or by boiling the bone to loosen the *roro* (marrow) that is then sucked out and eaten or blown out and discarded.

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:

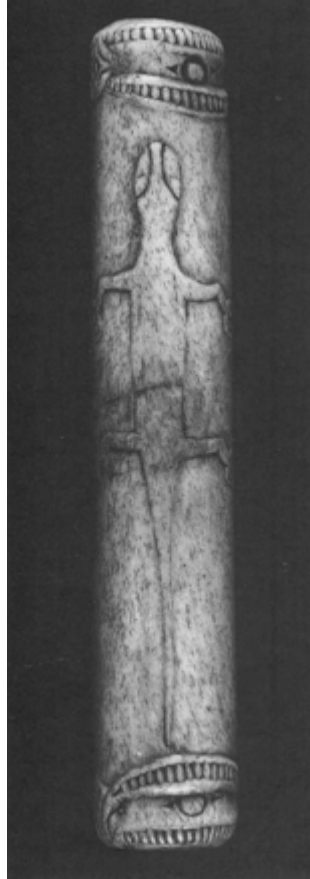
Ko ngā whakairo kei runga, ko te kanohi tēnei o te taonga, ko te kanohi tēnei o te taonga; ko tōna ihu, ko tōna māngai. Ka pā te māngai o te taonga ki te māngai o te kaiwhakatangi, ki te waha. Nō reira, ko te hā o te tangata kua pā ki te hā o te kōauau. Ka puta mai i tēnei taha, ko te waiata a te tangata, a te taonga. E rua ngā ihu kei raro nei, ānei te mata, ko te waha kōtahi kua whakakōtahihia 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*.



(Barrow, 1969, p. 145)

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 ngārahu* (soot), causing a stained effect (Furey & Auckland Institute and Museum, 1996, p. 123). The *awe ngārahu* brings out the design, much as it does in *tā moko* (traditional Māori tattoo). *Awe ngārahu* 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)

Figure 3.16: *Kōauau rākau* showing burnt designs.



(Kaepler, 1978, p.184)

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 *kōiwi*, 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 life span of the *kōauau*. In addition to this, one may wipe the instrument on the hairline, forehead, nose, behind the ears, armpits, breasts, or where ever oil collects, to oil the *taonga*³. 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.



(Photo: 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.

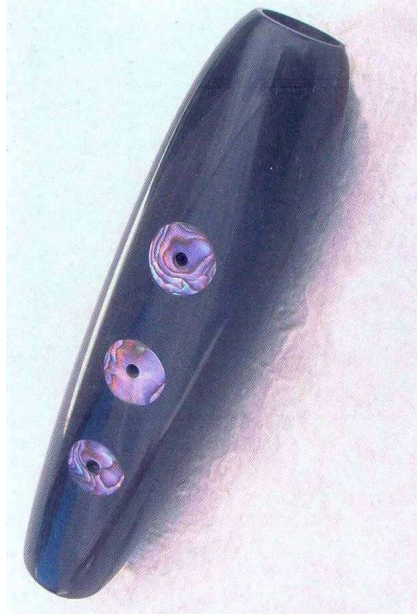
Kōauau Hanga Hou

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 Rangikaheke and Te Whiwihi see Grey, 1885, pp. 82 (English), 70 (Māori)). A

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*.



(Dashper, 1996, p. 30)

Mā te Ihu e Pupuhi / Whakatangitangi

The Nose Blowing Technique

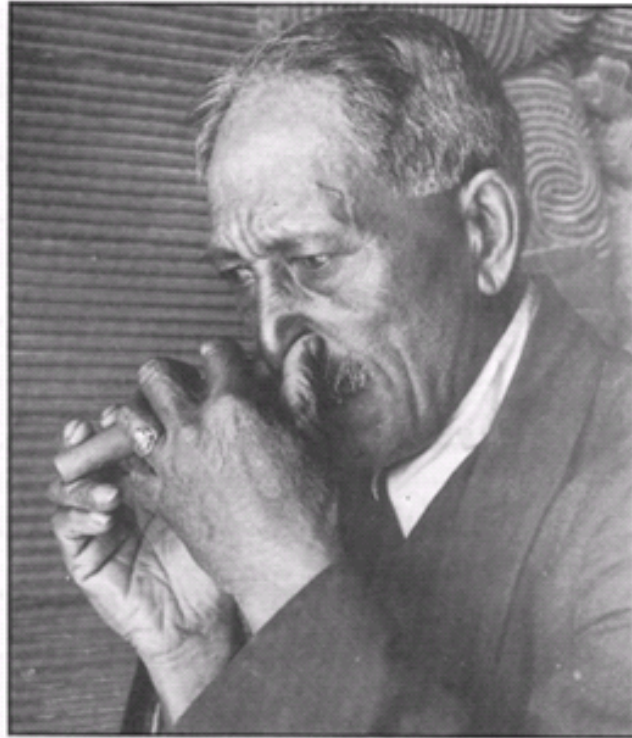
In *The Coming of the Maori*, Buck says that the *kōauau* may be played with the nose by blocking one nostril with the thumb and stopping the *puare* of the *kōauau* with the upper lip where the nostril then protrudes forward and uses the first hole or hole closest to the *puare* to produce the sound (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 *kāpahaka wānanga* that supports these instructions is: *Me pūrua te moko*, interpreted as: repetition is advantageous.

Figure 4.2: Te Kiwi Amohau (Ngāti Whakaeu) 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 *Āpitianga 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 where *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 *Tūtānekai* 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. *Tūtānekai* 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 *kaiwhaikōrero* (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 tō 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 *tūpuna* 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).

Whakawhitiwhiti 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 *Tūtānekai*, 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 *wharenuī*, 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*).

Mahi Whakaipoipo

Flirting and Wooing

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 *Tūtānekai*, 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 Tīpuna*, 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 koauau, 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 Waikaretu 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 "familiaris", 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 whakatinanatia ana i roto i te kōhatu, 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 *Nohoangaatua* (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, *Ngarangikakapiti*, 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 *Ngarangikakapiti* 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 *Ngarangikakapiti* 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

Kōauau Songs

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 *mōteatea* 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

Kōauau Songs Where The Air Has Been Lost

The discussion begins with examples for which we have *kupu* (lyrics), but no *rangi*. Hare Hongi (Henry Stowell), Ngā Puhī, 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 tae Rōpeti kī
Raro ō ngā muri, ki te hoa kōwhatū
Rū-ā-nū-kū.

(II)

E uru e uru ki kurakurāangi
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

E – i – Tā – Tū.

(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 Puhī, 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 tāu 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)

[English Translation]

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.

(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
whakatau rawa 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 titiro, 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 Whaiāipo (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 Whaiāipo

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 kawē 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, believes that the instrument was regularly played with the nostril are incorrect. White's translation is awkward, possibly incomplete:

Speak evil of o Tutara-ruarangi-mamao
Still slander in the Kai-whare 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 Kahungunu 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 tira 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.

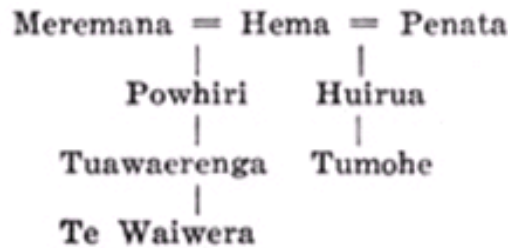
(Ngata and Jones, 2004, pp. 74-93)

This *oriori* is an excellent example of *waiata kōauau*: the *rangi* 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* (geneology), 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*.

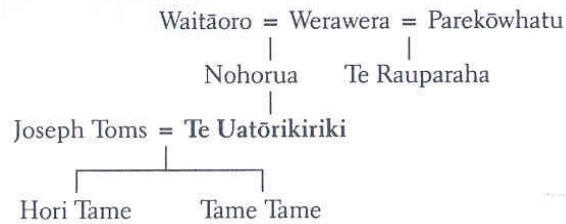
Figure 4.5: *Whakapapa* of *Hema*.



(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 mātou 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.*



(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 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...i

(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.

(Ngata, 2004, Vol. 1, pp. 123, 125)

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!

(University of Auckland.Archive of Maori and Pacific Music,
McLean & Curnow, et al, 1998, p. 99)

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!

(University of Auckland.Archive of Maori and Pacific Music,
McLean & Curnow, et al, 1998, p. 100)

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!

((University of Auckland.Archive of Maori and Pacific Music,
McLean & Curnow, et al, 1998, p. 253)

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 *Tūmatauenga*, 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 whether *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!

[English Translation]

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 *pūtōrino* 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 Rangiiiria 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 Rangiiiria, 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 as if we had been summonsed 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 Pupurihia 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 *Āpitianga 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*



(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 in 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 *Pūtōrino*, 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 kaula 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 Hawaiiiki, 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*.

He Kōrerorero Whānui mō ngā Kōauau e Pūpurihia ana e Tāmaki Paenga Hira

General Discussion about the Kōauau Held at the Auckland War Memorial Museum

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 Tūtānekai, Ngāti Whakaue

Tūtānekai's Kōauau

Te Murirangaranga is the *kōauau* through which *Tūtānekai* 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 *Tūtānekai*. But it is of special significance for Te Arawa, and particularly Ngāti Tūtānekai 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*.



(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 Makarini, 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 *wenewene*, 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

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 *hohiperā* 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 *pūare* end and on the opposite side from the *wenewene*. It also is in a condition worthy of a tune.

Figure 5.4: *Ngārangi Kakapiti*.



(Ko Tawa, n.d.)

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 *whareniui*. 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 Hīroa 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 (Mitalfe, 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.



(The Rātana Established Church of New Zealand, n.d.)

Figure 6.1: The second *Rātana* band, a silver band called *Arepa*, 1934.



(The Rātana Established Church of New Zealand, n.d.)

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-ringa* (*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 *whareniui* 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).

Figure 6.2: *Māori* entertainment: *Kōauau* (Nose Flute) Solo advertisement; see number 5, left column.

THE
MAORI ENTERTAINMENTS!
(UNDER VICE-REGAL PATRONAGE.)

TOWN HALL! TOWN HALL!
TO-MORROW, WEDNESDAY, AND THURSDAY.
AT 8 P.M. AT 8 P.M.

BRILLIANT! WEIRD! WONDERFUL!
BRILLIANT! WEIRD! WONDERFUL!

TUESDAY NIGHT'S OPENING PROGRAMME :

<p style="text-align: center;">Part I.</p> <ol style="list-style-type: none">1. Moving Pictures—Maori Scenes2. Rotorua Male Quartette3. Maori Game—Matemate4. Poi—Otaki Poi Party5. Kōauau (Nose Flute) Solo6. Haka of Welcome—Ngāti Huia Haka Party7. Solo—Wiki Butt (Rotorua Mission Choir)8. Rotorua Male Quartette9. Address—Rev. F. A. Bennett10. (a) Maori Lament; (b) Spear Dance. "A Ki Waikurekuro Ha" — East Coast Maoris <p style="text-align: center;">Interval.</p> <p style="text-align: center;">(This Programme is subject to Slight Alterations.)</p>	<p style="text-align: center;">Part II.</p> <ol style="list-style-type: none">1. MAGGIE PAPA KURA, the Famous Rotorua Guide: MOVING PICTURES OF THE WONDERFUL GEYSERLAND!2. Poi—Otaki Poi Party3. Haka—Ngāti Huia Haka Party4. Rotorua Male Quartette5. Solo—Rangikawhiti (Mrs. Pitt)6. Maori Game—Tititourea7. Poi—Otaki Poi Party8. The War Dance, or Peruperu, by Ngāti Huia9. Maori Ditties—Combined Parties
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Directors—REV. F. A. BENNETT and HON. A. T. NGATA, M.P.
CHANGE OF PROGRAMME WEDNESDAY AND THURSDAY, 27th AND 28th JULY.
Popular Prices—2s and 1s. Box Plan at Dresden.
H. N. HOLMES, General Secretary.

("The Maori Entertainments", 1910)

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 melodious notes, and although he did his best, he admitted to the audience, “Can't play him” (“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 *wharenuī* (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 Rangihīroa 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; *kapa haka* (*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.
Kii mai koe ki au,
he aha te mea nui i te ao?
Maaku e kii 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.



(Asia Pacific Concert booklet, 1987, p. 3)

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 E hau with Joe Malcom as the *kaumātua*. Other important people involved were Donna Hall, with another *kaumātua*, Mauri Tirikātene, 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 Tēpora 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 Makoare, 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 *pūtōrino* 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 *Toiapiapi* 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 taku rae
Mo te pihere o taku waha
Mo te moko o taku ūpoko 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 tiwhaia 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, Mapumaoro, 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 whakatara, ki te waharua
Ki te taowaru, ki te pakati
Ki te whakatau a miromiro e
Ka haea nga wheua hai koauau whakatangitangi e.

Ka puta noa nga mahi a te whao
I hunaia i te repo
I tukuna i te po
E kore nei e pa i te hau
Mātao ana i te korowai o Papatuanuku
Hai tauira mo nga tohunga whakairo
He tauira tuku, he tauira tapu
He tauira māpuna, he tauira mokemoke
Pūpuritia hei mauri 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 *pūtōrino*, 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 iwi 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 *pūpakapaka* 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 *tūārōria*, 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.

Ngā Roimata

Māringiringi noa ngā roimata
he waitohu nō aku kamo
he puāwai nō te aroha
i hutia ake i taku uma
E tū mokemoke noa nei ahau
āno he mānuka tū tahi e,
ka toro atu aku ringa

Tears

Tears spill down
a sign from my eyes
of the flowering of love
plucked from my heart.
I stand alone
like a solitary mānuka,
stretching out my arms for you

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 kitea 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 *whareniui* 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 down⁵).



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

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

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Āpitianga A

Appendix A

Ko te Kupu Kōauau

The Word Kōauau

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 *pūtōrino* (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 taku 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).

Āpitianga 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 *hongī* (pressing noses in greeting). The *hongī* 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)

Accession #	16275	7983	16456.2	28112	21184	52270	5956	390	1909	28194
Length	90	60	81	81	105	133	160	152	149	124
Diameter	105	94	56	86	44	102	39	37	54	42
Diameter of puare	16	11	8 w, 12 lng	11 w, 18 lng	6 w, 11 lng	15	11.5 w, 11 lng	7 w, 9 lng	Broken	Broken
Diameter of waha	10	8	11 w, 13 lng	13 w, 16 lng	8 w, 12 lng	15	6 w, 9 lng	Broken	9 w, 13 lng	Broken
Inner condition	Rough	Clean cut	Rough	Unfinished, 2 chambers, blocked in middle	porous	Drill-ed	Clean and clear	Clean and clear	Clean	Broken
Outer condition	Handle of a mere / patu	Carved puare, smooth	Carved, smooth	Carved, smooth	Smooth	Carved	Smooth, shiny	Smooth, burnished	Smooth, etched	etched

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

Number of stop holes and size	2 holes on top, 3mm 3mm 2 holes at sides for rope feed for the patu. 5mm 5mm	2 holes, 3mm 4mm	3 holes 1mm 1.2mm 3.1mm	2 holes, 4mm 4mm	2 holes, 2mm 2mm	3 holes, 7mm 7mm 5mm	3 holes, 1mm 1mm 1mm	4 holes, 2mm each, 2 pairs side by side	3 holes, equi-distant	3 holes, 2mm 2mm 2mm
The sound	Whati	Not played	Soft and sweet	Yes – karanga manu or <i>Kōauau</i>	Yes - high	Loud and soulful	Yes but hard to play-cracked	Broken – not played	Broken – not played	Broken – not played
Name	?	?	?	?	?	?	?	?	?	?
Shape	Kakau patu		Natural bone shape	Natural bone shape	Toroa bone shape	Straight	Natural bone shape	Natural bone shape	Natural bone shape	Natural bone shape
Material	White stone	Stone – pumice	Bone	Bone - solid	Bone - Toroa	Wood	Bone - Toroa	Bone - Toroa	Bone - Toroa	Bone - Toroa
Made with traditional tools or modern	Traditional	Traditional	Traditional	Traditional	Traditional	New	Traditional	Traditional	Traditional	Traditional
Age	?	?	?	?	?	?	?	?	?	?

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

Preservation	Tree gum for cracks Burnished	-	Oiled	Oiled and burnished	Oiled	Kōkōwai	Burnished	Burnished	Burnished	Burnished
Tribe, sub-tribe or whānau connections	?	?	?	?	?	?	?	?	?	?
Region	Taitokerau	?	?	?	?	?	?	?	?	?
A neck ornament?	No	No	No	No	No	Yes	Yes	No	Yes	?
Comments.	-cracked filled with tree gum -carved end of handle to patu -cracked during construction perhaps -yellow coloured -tapers towards the bottom.	-broken in half -carved puare -chipped -possibly a hole for suspension at the puare, else chipped -bore tapers towards the bottom	-stop holes in unusual place -brown colour -well worn	-unusual -slightly carved although hard to distinguish the carving patterns.	-broken, snapped off -incomplete -porous bore -possible buried and recovered -deteriorated	-made with new tools -straight bore -elaborated carvings -thick walls with strong sound -sanded puare & waha	-a number of cracks -hole at puare for suspension -stop holes relatively centred	-end broken -unusual stop hole placement	-etched -cracked -broken at end	-etched -broken at both ends.

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

Accession #	5481.e	309.e	643.e	29109	35702.A Lake Taupo	4466 Paeroa
Length	143	142	167	92	96	174
Diameter	66	71	85	50	41	94
Diameter of puare	14 w, 14 lng	12 w, 11 lng	13 w, 19 lng	9 w, 10 lng	6	15
Diameter of waha	8 w, 12 lng	14 w, 14 lng	21 w, 26 lng	5 w, 6 lng	6	10
Inner condition	Rough, porous	Smooth	Rough	Rough	Rough	Smooth
Outer condition	Carved well	Rough	Carved	Smooth, slightly carved	Fairly smooth	Finely carved
Number of stop holes and size	3 holes, 3mm, 3mm, 3mm	3 holes, 3mm, 3mm, 3mm	3 holes, 4mm, 4mm, 4mm	3 holes, 4mm, 4mm, 4mm	2 holes incomplete, Began with burning ember	3 holes, 3mm, 3mm, 3mm
The sound	Yes	Yes	Yes	Yes	No	Yes
Name	?	?	?	?	?	?
Shape	Natural bone shape	Natural bone shape	Natural bone shape	Natural bone shape	Straight	Straight
Material	Bone - human	Bone - human	Bone - beef	Bone - ?	Wood – whau?	Wood - ?
Made with traditional tools or modern	Traditional	Traditional	Modern	Traditional	Traditional – burning embers	Modern
Age	?	?	?	?	?	?

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

Preservation	Burnished, oiled	Rough	Oiled	Oiled	?	Kōkōwai
Tribe, sub-tribe or whānau connections	?	?	?	?	?	?
Region	?	?	?	?	Lake Taupo	Paeroa
A neck ornament?	No	Yes	Yes	Yes	No	Yes
Comments	-well carved top, middle and bottom -human bone -thick bone	-heavy -2 suspension holes completed with a third started	-modern -chisel carved	-stop holes not aligned -unusual brown colour -simple carvings on both ends	-very light wood -incomplete	-well carved

Figure 8.1: The author playing a *kōauau* in a live performance.



(Photograph © copyright nativ flavaz | photography)

(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 Sevenses.

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**

“A Rain Chant” by Hirini Melbourne. Sung with a *kōauau*, *pakuru* and *tokere*; preceded by a *pūrerehua*. Asia Pacific Concert, National Library Auditorium, 8th August, 1987.

2. **Rimurimu**

“Drifting Seaweed”. Played by the *kōauau toroa* and *hue pongaihu*; sung with the *kōauau*. Asia Pacific Concert, National Library Auditorium, 8th August, 1987.

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 *kōauau* in the following track (Track 6: Pao Whaiāipo (kōauau). Mclean recording McL 372.

5. **Pao Whaiāipo (kōauau)**

Played on the *kōauau* by Mrs Paeroa Wineera. Recorded at Porirua 23rd March, 1963. Lyrics transcribed from tape by Rangi Motu. Mclean recording McL 371.

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 *kōauau* in the following track (Track 8: Pao - He rau kiokio (kōauau). Mclean recording McL 376.

7. **Pao - He rau kiokio (kōauau)**

Played on the *kōauau* by Mrs Paeroa Wineera. Recorded at Porirua 23rd March, 1963. Lyrics transcribed from tape by Rangi Motu. Mclean recording McL 374.

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 *kōauau* in the following track (Track 10: Pao - Whai atu, e hine (kōauau)). Mclean recording McL 375.

9. Pao - Whai atu, e hine (kōauau)

Played on the *kōauau* by Mrs Paeroa Wineera. Recorded at Porirua 23rd March, 1963. Lyrics transcribed from tape by Rangi Motu. Mclean recording McL 373.

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.*

